

**ACCOUNTS AND TRUSTEES REPORT**  
**Financial Year Ended 31 December 2024**

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**LEGAL AND ADMINISTRATIVE INFORMATION**  
**Financial Year Ended 31 December 2024**

The Nottingham Operatic Society is a registered charity governed by a set of rules adopted in 1958.

**Principal address (at present)**

c/o Mr Simon Theobald  
130 Hillside Road  
Bramcote, Nottingham NG9 3BD

**Trustees**

During the financial year ending 31 December 2024, the following were Trustees of the Society, and formed its General Committee:

Mrs Caroline Harper	
Mr Simon Theobald, (Chair & Honorary Treasurer)	
Mr Andrew Dennis, (Honorary Business Manager)	
Miss Rosanna Posl, (Honorary Secretary)	
Mrs Amanda Dixon-Smith	
Mr Frank Nicholson	
Mr Nick Smith	
Mr Dan Armstrong	(Resigned on 30/01/2025 )
Mrs Janet Wootton	(Resigned on 09/02/2024)
Mr Richard Andrew Kish	(Resigned on 09/02/2024)
Mr Zak Charlesworth	
Ms Bara Erhayiem	(Resigned on 14/01/2025)
Mr Nathan Curzon	(Resigned on 14/01/2025)
Ms Lucy Olivia Haigh	(Appointed on 04/06/2025)
Ms Laurel Jones	(Appointed on 04/02/2025)

The Trustees are elected from the body of members annually, and are responsible for the management of the Society. They receive no remuneration for their role as Trustees. The charity has no employees. The Trustees report is on page 2.

**Objects**

To cultivate the Dramatic and Operatic Arts and improve and educate the public taste in those Arts and to raise funds to be devoted to charitable purpose.

**Bankers**

HSBC  
104 Front Street, Arnold, Nottingham, NG5 7EG

**Independent Examiners**

Rogers Spencer, Chartered Accountants, Newstead House  
Pelham Road, Nottingham, NG5 1AP

**NODA**

The Society is affiliated to the National Operatic and Dramatic Association.  
NODA House, 58 - 60 Lincoln Road, Peterborough, PE1 2RZ.

**Making Music**

The Society is affiliated to Making Music.  
8 Holyrood Street, London, SE1 2EL

## TRUSTEES REPORT

The Trustees present their annual report and the **unaudited** financial statements for the year ended 31 December 2024.

### **Objects and Public Benefit Reporting**

The Trustees of the Nottingham Operatic Society have paid due regard to the Charity Commission guidance on public benefit reporting in deciding what activities the Charity has undertaken this year.

### **Objectives and Activities**

To provide and encourage advancement in the education and entertainment of members of the general public by giving a wide range of theatrical performances and concerts in the Nottingham area. These include music, singing, dancing and drama.

To provide a wide range of Shows, including from time to time those rarely performed

To keep costs to the general public as low as possible and to grant concessions to those in receipt of benefits, out of work, students, children and the aged.

To offer opportunities to a wide range of people both amateur and professional to involve themselves artistically and recreationally in nurturing and improving their performing abilities on stage, back stage and in supportive activities.

To involve children in performances, wherever required.

Wherever possible, on a yearly basis, to make monetary donations to local or national charities or by giving performances to support them.

To devote all monies received, after payment of the above items, to ensure quality performances, also ensuring that no payment is made to any Trustee of the Society.

### **Results**

The results of the Society are detailed on pages 6 to 8 and also in the notes to the accounts on pages 9 to 12.

### **Review of the year**

I feel like a broken record, as I'll say what I said last year: "This has been one of the toughest yet most exciting 12 months for the Society"

Yet to paraphrase Al Jolson – "you ain't seen nothing yet!"

Once again, I'd like to open with thanks to everyone on the Committee for their outstanding work over 2024, focused on delivering the highest quality productions for the Society and for the Theatre Royal. Getting hold of major musical releases is much tougher than it has ever been, with so much varied local competition and of course finding availability in the Theatre's busy calendar.

I'm sure members now realise how hard the Trustees work to research, find and pounce on titles from right holders the morning they are released, so that the Society can perform shows of West End quality.

2024 at last brought our first staging of **Guys and Dolls** – many times postponed, and we were really pleased to see so many talented guys in our new member auditions. We also welcomed a new production team, and our thanks to Chris, Rob and of course Justine for their joint creative vision.

