

**BIRMINGHAM OPERA COMPANY**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**for the year ended 30 June 2022**

**Registered number: 01850467**  
**Registered charity number: 291130**

**BIRMINGHAM OPERA COMPANY**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 30 JUNE 2022**

**CONTENTS**

	Pages
Administrative information	2
Trustees' report including statement of Trustees' responsibilities	3
Independent Examiner's report	22
Statement of financial activities	24
Balance sheet	25
Statement of cash flows	26
Notes to the financial statements	27

**BIRMINGHAM OPERA COMPANY**  
**(A company limited by guarantee)**  
**ADMINISTRATIVE INFORMATION**  
**FOR THE YEAR ENDED 30 JUNE 2022**

Trustees and Directors:	Nicholas Payne (Chair) Tony Colville Katie Fulcher William Husselby OBE Catherine Allen (resigned 12 May 2022) Amahra Spence Lauren Williams Sir Graham Vick CBE (deceased 17 July 2021) Justine Themen Richard Willacy (appointed 1 July 2022)
Personnel:	General Director – Richard Willacy Music Director – Alpesh Chauhan General Manager – Hannah Griffiths Artistic Associate – Reisz Amos
Associate Artists:	Choreographer – Ron Howell Vocal Coach – Jane Robinson Casting Consultant – Sarah Playfair Projects Consultant – Sheelagh Barnard  Chartered Management Accountant – Shohaib Shafiq ACMA, CGMA
Secretary:	Richard Willacy
Registered Office:	205 The Argent Centre 60 Frederick Street Birmingham B1 3HS
Bankers:	Lloyds Bank plc 36/38 New Street Birmingham B2 4LP
Independent Examiner:	David Hoose Mazars LLP First Floor Two Chamberlain Square Birmingham B3 3AX
Registered Charity Number:	291130

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

The Trustees, who are also directors of the Company, present their report and the financial statements of the charity for the year ending 30th June 2022 which are also prepared to meet the requirements for the Directors' report and accounts for Companies Act purposes.

**OVERVIEW**

At the heart of the charity's objectives is the aim to bring the best quality opera to the broadest possible audience. To this end, we have built and continue to develop an extraordinary company of volunteer performers drawn from Birmingham's diverse population. They contribute their time, talent and creativity alongside some of the world's leading opera professionals to create truly memorable productions. In return, we enable fantastic training, skills and self-confidence as well as friendships and contacts between people whose paths may not otherwise cross. This is social inclusion and highest quality art in action.

Without the support of our funders Birmingham Opera Company would not exist, so grateful thanks are due to Arts Council England, Birmingham City Council and a number of repeat and new Trusts, Foundations and donors. Birmingham Opera Company attracted support from 24 Trusts and Foundations in 2021-22.

We gratefully acknowledge the support of Baron Davenport's Charity, C B and H H Taylor 1984 Trust, The Cole Charitable Trust, The D'Oyly Carte Charitable Trust, The Edward & Dorothy Cadbury Trust, The Edward Cadbury Charitable Trust, FEDORA, Fenton Arts Trust, The Foyle Foundation, George Cadbury Fund, The Grantham Yorke Trust, The Grimmitt Trust, The Harold Hyam Wingate Foundation, The Joseph Hopkins and Henry James Sayer Charity, The Kiri Te Kanawa Foundation (UK), Love Brum, The Michael Tippett Musical Foundation, The Roger and Douglas Turner Charitable Trust, The Roughley Trust, The Saintbury Trust, Scops Arts Trust, The Steel Charitable Trust, Thriplow Charitable Trust, William A. Cadbury Charitable Trust.

As detailed in the later digital section, we are grateful for the support of The Kiri Te Kanawa Foundation (UK) which matched funds donated by individual donors, to the individual donors themselves and to FEDORA for their platform and support. We are especially grateful also to Benedict and Katharine Cadbury for their support.

Support from public funds and civic funds from Birmingham City Council is critical to the success of the Company. That support acknowledges the role that the Company plays in representing the city in the international opera arena and in enriching the lives of the people and communities of Birmingham.

In the current changing environment of public and civic funding, the Board continues to be appraised of and mitigate for foreseen risks. Having been awarded Arts Council England National Portfolio status for the period 2018-2022, now extended to 2022-23 in response to the pandemic, Arts Council England remains our major funder. Beyond 2022, with Arts Council England funding critical to the delivery of our work, in 2021-22 we applied for and were awarded continued National Portfolio Organisation status plus a 20% uplift in ACE funding for the period 2023-26. This additional funding will enable us to develop a new strand of co creation work, including a presence in currently underserved areas close to Birmingham.

Birmingham City Council have proposed standstill funding for 2023-26, subject to confirmation from cabinet.

We are currently establishing evidence and partnerships which will bolster our sources of income and build resilience. In the current uncertain climate for funding, we are looking to diversify funding streams.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

With only 3% of our year-round beneficiaries in the more affluent sections of society, philanthropy from individuals and Trusts is vital to support the large majority of our beneficiaries who come from the most deprived sections of society. Much of our work is delivered free at the point of access. We operate the lowest possible ticket prices to promote access, with a maximum ticket price of £19.99. Many paying audience members pay significantly less than this (from £5). We have no "tiers" – there is no better "seat" whether you pay £19.99 or £5.

**Sir Graham Vick CBE 30 December 1953 - 17 July 2021**

On 17 July 2021, we sadly lost our Founder Artistic Director, Graham Vick, who was knighted only months earlier for services to music in the regions.

The Knighthood citation read:

"Graham Vick is considered by many to be one of the foremost opera directors of modern times. Director of Productions of Scottish Opera 1984-87 and Glyndebourne 1994-2000, he has been Artistic Director of Birmingham Opera Company since its foundation in 1987 where his pioneering work has brought world premieres of Ravi Shankar, Dove, Battistelli, Stockhausen's *Mittwoch aus Licht* and radical productions of *Votzek*, *Othello*, *Khovanskygate* to the most unlikely places (a disused factory, an abandoned ice rink, a defunct rock venue), integrating local volunteers into the process of making and building bridges with the city's socially diverse, multi ethnic population."

We were devastated at Graham's loss and deeply touched by the genuine outpouring of affection from all the artists, volunteers, audiences, colleagues, and many others whose lives he had touched.

**Looking to the future**

The Board and Executive, artists, volunteers, and community partners aim to ensure that our unique work continues to lead the way in what opera can be and is sustainable for future generations, to ensure that Birmingham Opera Company can continue to sing stories which speak to everyone; opera for a 21st century UK.

In the transition from being a founder-led company, our first tasks were to develop a company structure and to devise a bold, forward-looking strategy.

Richard Willacy (Associate Director since 2000, Associate Artistic Director from 2008-14, Executive Director 2014-21) was appointed General Director and elected to the Board as a Trustee on 1 July 2022 after approval from the Charity Commission sought earlier in the year. Alpesh Chauhan remained our inaugural Music Director, Hannah Griffiths remained General Manager, Charlotte Titcombe as Development Co-ordinator. Artistic Associate Reisz Amos continued until the end of fixed term contract. Diandra McCalla took up the newly created role of Creative Producer in November 2022.

We reviewed the artistic plans for 2021-22 post-RhineGold July 2021 (detailed later in this report) in consultation with the Board to create an holistic programme which forges a grassroots presence with an open offer for all to develop their creative capacity in a dynamic shared space.

In consultation with the Board in 2022-26 we will seek to explore and develop the following key areas:

- Partnership - open up and develop the apparatus, knowledge and resources to mutual benefit of the partners in Opera, Arts, Education and Social endeavour.
- Presence - local with year-round created and programmed work. National and international through incremental partnerships. Increased and programmed communications.
- Participation - find new ways for participants to take part by creating new approaches to delivery and co-creation.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

- Productivity - maximise productivity to deliver quantifiable outputs with clear intention and application.
- Personnel - development of full time staff, Board, freelance artists and teams.

The Board recognise their role in ensuring that the mission of the Charity is well met by them and the Executive through clear targets and reporting internally and externally to stakeholders. Quarterly review of all targets at Board level and greater proximity to the work by Board members will be the cornerstone of the next phase of work.

## **CORE FOCUS**

### **World Class Opera in Birmingham**

Founded by Sir Graham Vick CBE, Birmingham Opera Company draws internationally renowned and emerging artists to the region, gaining national and international recognition for the city and the cultural offer in the region.

### **Participatory training as a tool to achieve artistically at the highest level**

We believe that participatory training is essential to the practice and training of the highest calibre artists and will be at the heart of the art form's future.

### **Participation as a tool to develop a new generation of diverse UK artists**

Conservatoires and training organisations all agree that fewer and fewer ethnically diverse British artists are coming through their doors. We are growing a new generation of diverse, socially responsible singers, directors, designers and choreographers through our work.

### **Participation as a tool to access new audiences**

With artists and art revitalized by participatory work, we will continue to re-invigorate the genre and the audience.

### **Leading the way**

Birmingham Opera Company's intergenerational and intercultural practice was ahead of the curve in the first year of existence. Birmingham Opera Company's "participatory" model won the Royal Philharmonic Society Award (RPS) for New Audience Development in 2001 and again in 2007, the only company to win it twice in that decade.

In the UK, we have achieved the highest accolade in opera, the Royal Philharmonic Society Award for Opera and Music Theatre, firstly in 2012 for *Mittwoch aus Licht* and again in 2019 for *Lady Macbeth of Mtsensk*. We were nominated for the South Bank Show Sky Arts Award for Best Opera 2015 and 2020.

Globally we are making a mark, having been awarded the International Opera Award 2015 for Best Production against stiff international competition from Metropolitan Opera New York, Zurich Opera, Dutch National Opera, Festival d'Aix and English National Opera. At the International Opera Awards 2016, Birmingham Opera Company was nominated for the Accessibility Award and Rediscovered Work Award and were winners of both the FEDORA Education Prize 2020 and the International Opera Award for Outreach and Education 2021.

Birmingham Opera Company is the only company to have received both the RPS Award for Opera and Music Theatre and the International Opera Award for Best Production. It is also the only participatory company to receive either award, let alone both.

Additionally, Birmingham Opera Company's model has been adopted in Europe and beyond in collaborations with external producers who pay full costs of the work in their respective cities. International co-productions have taken place in Macerata (Italy), Valencia (Spain) and Poznań (Poland). Our diverse artists and audiences make our work in Birmingham a unique model for the future of opera.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

As 2019 Winner of the **Royal Philharmonic Society Award for Opera and Music Theatre** for the ground-breaking *Lady Macbeth of Mtsensk* the judges said: *"Another sensational production from Birmingham Opera Company embracing and embedding its community in world-class work. This is the kind of thing we all wish we were doing – a model to us all in being ambitious and truly going for it. It delivers the pure drama and emotional punch of opera without gimmicks – the audience feels right inside it, and it proves how resonant, inclusive and exciting opera is."*

**TRUSTEES' RESPONSIBILITIES**

Laws applicable to charitable companies in England and Wales require the Trustees to prepare the financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**STRUCTURE, GOVERNANCE & MANAGEMENT**

The Company is limited by guarantee and therefore does not have a share capital. The liability of members is limited, and details of their guarantee are detailed in the notes to the accounts. The Company is also registered as a charity.

The charity is governed by its Memorandum and Articles of Association dated 24th September 1984, amended 19th July 2012.

Overall responsibility for the Company's activities is vested in the Board, whose members also serve as the charity's Trustees. All of the Trustees are in non-executive positions.

The Trustees are appointed at the Company's Annual General Meeting; casual vacancies are filled by appointment agreed by the Board.

Potential Trustees are invited to an initial interview with the Chairman and/or the General Director. The appointment of a new Trustee must be approved at a full meeting of the current Trustees. Trustees receive an induction pack with information about the Company and a detailed written guide to their responsibilities as a Trustee. The Chairman is initially responsible with the General Director for the induction and training of a new Trustee.

The day-to-day management of the Company is delegated to the General Director who is expected to report to the Trustees at a minimum of four times each year, and more if required. These meetings monitor the activities of the Company, the finances of the Company, the risk assessments and future planning to achieve the aims of the charity. Officers of our two major funders, Arts Council England and Birmingham City Council, are invited to attend all Trustee meetings.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**OBJECTS & ACTIVITIES**

The principal activity of the Company is to encourage and promote the advancement of learning and in particular the art and science of music by the production, arrangement, promotion and commissioning of opera under the name of Birmingham Opera Company and other musical performances and concerts, and to foster interest in such operas, concerts and musical performances by such means as may from time to time be considered appropriate by the Company.

Birmingham Opera Company aims to bring the best quality opera to the broadest possible audience. Working outside the norms of most opera companies, it is dedicated to mounting productions away from existing opera houses and theatres and to presenting opera in unusual places at affordable prices. It has a policy of encouraging local people to take part as volunteer performers alongside the professional team of singers, players and technicians as well as attend the performances. A two-way process creating the opportunity for more people to be a part of opera, whilst enriching Birmingham Opera Company's work with a wealth of human experience. Birmingham Opera Company combines the highest artistic standards with an open invitation to the people of the city to join in and explore this deeply transformative art form.

**PUBLIC BENEFIT**

In shaping our objectives and planning the programme, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Birmingham Opera Company relies on grants and income from fees and charges to cover its operating costs. In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of the performance space for those on low incomes.

The strategies employed to achieve the charity's aims and objectives are to:

- Offer opportunities for a broad range of people to get involved in expressive arts activities such as singing, acting, dancing and writing.
- Present opera performances for the enjoyment and education of our local community and beyond.
- Provide opportunities for diverse professional artists to develop their skills and artistry.
- Target socially excluded communities to help build bridges to mainstream arts provision available to them but not extensively used.
- Challenge the norms of the opera sector and enrich the artform by employing bold approaches to creating ambitious work.

To achieve this strategy, we have a programme of targeted events delivered at grass roots level within the underrepresented communities we want to engage. We support and train people who elect to become part of our full-scale productions and make sure that confidence levels rise to match the level of performance we are internationally renowned for. We also support people to progress and pursue other opportunities to take part in arts activities in the city or to pursue further study in either formal or informal settings.

Since its inception, Birmingham Opera Company has shown a unique commitment to offering local people the opportunity to engage with opera first hand and, crucially, to creating work that is enriched by the wealth of human experience that exists among the people of Birmingham. We know that to be embedded in the life of our city, we need to sustain our curiosity about the people who live, work and study here, what their lives are like, and how to build meaningful relationships with them.

In the thirty years of work here, Birmingham itself has become home to even greater ethnic, economic, cultural and social diversity. We aim to serve the broadest possible range of peoples, many underserved by publicly funded art and new to opera. Birmingham gives us such opportunity to do so.



**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**Key information about Birmingham**

Wealth	43% of Birmingham's population live in IMD1 areas – neighbourhoods in the 10% most deprived areas in England (Index of Multiple Deprivation, 2019 statistical release). 22% of Birmingham's population are in income deprivation. Birmingham is ranked second among English Core Cities for income deprivation.
Education	Birmingham has the highest share of people with no qualifications whatsoever of any UK city. That share is twice the GB average: 8% on average, 16% in Birmingham (Centre for Cities, 2018).
Ethnicity	Birmingham is the most diverse city in England, with a population as follows (2021 census): Asian/Asian British 31.0% Black/Black British 11.0% Mixed 4.8% Other ethnic group 4.5% White 48.6%
Age	Birmingham is the youngest city in Europe. Nearly 40% of the population is under 25 years old (Census 2021).

We also know that the “wealthiest, better educated and least ethnically diverse 8% of the population forms the most culturally active segment of all” in England, in relation to publicly funded culture (Warwick Commission, 2015). Birmingham Opera Company has a long and successful history of cultivating approaches that enable and celebrate diverse communities consuming, participating in and contributing to the Company's work. For example:

Wealth	<ul style="list-style-type: none"> <li>- Most of Birmingham Opera Company's work is free at the point of access</li> <li>- Tickets to productions are highly subsidised</li> <li>- Much of Birmingham Opera Company's work takes place in IMD1 and IMD2 areas</li> <li>- Volunteers are reimbursed for travel expenses</li> </ul>
Education	<ul style="list-style-type: none"> <li>- Free, in-depth training to any Brummie who wishes to volunteer with the Company</li> <li>- Taster sessions enable people to gain confidence and get to know the Company (as well as continually informing the Company's approach)</li> <li>- Training caters for a range of learning styles and is fully accessible to people with no previous experience in the performing arts</li> </ul>
Ethnicity	<ul style="list-style-type: none"> <li>- Strong track record in representing the population of Birmingham in casting and the wider workforce</li> <li>- Development initiatives for diverse artists and workforce across a range of disciplines, feeding the talent pipeline</li> </ul>
Age	<ul style="list-style-type: none"> <li>- Bespoke initiatives for 16-25 year olds (e.g. Voices of the Future, fast-track rehearsal process)</li> </ul>

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**THE PROGRAMME**

**Wagner's *RhineGold***

Rehearsals began in the previous accounting period for one of the most ambitious productions during COVID times in Europe. Whilst many companies were fielding smaller forces, Birmingham Opera Company's *RhineGold* featured a diverse cast of outstanding international artists and volunteers and an 87-piece City of Birmingham Symphony Orchestra conducted by BOC's Music Director Alpesh Chauhan.

With Graham Vick falling ill, BOC's then Executive Director and Graham's long-time artistic collaborator, Richard Willacy, took over *RhineGold* as Director and – with COVID rates rising in the city – opted to mount the production not in a warehouse but in a more COVID-safe environment with mixed socially distanced and non-socially distanced seating areas.

*RhineGold* opened to sold-out public performances at a Symphony Hall that had been well and truly "BOC'd" with a circular performance area and Sports Event floodlights over the stalls on 31st July and 2nd August.

It is testament to the tenacity of the whole Company and to Graham's legacy that *RhineGold* was achieved and to such a high artistic standard in extremely challenging circumstances. *RhineGold* was performed in a new English version by Jeremy Sams.