Everyone working backstage, from Stage Management, Wardrobe, Props, Wigs & Makeup Lighting and Sound provided superb technical support to make this classic show run so smoothly, and without incident.

I seem to say this every year, but the audience and critical feedback was one of the best we've had, as you will have seen in our social media accounts.

Talking of social media, we have so many people to thank for the dedication, inventiveness and allround brilliance of the team that made our social media marketing for Guys and Dolls such a success. Our box office total was not where we had hoped, but I have no doubt that that collaborative working of that team made a significant impact on our financial outcomes, so a round of applause!

We were also pleased to be able to showcase the Society's musical strengths with a quieter charity fundraising carol singing season, including supporting the Air Hostess in their pre-Christmas musical event. Thanks to Jonah, David and Morven for their musical coaching.

The Society will be pleased to donate funds to Brain Tumour UK.

## Financial Highlights

We had a much smaller box office for *Guys and Dolls*, taking over **£97,000**. Additional income, mainly from programme sales; subscriptions; member sales and wig hire was **£16,006** (2023 - £23,896; 2022 - £7,551). Our total income including donations and interest received was **£116,771** (2023 - £202,533; 2022 - £104,339).

All expenditure related to the show now comes under the Production Company's bank account, recorded in a format proposed by Making Music, who will make the claim to HMRC on our behalf.

As noted last year, we changed the financial structures of the Society to enable us to start claiming Theatre Tax Relief. Our first claim (for *'Chitty'*) was received in October and was £33,314. We won't know the final net amount until we have completed our first year of VAT returns (the production company Nottingham Operatic Productions is VAT registered).

We are hopeful that the claim for 2024 will be around £20,000.

To give some comfort of our financial position, our year end bank balances were **£141,693**. After settlement of our box office from *Guys and Dolls* and a 25% advance from the *Les Misérables* box office, our bank balances today are **£317,380**.

## Looking ahead

So, what does the future look like for the Society, as we approach another major anniversary – 100 years of performing at Nottingham's Theatre Royal?

The time for low(er) cost productions of big ticket / large scale shows is almost certainly in the past. Perhaps we'd think that a box office certainties like *Chitty* and *Les Misérables* would bring us a healthy surplus, but these have been the most expensive shows to date. We try our best to keep ticket prices as low as we can, but it is no longer possible to produce a show of the quality our audiences expect and cover these costs from box office receipts.

As we approach this amazing centenary milestone, I'd like to thank Caroline once again for her relationship building with both the Theatre management and box office teams. The benefit to the Society should not be underestimated, as we have access to dates for the next six years. We thank Jonathan Savile and his team for their help, and Dave Guy and the technical teams for working so closely with us to ensure production excellence and safety.

The hard work of Committee members has paid off once again for 2025 with *Les Misérables* and *Charlie and the Chocolate Factory*. We will continue our close contact with all rights holders, and do our best to find exciting opportunities for Society members over the next five years.

Drew will lead the Committee / Production Company now to actively develop plans to increase income and reduce costs, without reducing quality. This includes grants, joint working with other societies, fundraising & sponsorship. There have been several opportunities to talk to other large societies in the UK during 2022, and we expect this to continue in 2024-25.

## **Impact of risk on our charitable activities**

The Trustees have continued to meet virtually and in person during 2024 to review risks and plan for the next three years of shows and fundraising. The Trustees have also completed a more thorough review of the Society's Risk Register, and will develop detailed mitigation plans for those high risks throughout 2024-5.

- Not getting access to the most popular /-new show releases
- Increasing costs resulting in losses and declining reserves
- Restrictions from the Council impact the Theatre Royal
- Not recruiting / developing vocal, acting and dancing talent
- Not developing production support resources
- Failure to implement safe working procedures

We held virtual meetings, group sessions and webinars and have technology in place to support this in 2024-25.

The Trustees worked with Making Music to seek clarity on how lockdown rules affect non-professional performing. Our whole Production Team continues to provide opportunities for music learning, coaching and performing in a Covid-safe environment. The Trustees thank all performers, musicians, support team and suppliers for their help in making this a positive experience for all.

However, operational expenditure increased to deliver this Covid-safe working environment, needing to use larger, well-ventilated rehearsal spaces.

We have adopted a prudent approach to the Society's reserves, seeking availability of returns in a volatile interest rate environment, but investing mainly with local building societies. The Society has designated funds available therefore for our current and future performing plans.