The production was nationally reviewed and critically acclaimed by audiences and press alike, achieving 5-star and 4-star reviews:

★★★★★ The Times  
★★★★★ The Telegraph  
★★★★ The Arts Desk  
★★★★ The Stage  
★★★★ Midlands Music Reviews

*"Ecstasy from Birmingham Opera Company.... incontestably the most artistically significant force in British opera this century."* – Richard Bratby, The Spectator, 7 August 2021

*"Music-drama at the highest level."* – David Nice, The Arts Desk, 3 August 2021

*"A triumph."* – Ivan Hewett, The Telegraph, 1 August 2021

*RhineGold* was also listed recently in *The Times'* and *The Telegraph's* cultural picks of the year.

**Participant voices:**

*"My experience with Rhinegold has been more than I could of imagined [...] It has helped me so much in my performing skills with acting and made me really appreciate opera and has strengthened my passion in performing arts."*

– Female, Black Caribbean, age 23

*"I feel more confident in abilities I already have and the process has allowed me to become much more social and exposed to many different people...It was dope."*

– Male, Black Caribbean/African/British, Student, age 18

*"I have enjoyed meeting new people and developing new skills."*

- Female, Mixed Heritage, age 33

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

*"....diverse... exemplary and the message in every opera to the current issues is excellent. All involved in making this happen I hold in high regard."*

– Female, Black Caribbean, age over 55

**Audience voices:**

*"Fantastic performance – very accessible to a wide audience. Loved to see the ethnic diversity in opera!"*  
– Female, 25-29, Black/Black British Caribbean, B42

*"It was amazing seeing a diverse cast as a BAME music student studying opera in undergrad it's a true inspiration"* – Male, 30-34, Black/Black British Caribbean, B5

*"I was highly entertained and intellectually stimulated – Have been charmed and motivated to attend another opera performance. Thank you."* – Female, 45-49, Black/Black British African, B15

*"BOC has provided joy and stimulation in my life for 30 years. Long may it continue."* – Female, 70-74, White British, B13

We welcomed many young people as audience members from organisations including Gap Arts, Aston Performing Arts Academy, British Red Cross, LouDeemY Productions and Royal Birmingham Conservatoire. Other partners included Birmingham Central Food Bank and Great Barr Food Bank. These groups received free tickets to a performance.

**2021-22**

*RhineGold* culminated in August 2021. Beyond *RhineGold* and restructuring the company, we instigated a pilot of diverse methods of engagement to explore our strategy for the next decade including one to one vocal coaching, chorus and dance laboratories, multiple Artistic Associates, and digital exploration. We began with R and D sessions with new and returning volunteer chorus members across numerous titles, alongside launching a new commissioning strand. This included work with composer Michael Betteridge working directly alongside volunteers to co-create work, and subsequently commissioning three commissions from: director/writer Jude Christian and composer Jasmin Kent Rodgman; composer Max Gibson and writer Nazli Tabatabai-Khatambakhsh; a solo creation by composer and ex-volunteer Ryan Morgan. We laid the groundwork for collaboration with RBC to deliver masterclasses in their Autumn term.

**Digital Activity**

We produced free digital events and streams across the year, including our award-winning *Lady Macbeth of Mtsensk* on the streaming platform OperaVision (14,564 online audience engagements), directed by Founder Artistic Director Graham Vick. The production featured over 150 past volunteers from Birmingham aged 16+ in the cast as Chorus and Actors. Further, during the production period of *RhineGold*, soloists Chrystal E. Williams and Eric Greene, with Artistic Associate Reisz Amos, spoke on the Black Gospel radio station Affinity Xtra about their experiences as Black singers and artists working in opera (1,000 engagements).

We captured *RhineGold* at broadcast standard for subsequent distribution, free-to air and online. We created two film versions of the production – one for Sky Arts to televise *RhineGold* over a five-year period (first broadcast December 2022) and another for OperaVision to run for 9 months in 2022-23 (currently with viewing figures over 24,000). This was our first collaboration with SkyArts with the aim to reach new-to-us audiences.

Taking advantage of the digital opportunity and building on the knowledge gained from multiple crowdfunders instigated since 2015, BOC raised almost €50,000 in its FEDORA campaign, by far the largest amount so far raised on the platform since its inception in 2014. We would like to extend our grateful thanks to The Kiri Te Kanawa Foundation (UK) and to FEDORA for their partnership in such a successful digital campaign. Winning the FEDORA Education Prize also attracted a further €50,000 award from a private foundation.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**Year-round events**

Birmingham Opera Company launched a new year-round arts participation programme 2021-22. The programme began with our Summer 2021 production *RhineGold* featuring local volunteers performing as volunteer actors alongside international artists and the City of Birmingham Symphony Orchestra at Birmingham's Symphony Hall. Following the production, we made 18,856 engagements with participants and audiences online and in person through 66 free events and activities (small-group sessions, pop-up performances and digital streams) working with over 20 delivery partners. All activities in the year-round arts participation programme were free at the point of access for all participants.

At what was still a challenging time to assemble for many, over 800 local people aged 16+ participated in small-group sessions lasting 1-2.5 hours each, featuring a live performance and/or opportunity to explore voice technique, relaxation, singing, poetry, acting and movement. Participants worked closely with BOC's Artistic Associates: the Birmingham-born and bred Singer-Songwriter Reisz Amos, Composer Michael Betteridge, and BOC's wider team of freelance guest artists. Each event was tailored to suit the skills, motivations and needs of participants. We delivered these sessions in partnership with local social and community organisations including YARD Art House, Black Creative Network, Ashebo (Handsworth), Birmingham Gospel Choir, Birmingham REP, Choir with No Name, NHS forensic mental health services, Birmingham Metropolitan College, St. Francis Church (Bournville), Nottingham Trent University, South & City College, Druids Heath Library, Moseley Road Baths, a women's charity, SIFA Fireside, HER DAY Opera, Connect & Create (Birmingham City Council's arts & health initiative), The Working Class Collective and Friction Arts.

**Kyiv – Birmingham**

National Operetta Kyiv partnered with us to deliver a series of workshops online and a live concert performance in Kyiv in Autumn 2021 supported by Ukraine Cultural Foundation and The British Council. Ukrainian volunteer youth choruses and professional singers and orchestra worked with Mark Wilde to explore repertoire in English. We aim to maintain our links with Ukraine on the European Opera Directing Prize.

Pop-up Opera performances on your doorstep: 2,492 local people from Birmingham participated in free performances with professional artists in their local area including joining in on a large scale. These performances were delivered in partnership with Erdington Arts Forum, One Stop Shopping, Northfield Arts Forum, SIFA Fireside, Connect & Create and – just outside the parameter of this accounting period – Birmingham 2022 Festival.

At the Birmingham 2022 Festival we went on to deliver 3 free performances: one at Birmingham New Street Station and two at Yardley Festival Site – reaching 1,800 people, representing diverse ages and communities. BOC's own survey at the performances indicates that 86% of participants were from IMD1-2 demographics in the city.

**Broader Sector Support and Leadership**

Richard Willacy and Hannah Griffiths continued to mentor a new opera for Her Day Opera for Coventry 2022, which was eventually staged in March 2022. Richard Willacy continued his role in developing innovative approaches to the social democratisation of opera using digital technology, first presented in IMZ Vienna/La Scala 2019 and continuing with Traction.eu international advisory board in Portugal/Spain/Ireland. He further presented Birmingham's work in conference settings such as "Building Capabilities: Rethinking the Social Value of Culture" curated by the Fundação Calouste Gulbenkian in Lisbon with Creative Europe partners Traction-EU, and The Wagner Society. Hannah Griffiths delivered a keynote address exploring Birmingham's work at the joint symposium of ECHO (European Cities of Historic Organs) and Orgelpark, Amsterdam. She was invited to present the Company's work in the context of the Creative Case for Diversity to members of the British Council and Italian Ministry for Culture. She taught on the European Opera Management Course and is also active as a jury member for the FEDORA Education Prize 2022. Richard Willacy, Reisz Amos and Birmingham Opera Company were founding members of "More Than a Moment – Action with and for Black Creatives", developing a covenant for change in the cultural industries.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

Alpesh Chauhan was awarded an OBE in January 2022 for services to the arts.

Forthcoming: Richard Willacy – RESEO (Paris) and Opera Europa (Budapest and Wiesbaden) Jury Member, European Opera Directing Prize; Hannah Griffiths – University of the Arts, Stockholm (as part of their series “Lectures and conversations about racism and resistance”), Opera Europa (Budapest), guest lecturer on European Opera Management Course 2023, Swedish Performing Arts Biennial 2023.

**National and International Prizes in 2020-22**

Uniquely, our holistic approach continues to be recognised as delivering the highest quality artistic achievement, participant learning and audience engagement.

The **International Opera Awards 2021** were populated with Birmingham Opera Company artists, with nominations for director Graham Vick, conductor Alpesh Chauhan, now our Music Director who made his UK opera debut with us in 2019, and Chrystal E Williams, who sang the title role in *Lady Macbeth*. Our collaborator Poznań Opera was recognised the Rediscovered Work category with its Birmingham-style *Paria*.

In 2021 Birmingham Opera Company was announced as the winner of the International Opera Award for Education & Outreach. Our Music Director Alpesh Chauhan won the Newcomer of the Year award and Poznań's *Paria* won Rediscovered Work.

*Going for Gold* (the creative marathon laying the foundations for Wagner's *RhineGold*) was awarded a further international Education & Outreach Prize by FEDORA – the circle of European Philanthropists. This award came with a very welcome €50,000 prize fund from a private foundation.

*"[Going for Gold] is an extraordinary project, in many aspects. The characteristic of this project is to integrate education and community work within the artistic process. It is completely organically integrated and that is part of the future of opera. In many aspects, Going for Gold is an avant-garde project about how to integrate cultural rights in the process of making opera."*

- Bernard Foccroulle, Chair of the **FEDORA Education Prize** Jury

*RhineGold* was selected as a finalist for the televised **South Bank Show Sky Arts Opera Award 2021**.

Birmingham Opera Company received the **Critics' Circle Award for Outstanding Achievement in Opera 2022** in memory of the work of Graham Vick.

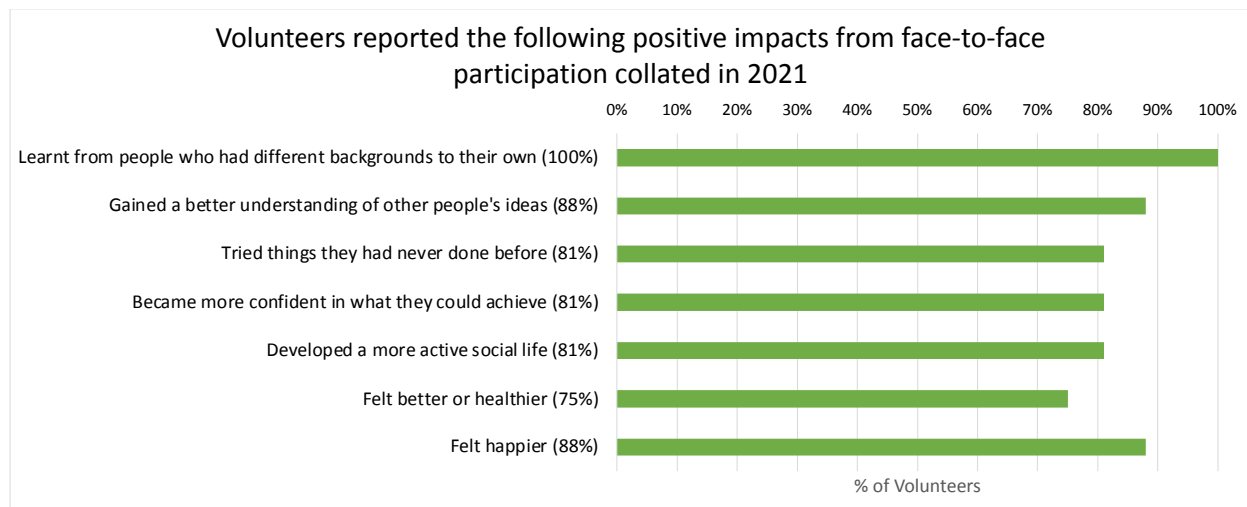
**IMPACT**

**Wellbeing**

Our work consistently demonstrates that great art delivers great personal value well beyond the moment and the production. When asked how participating in *RhineGold* had helped them, our volunteers reported the following positive impacts (sample size 84% of all participants, all ages):

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

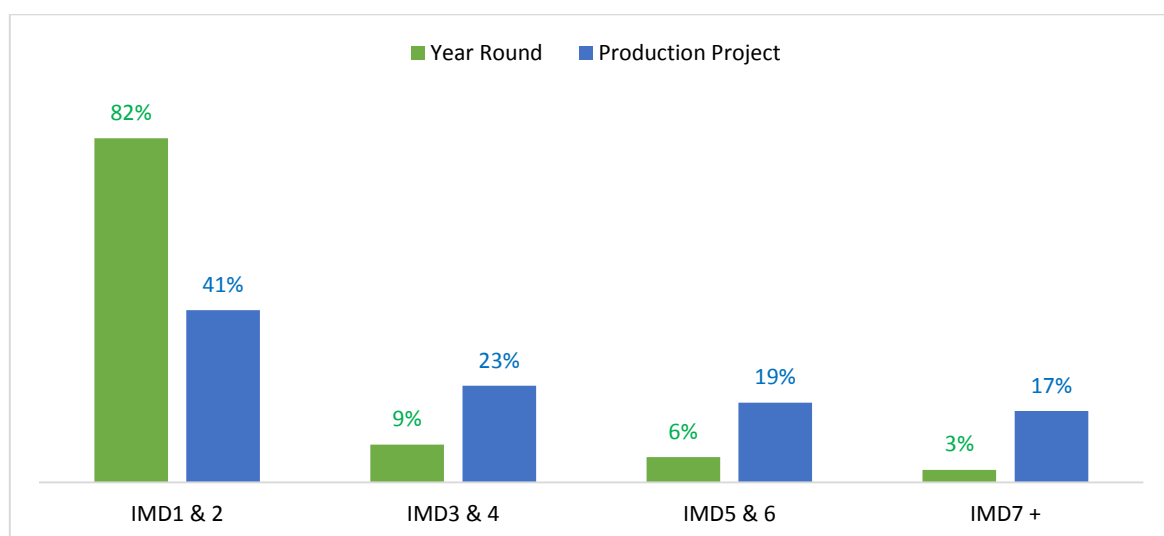


Beyond these significant transformative indicators many volunteers were inspired to pursue a greater involvement in education, training, the arts and in other community projects. They reported gaining skills in creative arts, technical arts, performing, working with people, communication and a better understanding of the arts.

- 1 in 4 said they decided to start some training or a college course
- 56% said it helped them go to an arts event or exhibition they wouldn't have gone to before
- 63% said they became involved in other community projects

**Social diversity**

The majority of our work continues to be focused on participants from IMD1 and 2 areas, while welcoming people from all walks of life. In our year-round work, 99% will be new to opera. Some data collection was impeded by COVID restrictions and as such data below was collected in 2019-20 and is illustrative of our work. Going forward we will continue to direct our resources and efforts in areas and simultaneously welcome those from the higher IMD categories in our work. We strive for a truly diverse model in which all are welcome by directing our resources at those who may have had little direct access to publicly funded art and culture.

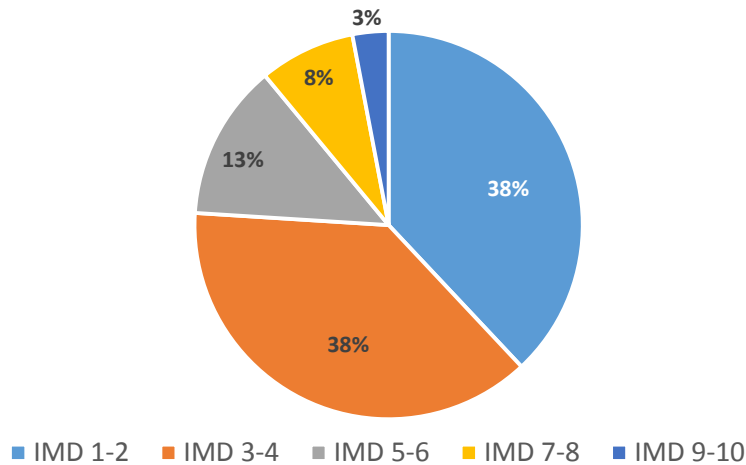


*IMD profile of participants in year-round work and volunteers in production, 2019-20*

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

Year-round participants 2021-22: IMD profile



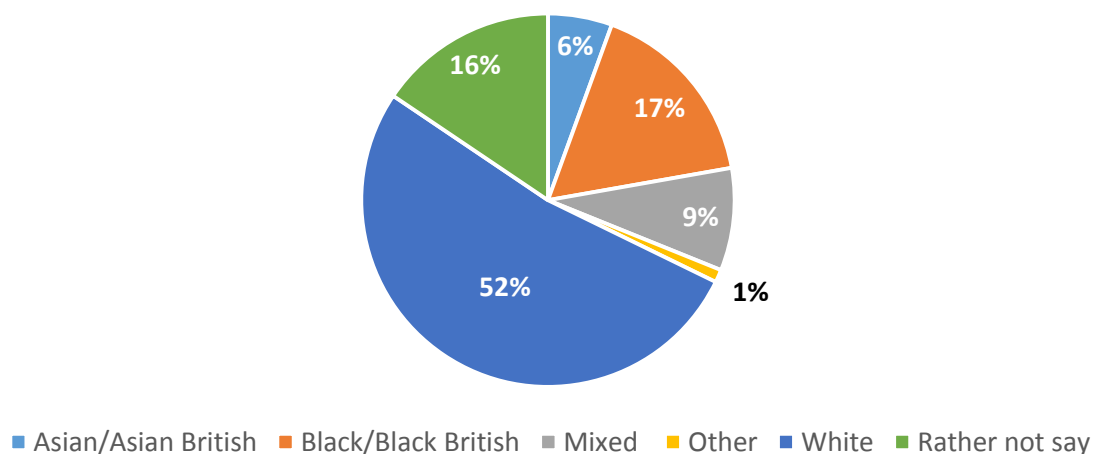
*Sample from a limited selection of work, 2021-22*

**Ethnic Diversity – Artists**

In a time where conservatoires and training organisations are reporting fewer ethnically diverse British artists coming through their doors, Birmingham Opera Company are still the only opera organisation delivering a truly diverse model at the centre of its work in the UK and Europe. Again in line with our “Outstanding” rating in ACE’s Creative Case for Diversity, in 2020-21 we fielded a cast of artists representing Global majority ethnicities. And in particular, in *RhineGold*, the leading soloists were Black and Asian. With no salaried chorus or orchestra, we employ freelance artists and continually strive to achieve ethnic representation in all our work.