## **Marketing**

Many thanks to Amanda, Nathan and Bara for leading our print and digital marketing, and to Allsopps for their support with printing.

## **Governance**

As our internal auditors, Adele, Antony and Louise will I'm sure note, this has been a very complicated production account with expenditure spread over several years, and multiple bank accounts. We are very grateful for their support, and especially for the accounting help from Adele.

We will be working closely over the coming months with Making Music for our submission to HMRC and with Melvin Bailey at Rogers Spencer to guide us on reviewing our accounts in readiness for reporting to the Charities Commission and to HMRC for VAT.

# Policies

## Reserves

The Society has adopted the following reserves policy. The trustees will aim to ensure that, at all times, the level of reserves is appropriate to the level of the Charity's activities. The trustees (Hon Business Manager and Hon.Treasurer) will complete an annual review of the nature of the income and expenditure streams, and the nature of the reserves in order to decide on the level of reserves required for the charity to be managed efficiently. Reserves will be held in interest-bearing accounts, mindful of current FSCS limits.

Further reserves can be achieved through fundraising, one off grants (including Theatre Tax Relief) and donations.

## Trustees

The Trustees are elected from the body of members annually, and are responsible for the management of the Society. The Trustees meet once a month to discuss and manage the Society's affairs.

As laid down by the rules of the Society all members are circulated, prior to the AGM, with a list of the current Trustees and those retiring, with requests for the nomination of any member for appointment as a Trustee for the ensuing year.

The eleven Trustees are elected at each AGM by the members of the Society. From these, and by these, the Honorary posts of Secretary, Business Manager and Treasurer are appointed for the following year.

The Trustees have the power to co-opt members, should there be a shortfall in the number of elected members. Members with special skills can also be given special tasks by the Trustees.

The Trustees meet monthly or more frequently when required to carry out the management of the Society's affairs, keep abreast with the latest legal requirements and ensure that up to date information is communicated to the members.

None of the Trustees receives remuneration or other benefits from work done on behalf of the Society.

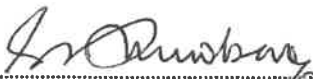
## Risk Review

The Trustees have carried out an annual review of the strategic and operational risks to which the Society is exposed, and appropriate controls have been established to mitigate those risks. This includes an annual review of governance based on the framework provided by the Charities Commission.

## Donations

The amount of donations made by the Society, and which organisations are to receive them, are selected each year by the General Committee.

The Trustees report was approved by the trustees and signed for on their behalf by :



S Theobald (Honorary Treasurer)  
Trustee

30/10/2025

Date

**STATEMENT OF FINANCIAL ACTIVITIES**  
**Financial Year Ended 31 December 2024**

	Notes	Unrestricted 2024 £	Unrestricted 2023 £
<b>Income:</b>			
Donations		1,314	2,201
Investment income	9	2,157	1,073
<b>Income from charitable activities</b>			
Annual production	2	100,554	182,394
Income from social activities	5	1,538	4,566
Stage Fees & Membership Subscriptions		6,626	7,421
Wig hire income		4,082	4,878
Music Theatre Refund		500	-
<b>Total income</b>		<b>116,771</b>	<b>202,533</b>
<b>Expenditure:</b>			
<b>Costs of charitable activities</b>			
Grants and donations payable		2,000	1,000
Annual production costs	3	103,599	135,118
Costs of social activities	6	1,003	5,105
Support costs		1,871	3,030
Wig Hire costs		2,341	1,364
Depreciation		-	162
Governance costs	4	3,840	3,090
<b>Total expenditure</b>		<b>114,654</b>	<b>148,869</b>
<b>Movement in total funds for the year</b>		<b>2,117</b>	<b>53,664</b>
<b>Reconciliation of funds</b>			
Total funds brought forward		241,058	187,394
<b>Total funds carried forward</b>		<b>243,175</b>	<b>241,058</b>