Further, we employed a majority Black and Asian stage management team and assistant creatives. We contract out larger orchestral projects to our partners CBSO and together are working on diversifying opportunities in instrumental representation.

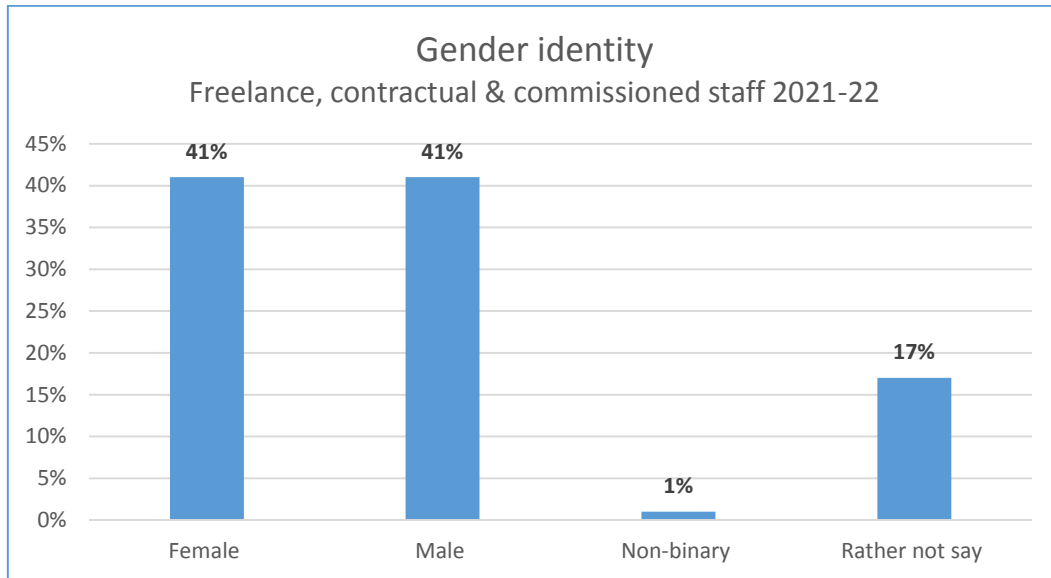
**Ethnicity**  
Freelance, contractual & commissioned staff 2021-22



**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

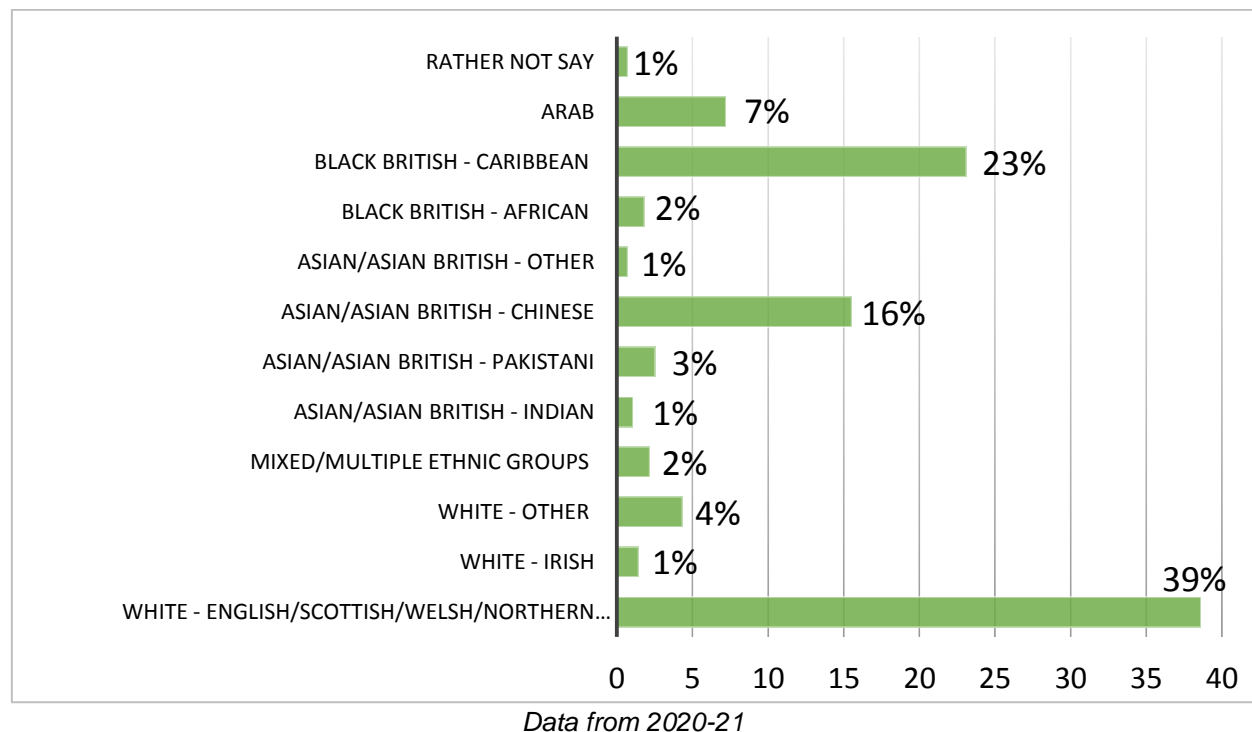
**TRUSTEES' REPORT**

The gender identity of freelance, contractual & commissioned staff in 2021-22 was as follows:



**Ethnicity - Volunteers and Participants**

Covid clearly challenged many networks and access to shared spaces and work. However during the period we still achieved significant representation across the diverse peoples of Birmingham.

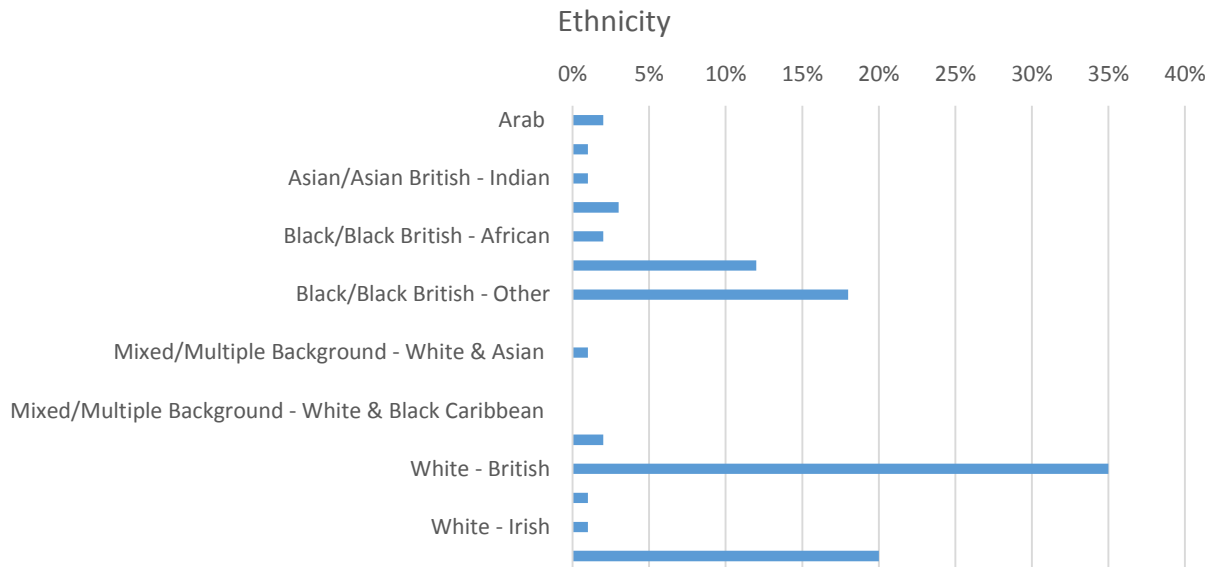




**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

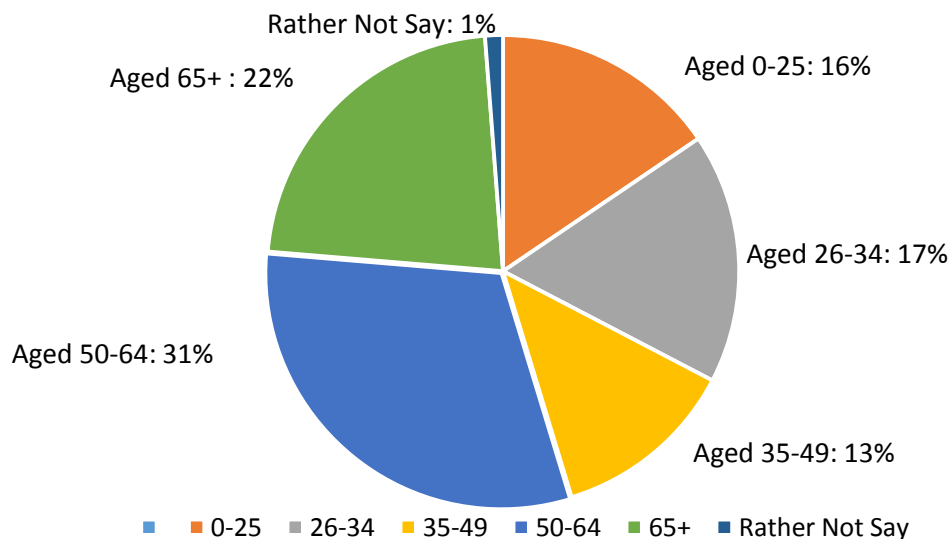
**Participants in year-round programme, 2021-22**



**Age**

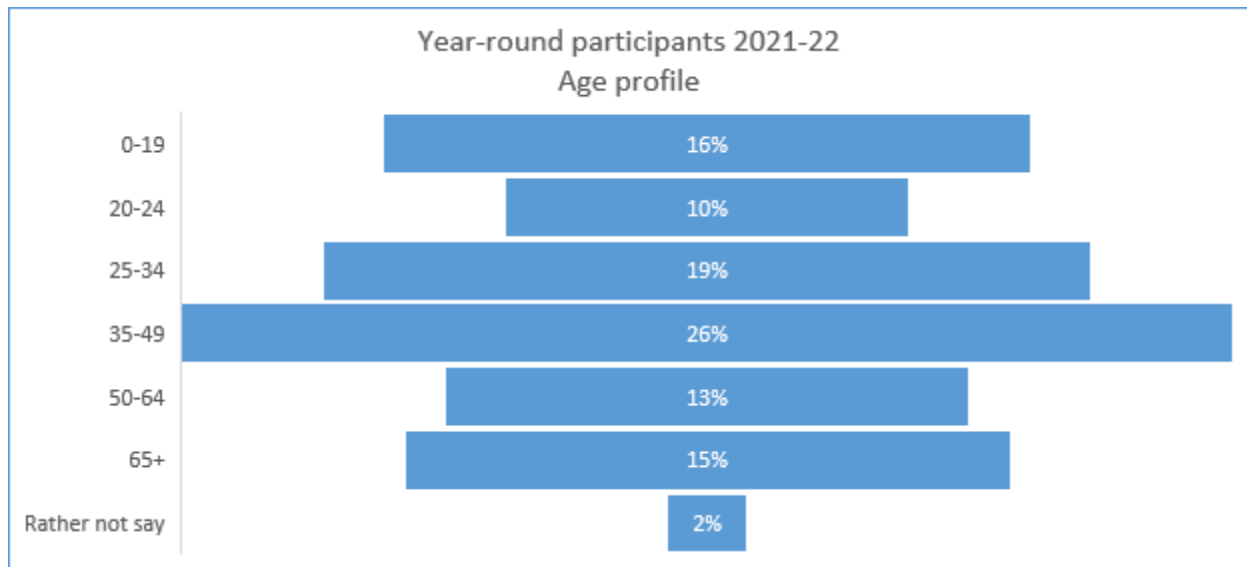
With no separate Education Department and a clear focus on those who sit outside statutory education provision, we have developed a unique multi-generational offer, still maintaining reach across all age groups outside of the statutory education settings.

**Participants Age Demographic 2020-21 (sample 245 participants)**



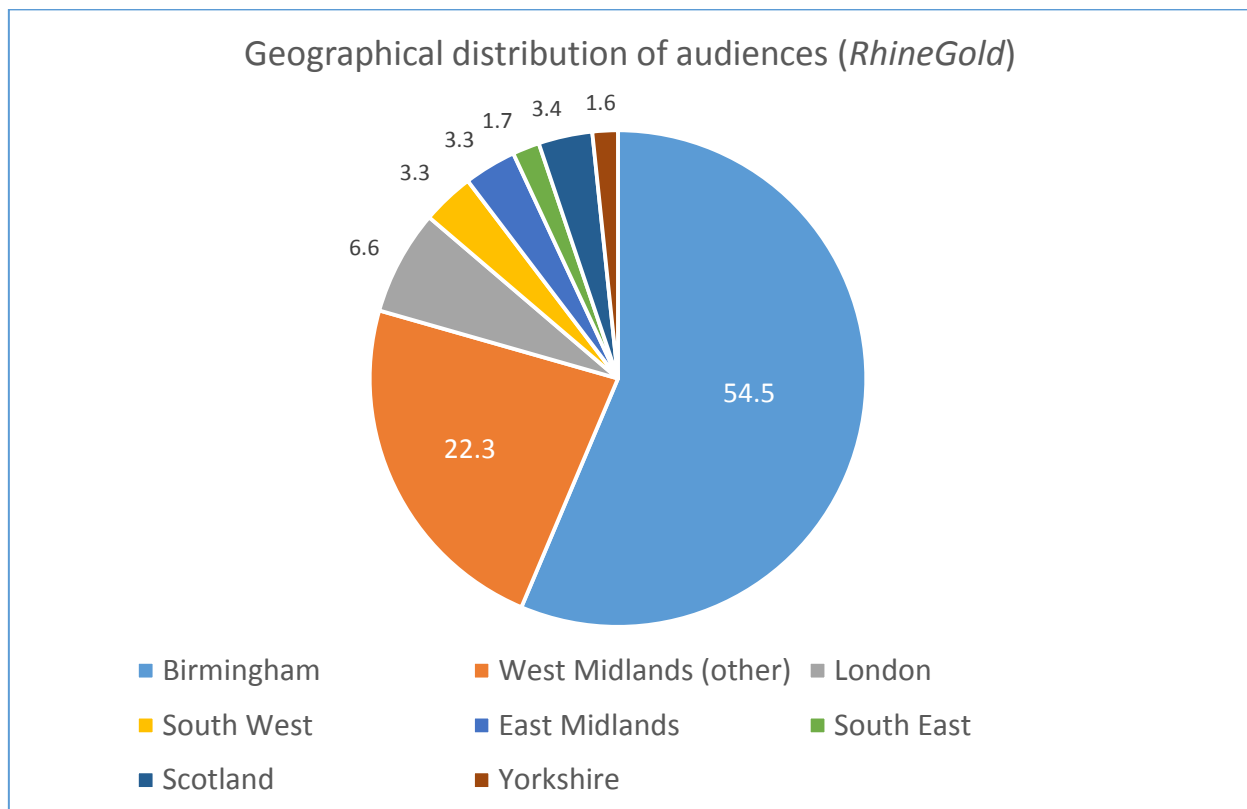
**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**



**Audiences**

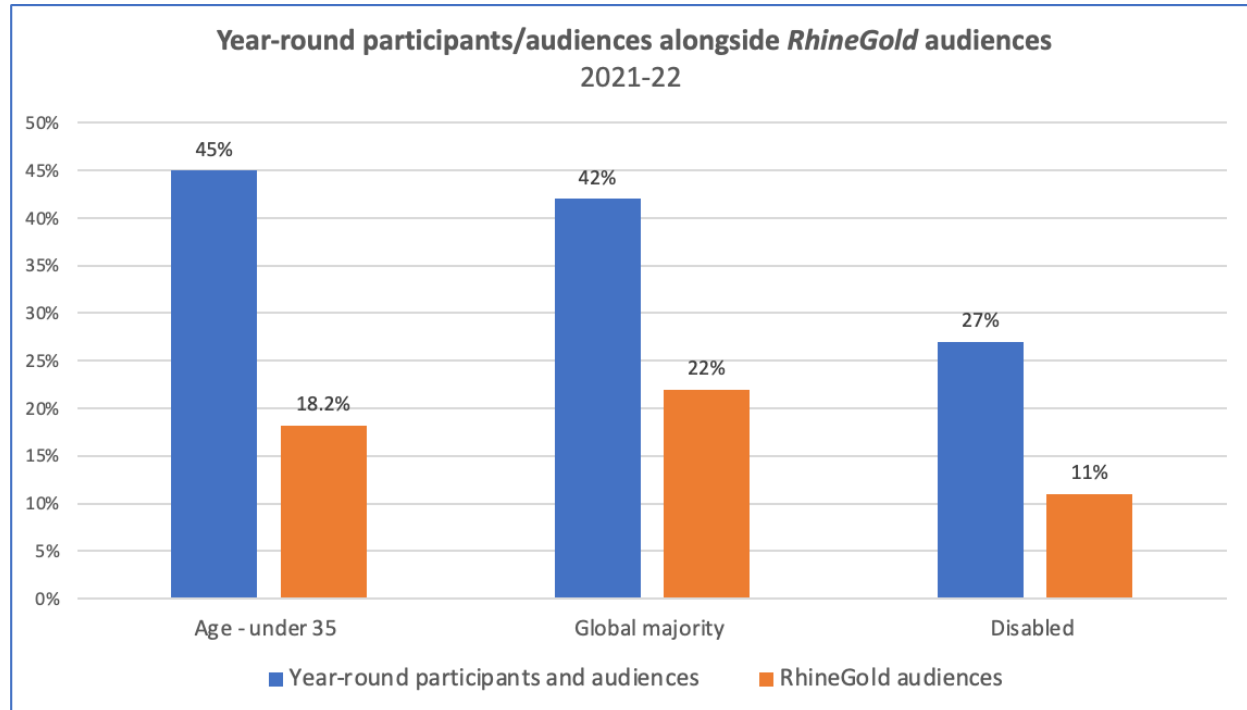
Many of the diverse participants above were also audiences which benefitted from performances “on their doorstep”. Monitoring methods for ticket buying audiences at *RhineGold* proved challenging as were not able to contact many of them directly due to GDPR on our host venue’s third party box office system.