## **GENERAL INCOME & EXPENDITURE ACCOUNT**

### **Financial Year Ended 31 December 2024**

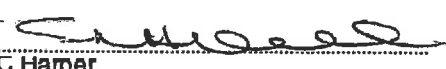
	Notes	2024 £	2023 £
<b>Income</b>			
Patrons Donations		115	1,794
Other Donations	1	1,199	407
Membership Subscriptions		6,626	7,421
Interest Received	9	2,157	1,073
Income from Social Activities	5	1,538	4,566
Wig hire income		4,082	4,878
Music Theatre Refund		500	-
Profit on Production	3	-	47,276
		<b>16,217</b>	<b>67,415</b>
<b>Expenditure</b>			
Insurance		511	536
NODA/Making Music		245	496
Website and digital subscriptions		704	1,332
Bank Charges		121	122
Accountant's Fees		3,840	3,090
Donations to Charities / Gifts		2,000	1,000
Sundries		290	365
DVD costs		-	179
Wig hire costs		2,341	1,364
Depreciation		-	162
Cost of Social Activities	6	1,003	5,105
Loss on Production	3	3,045	-
		<b>14,100</b>	<b>13,751</b>
<b>Surplus/Deficit For The Year (Movement In Funds)</b>		<b>2,117</b>	<b>53,664</b>

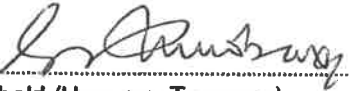


**BALANCE SHEET AS AT 31 December 2024**  
**Financial Year Ended 31 December 2024**

	Notes	2024 £	2023 £
<b>Fixed Assets</b>			
Keyboard / Wig stocks	10	-	-
<b>Current Assets</b>			
Debtors	11	114,062	44,447
Investments (Short Term Deposits)	13	110,614	103,195
Cash & Bank		31,079	96,957
		<u>255,755</u>	<u>244,599</u>
<b>Current Liabilities</b>			
Creditors	12	<u>12,580</u>	<u>3,541</u>
		<u>12,580</u>	<u>3,541</u>
<b>Net Current Assets</b>		<u>243,175</u>	<u>241,058</u>
<b>Net Assets</b>		<u>243,175</u>	<u>241,058</u>
<b>Reserves</b>			
Restricted Funds		-	-
Unrestricted Funds		243,175	241,058
	15	<u>243,175</u>	<u>241,058</u>

These accounts are approved by the trustees and signed for on their behalf by :


30/10/25  
 C Harper  
 Date  
 Trustee


30/10/2025  
 S Theobald (Honorary Treasurer)  
 Date  
 Trustee

## **NOTES TO THE ACCOUNTS**

### **Accounting Policies**

#### **Charity information**

The Nottingham Operatic Society is a charity registered with the Charity Commission on 3 October 1968.

#### **Accounting convention**

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### **Going concern**

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### **Charitable funds**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

#### **Incoming resources**

Income from theatre ticket sales is included in incoming resources in the period in which the relevant show takes place.

#### **Resources expended**

Expenditure is included on an accruals basis, under headings that aggregate all costs relating to the category.

#### **Fixed assets**

Fixed assets are capitalised where they can be used for more than one year and have a cost of at least £250. These items are depreciated using the straight line method, and an economic life of 5 years.

#### **NOTE 1**

##### **Other donations**

##### **Fundraising**

	<b>2024</b>	<b>2023</b>
	£	£
	1,199	407
	<u>1,199</u>	<u>407</u>

#### **NOTE 2**

##### **Annual production**

##### **Box Office Sales**

##### **Programme Sales**

##### **Advertisements**

##### **T Shirts**

##### **DVDs**

	£	£
	97,294	175,362
	1,977	3,900
	60	40
	1,223	1,891
	-	1,201
	<u>100,554</u>	<u>182,394</u>

## NOTES TO THE ACCOUNTS

NOTE 3	2024	2023
	£	£
<b>Annual production costs</b>		
Fees & Honoraria (Incl Producer & Lighting design)	-	2,000
Orchestra & MD	100	-
Adverts & Photography	650	4,660
Scenery & Props	-	-
Stage Expenses	30	585
Royalties	-	(22,191)
Room Hire	1,920	3,231
Scores	-	100
Programme	100	-
T Shirts	1,154	1,602
Nottingham Operatic Productions Commission Fee	99,645	145,131
	<u>103,599</u>	<u>135,118</u>
<b>Surplus / Deficit On Productions</b>	<u>(3,045)</u>	<u>47,276</u>
 NOTE 4		
<b>Governance costs</b>		
Accountancy Fees	2,040	1,390
Independent Examination Fees	1,800	1,700
	<u>3,840</u>	<u>3,090</u>
 NOTE 5		
<b>Income from Social Activities</b>		
Anniversary Dinner	-	4,566
Dance	690	
After Show Party	848	-
	<u>1,538</u>	<u>4,566</u>
 NOTE 6		
<b>Costs of social activities</b>		
Anniversary Dinner		5,105
Dance	-	
After Show Party	1,003	-
	<u>1,003</u>	<u>5,105</u>
 NOTE 7		
<b>Support costs</b>		
Insurance	511	536
NODA & Making Music fees	245	496
Archival recording / DVDs	-	179
Website and digital subscriptions	705	1,332
Bank Charges	121	122
Sundries	289	365
	<u>1,871</u>	<u>3,030</u>
 NOTE 8		
<b>Profit / Loss On Social Activities</b>	<u>535</u>	<u>(539)</u>

## NOTES TO THE ACCOUNTS

### NOTE 9

#### Interest from short term deposits

Virgin Money Charity Deposit

Mansfield BS Community Deposit

2024  
£

2023  
£

262

70

1,896

1,003

2,157

1,073

### NOTE 10

#### Fixed Assets

Cost brought forward

F&F

F&F

20,550

20,550

Additions

Disposal

-

-

-

-

20,550

20,550

Depreciation brought forward

Depreciation charge

Depreciation On Disposal

20,550

20,387

-

163

-

-

20,550

20,550

Net Book Value

-

-

### NOTE 11

#### Debtors

Outstanding production income

Outstanding wig hire income

Outstanding donations

153

-

158

-

334

-

645

0

#### Prepayments and Accrued income

Website and digital subscriptions

Insurance

Accrued income

54

263

-

511

81,310

81,364

-

774

#### Other Debtors

Reimbursement due from Nottingham Operatic Productions

Loan due from Nottingham Operatic Productions

8,629

8,804

23,424

34,869

32,053

43,673

### NOTE 12

#### Creditors (accruals)

Trade Creditors

Accountancy

Deferred Income

-

706

6,540

2,700

6,040

135

12,580

3,541

## NOTES TO THE ACCOUNTS

### NOTE 13

#### Investments (short term deposits)

Virgin Money Charity Deposit	25,614	18,195
Mansfield BS Community Deposit	85,000	85,000
	<u>110,614</u>	<u>103,195</u>

### NOTE 14

#### Reserves

Opening Reserves	241,058	187,394
Net movement in funds	2,117	53,664
Closing Reserves	<u>243,175</u>	<u>241,058</u>

### NOTE 15

#### Analysis of net assets between funds

	Tangible Fixed	Net current	Carried Forward
	£	£	£
Unrestricted	-	243,175	243,175
Restricted	-	-	-
	<u>-</u>	<u>243,175</u>	<u>243,175</u>

### NOTE 16

#### Other Information

##### Trustee Emoluments

No remuneration was paid to the Trustees (2023: £nil). Expenses of £1,443 were reimbursed to 4 trustees (31/12/2023: £7,002) during the year. These are payments to suppliers where only credit or debit card can be used. It is becoming more difficult to use a cheque payment for suppliers, and the HSBC charity bank account does not have a debit card to facilitate Trustees indemnity insurance is part of our insurance cover through Making Music.

##### Staff Costs

The Society has no employees (31/12/2023: £nil) and therefore has no staff costs.

##### Control

Ultimate control of the Society lies with the Trustees who are responsible for the Society's affairs.

##### Related parties

As mentioned in the trustees report through its trade body, Making Music, the Society started the process to claim Theatre Tax Relief for its 2023 production. This required us to set up a separate limited company (Nottingham Operatic Productions Ltd) to make the claim with HMRC. Three of the trustees are directors of this company. This company was incorporated in March 2023. As a result, some production expenditure was incurred prior to that date, and is not part of the TTR claim. Production costs charged by Nottingham Operatic Productions Limited to Nottingham Operatic Society are £99,645 (2023:£145,131) and there is a closing amount owed to Nottingham Operatic Society by Nottingham Operatic Productions Limited of £32,053 (2023:£43,673)

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF NOTTINGHAM OPERATIC SOCIETY

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 December 2024, which are set out on pages 6 to 12.

#### 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 charity's accounts carried out under section 145 of the 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 examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 130 of the Act; or
- 2 the accounts do not accord with those record; or
- 3 the accounts do 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.



Melvin Bailey FCCA, DChA  
Rogers Spencer  
Chartered Accountants  
Newstead House  
Pelham Road  
Nottingham  
NG5 1AP

Dated: 31 October 2025