**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

Each year, we consider the data we hold for participants and audiences in our year-round programme alongside data for ticketed audiences, with a view to enabling the broadest possible range of people to participate in our work across the board. For 2021-22, that data is as follows:



**Covid**

Covid had been challenging for all arts organisations, communities and many families and individuals, uncovering stark inequalities in society. Never was it more important to continue to reach out to communities, volunteers, participants, and audiences where possible within COVID guidelines.

**Our commitment to freelancers – the lifeblood of the cultural industries**

Our small full-time team were acutely aware of many freelancers' difficulties with cancelled contracts. We sought to deliver opportunities for freelance artists, production and stage management, crew and support staff both on and offline throughout the period.

Further, we committed to paying artists their full fee should our projects be cancelled (although none were), thereby taking the burden of risk on to the charity and away from the artist. This enabled freelancers to fully commit to the work, allowing them to continue to develop their craft and continue to reach audiences and participants with their remarkable work for the wider benefit of society. We also committed to underwriting the orchestral freelancers' fees to safeguard those not on full time contracts with our partner CBSO who we required for *RhineGold*. As such many of our *RhineGold* costs were accrued in the previous year's accounts, since the project crossed our year end but the financial commitment was made. The remainder of such costs are to be found in these financial statements.

In line with our "Outstanding" rating in the Creative Case for Diversity (ACE), we targeted work as we would have done pre-pandemic to make digital interactions meaningful and fulfilling to a diverse Birmingham demographic.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**FINANCIAL REVIEW**

The Company had incoming resources of £641,653 (2021: £709,573) and total funds at 30 June 2022 of £611,011 (2021: £416,209). The principal funding sources of the charity are Arts Council England and Birmingham City Council (full details of funding are disclosed in notes 13 and 14 of the financial statements), although in this year we also received significant support from Scops Art Trust, The Steel Charitable Trust and The William A. Cadbury Charitable Trust.

**FUTURE FINANCIAL REVIEW AND PRICING POLICY**

Our plans for 2021-23 are set out in the Business Plan and Trustees review these regularly in the current uncertain climate. Birmingham Opera Company also hold a number of free events including a free ticket preview of the main production and multi-scale performances off site in shopping centres and community centres across the city.

For paying events, ticket prices are held at an affordable level of £19.99 or £10 concessions available. In addition, we allocate tickets to be distributed through participants at a cost of £7.50, plus access to one free ticket to the paying event to ensure that relatives and friends can attend. The major production also has a "free" but ticketed performance to which we invite those we have met through the year, often via our numerous community partners.

**2022-23**

We have selected a chorus-driven work, *The Decision* (Brecht/ Eisler), to be performed in early 2023 as an opportunity to gather and develop the volunteer chorus and to offer opportunities to emerging and new creative and production teams.

Again opening up BOC as a resource and spreading the method as part of an international programme, we began to lay the groundwork for a European programme including Smetana's *Two Widows* with partners. By the time of writing, this aim has been met and are pleased to announce our hosting the European Opera Directing Prize 2023, with the finals held in Birmingham Summer 2023 and the winning team delivering a site specific project in Czech Republic and Ukraine in 2024 (building on our previous work there in 2021).

In 2022-23 we aim to apply learning from our 2021-22 programme to launch the Four Hubs Initiative, also instigating models of rehearsal which take place on the doorstep with satellite groups and in chosen IMD1-3 districts, including with social and educational partner organisations. We will also hold open rehearsals and hope to extend our residencies in high profile destinations such as New Street Station and Grand Central.

We will invest in Birmingham and its people to develop talent pipelines for creative producers and artists, and explore partnerships with other arts organisations alongside engaging nationally and internationally profiled artists and creative teams.

We will forge ahead with the creation of new and transparent metrics to share our experience with the wider arts sector and society, commission new works from Birmingham-linked artists and developing stronger ties and initiatives with Royal Birmingham Conservatoire and University of Birmingham to kick start Emerging Artist training. We will engage two cohorts of Artistic Associates. Drawing on all the above, partnering with CBSO Youth Orchestra and engaging Birmingham Opera Company Orchestra and others, we will deliver multi-scale performances and other work in English. In this phase – and in preparation for the next – we will seek to open up the amazing resource created especially over that last two decades.

We are exploring further incremental partnerships with organisations to share our work and learning. In future years will continue to build on our partnership with CBSO for larger scale productions.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**RESERVES POLICY**

Reserves are needed to bridge the gap between the spending and receiving of resources and to cover unplanned emergencies. The Trustees consider that the ideal level of reserves is £75,000, and the higher level of reserves held at the year end will be used for future production projects.

The actual unrestricted reserves are £571,031 (2021: £389,929) of which £396,031 (2021: £250,000) are designated by the Trustees for future production projects (2021: Going for Gold and post-*RhineGold* events).

Restricted funds are £39,980 (2021: £26,280).

**COVID 19**

On 15 March 2020 we curtailed all rehearsal and event activity with the aim to re-start at the earliest opportunity, taking into account the information and advice available. In response to increased risks due to COVID, we adapted our programming to deliver digital, hybrid, live and multi-scale activity to address our key mission. We did not furlough staff or claim Cultural Recovery Funds or other public COVID support funds, preferring to maintain our key presence and delivery of our work to beneficiaries.

We delivered a huge uplift in digital activity during Covid times, plus live face-to-face performances in Autumn 2020 between lockdowns. From Spring 2021 we began face-to-face activity once again, closely following the roadmap culminating in *RhineGold* in Summer 2021. From this point, we have undertaken hybrid activity, both face-to-face and online, selected by Musical America Worldwide as at "Top Ten Pivot".

**GOING CONCERN**

The Trustees consider the charity to be a going concern with strict controls on spend and analysis of present risk and future scenario planning. With a commitment to live within our means, we have currently not applied for or received any additional government funds such as Cultural Recovery Funds, nor have we furloughed any staff.

We remain a National Portfolio Organisation with Arts Council England (2018-2023) and 2021-23 with Birmingham City Council. These are significant expressions of confidence in the Company to deliver the highest quality work that engages people from the city's many different communities and reflects the city's diversity. As detailed elsewhere we were awarded a 20% uplift for the period 2023-26 from Arts Council England. Birmingham City Council have proposed standstill funding for the NPO period, subject to confirmation March 2023.

**RISK MANAGEMENT**

The Trustees have examined the major strategic, business and operational risks which the charity faces and confirm that systems have been established to provide them with regular reports so that the necessary steps can be taken to lessen these risks.

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

**TRUSTEES**

The trustees who held office during the year are set out on Page 2.

In accordance with the Memorandum and Articles of Association Graham Vick, a Trustee, was due £Nil (2021: £37,083) (plus VAT) for services from July 2020 to his passing 17 July 2021 for services provided to the Company. This Trustee will reimburse the charity for all mobile telephone costs and £2,355 was owed at year end (2021: £2,355).

No other trustees were paid expenses.

Nicholas Payne is Director of Opera Europa. The charity paid £1,759 (2021: £1,627) to Opera Europa in respect of membership and other fees. Nothing was owed to Opera Europa at either year end.

Approved by the Board on Apr 25, 2023 ..... and signed on its order by



**Richard Willacy**

**Trustee and Company Secretary**

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**INDEPENDENT EXAMINER'S REPORT TO MEMBERS**

I report on the financial statements of Birmingham Opera Company for the year ended 30<sup>th</sup> June 2022, which are set out on pages 24 to 37.

**RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND EXAMINER**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements as carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(b) of the 2011 Act.

This report, including my statement, has been prepared for and only for the charity's trustees as a body. 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 an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body for my examination work, for this report, or for the statements I have made.

**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 statement below.

**INDEPENDENT EXAMINER'S STATEMENT**

Since the charity's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

In connection with my examination, which is complete, no matters have come to my attention which give me reasonable cause to believe that in any material respect:

- accounting records were not kept in respect of Birmingham Opera Company in accordance with section 386 of the 2006 Act; or

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**INDEPENDENT EXAMINER'S REPORT TO MEMBERS**

- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the financial statements give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- the financial statements have not been prepared in accordance with the methods and principals of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

  
David Hoose (Apr 25, 2023 15:30 GMT+1)

**David Hoose FCA**  
**For and on behalf of Mazars LLP**  
**First Floor**  
**Two Chamberlain Square**  
**Birmingham**  
**B3 3AX**

**Date:** Apr 25, 2023



**BIRMINGHAM OPERA COMPANY (REGISTRATION NUMBER: 01850467)**

(A Company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES**  
Incorporating an Income & Expenditure Account  
**FOR THE YEAR ENDED 30 JUNE 2022**

	Note	General £	Unrestricted Designated £	Restricted £	2022 Total £	General £	Unrestricted Designated £	Restricted £	2021 Total £
<b>Income from:</b>									
Donations & grants	3	532,026	-	45,500	577,526	569,961	-	96,905	666,866
Other income	4	64,127	-	-	64,127	42,707	-	-	42,707
<b>Total income</b>		<b>596,153</b>	<b>-</b>	<b>45,500</b>	<b>641,653</b>	<b>612,668</b>	<b>-</b>	<b>96,905</b>	<b>709,573</b>
<b>Expenditure on:</b>									
Fundraising		18,256	-	-	18,256	18,035	-	-	18,035
Performances		150,630	235,000	31,800	417,430	213,886	413,797	106,125	733,808
Other costs		10,885	-	-	10,885	11,874	-	-	11,874
<b>Total expenditure</b>	5	<b>180,051</b>	<b>235,000</b>	<b>31,800</b>	<b>446,851</b>	<b>243,795</b>	<b>413,797</b>	<b>106,125</b>	<b>763,717</b>
<b>Net movement in funds</b>		<b>416,102</b>	<b>(235,000)</b>	<b>13,700</b>	<b>194,802</b>	<b>368,873</b>	<b>(413,797)</b>	<b>(9,220)</b>	<b>(54,144)</b>
<b>Transfer between funds</b>		<b>(381,031)</b>	<b>381,031</b>	<b>-</b>	<b>-</b>	<b>(349,714)</b>	<b>349,714</b>	<b>-</b>	<b>-</b>
<b>Fund balance brought forward 1 July 2021</b>		<b>139,929</b>	<b>250,000</b>	<b>26,280</b>	<b>416,209</b>	<b>120,770</b>	<b>314,083</b>	<b>35,500</b>	<b>470,353</b>
<b>Fund balance carried forward 30 June 2022</b>		<b>175,000</b>	<b>396,031</b>	<b>39,980</b>	<b>611,011</b>	<b>139,929</b>	<b>250,000</b>	<b>26,280</b>	<b>416,209</b>

The charity's income and expenditure all relate to continuing operations.

All surpluses and deficits recognised in the period are included in the Statement of Financial Activities.

**BIRMINGHAM OPERA COMPANY (REGISTRATION NUMBER: 01850467)**

**BALANCE SHEET**

**30 JUNE 2022**

	Note	2022		2021	
		£	£	£	£
<b>Fixed assets</b>					
Tangible	8		2,119		-
Intangible	9		40,000		40,000
			<u>42,119</u>		<u>40,000</u>
<b>Current assets</b>					
Stock	10	5,200		5,200	
Debtors	11	261,665		74,522	
Cash at bank and in hand		350,291		635,172	
			<u>617,156</u>		<u>714,894</u>
<b>Creditors</b>					
Amounts falling due within one year	12	<u>(48,264)</u>		<u>(338,685)</u>	
<b>Net current assets</b>			568,892		371,209
<b>Total assets less total liabilities</b>			<u>611,011</u>		<u>416,209</u>
<b>The funds of the charity:</b>					
Unrestricted funds					
General	13		175,000		139,929
Designated	13		396,031		250,000
Restricted funds	14		<u>39,980</u>		<u>26,280</u>
<b>Total Charity Funds</b>	15		<u>611,011</u>		<u>416,209</u>

For the year ending 30<sup>th</sup> June 2022 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the Company to obtain an audit of its accounts for the year 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 financial statements were approved and authorised for issue by the Board of Trustees on ..Apr.25, 2023..... and signed on its behalf by:

*Nicholas Payne*  
Nicholas Payne (Apr 25, 2023 15:28 GMT+1)

**Nicholas Payne - Chair**

The notes on pages 26 to 37 form part of these financial statements.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

	Note	<b>2022</b> £	2021 £
<b>Cash flows from operating activities</b>			
Net cash used in operating activities	19	(282,482)	336,940
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		(2,399)	-
Net cash provided by investing activities		-	-
Change in cash and cash equivalents in the year		(284,881)	336,940
Cash and cash equivalents brought forward		635,172	298,232
<b>Cash and cash equivalents carried forward</b>		<u>350,291</u>	<u>635,172</u>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**1. COMPANY STATUS**

The Company is limited by guarantee, registered in England and Wales, and does not have a share capital. The members of the Company are the Trustees named on page 2. The liability of members is limited and shall not exceed £1. Any surplus on winding up is to be donated to a charity whose objects are of a similar nature. The Company has taken advantage of section 30(5) of the Companies Act 2006 and deleted the word "Limited" from its name.

**2. ACCOUNTING POLICIES**

**a. Basis of accounting**

The financial statements have been prepared in accordance with the Financial Reporting Standard 102 (FRS102) and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with FRS 102, and the Companies Act 2006.

The financial statements also comply in all material respects with applicable accounting standards. They are drawn up under the historical cost accounting rules as modified for the revaluation of intangible fixed assets. All operations are classed as continuing and no operations have been acquired during the current or previous year.

The financial statements have been prepared on a going concern basis which assumes that the Company will continue to operate. The validity of this assumption is dependent upon the continuance of support from the Company's key grant funders (Arts Council for England and Birmingham City Council) and in response to the progress made by the Company in pursuing a viable budget including the obtaining of further grants and other funds. The Company's current business plan shows that the Company, with continued focus on income diversification and restructure, will be able to operate in the foreseeable future. Based on this understanding, the directors believe that it remains appropriate to prepare the financial statements on a going concern basis.

**b. Income**

Donations and sponsorship are accounted for on a cash received basis. Grants receivable are recognised in relation to the year and production cycle to which the grants relate.

Performance rights represent amounts received in respect of translations, arrangements or other such items sold to other performing groups. Income is only recognised on the completion of a sale. Due to the uncertainty of subsequent sales, expenditure in obtaining such items including expenditure on sets, properties, orchestrations and costumes is written off as incurred and is not carried forward in the Balance Sheet.

Covenanted donations are taken to income on a receivable basis, provision for deferred income being established for amounts received in advance of the covenanted date of payment.

Tax refunds are recognised when the relevant expenditure has been incurred and the refund is considered probable.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**c. Fund accounting**

The charity maintains various types of unrestricted funds as follows:

Designated funds represent amounts that have been put aside out of unrestricted funds at the discretion of the Trustees for particular projects. The designation is for administrative purposes only and does not legally restrict the Trustees discretion to apply the fund.

General unrestricted funds represent unrestricted income, which is expendable at the discretion of the Trustees in the furtherance of the objectives of the charity. Such funds may be held in order to finance both working capital and capital investment.

Where the charity has restricted funds these are to be used for the purpose as specified by the provider of the income.

**d. Expenditure**

All items of expenditure are accounted for on an accruals basis.

Governance costs are the costs of governance arrangements relating to the general running of the charity.

**e. Tangible Fixed Assets and Depreciation**

Equipment is stated at cost and depreciated on a straight line basis over five years. Sets and props are depreciated on a straight line basis over two years where considered appropriate. Only items greater than £1,000 are capitalised.

**f. Intangible Fixed Assets**

Intangible fixed assets comprise values ascribed to the stock of scores commissioned by the Company and which will provide royalty and performance income over many years in the future. These values are based on the Trustees' assessments of royalties etc. expected supported by a comparative view of the transaction values of similar properties within the publishing industry. The carrying value of the assets is not subject to annual amortisation but is reviewed annually for any permanent diminution in carrying value.

**g. Taxation**

Any surplus of the Company income over its expenditure is applied solely for the purposes of the charity and its activities are the primary purpose of the charity. Under the provisions of Section 505, Income and Corporation Taxes Act 1988 the Company is exempt from liability to taxation.

**h. Foreign currencies**

Foreign currency transactions in the Statement of financial activities are translated into sterling at the exchange rate ruling at the date of transaction. Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the closing rates at the balance sheet date and the exchange differences are included in the statement of financial activity.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**i. Operating leases**

Rentals payable under operating leases are charged in the statement of financial activity on a straight line basis over the lease term.

**j. Stock Valuation**

The Wardrobe stock is stated at the lower of cost or net realisable value.

**k. Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

**l. Judgments in applying accounting policies and key sources of estimation uncertainty**

The charity makes estimates, in relation to valuation of assets, and assumptions concerning the future. The estimates and assumptions have no material impact on the carrying amounts of assets and liabilities within the accounts.

**BIRMINGHAM OPERA COMPANY****Notes to the Financial Statements****FOR THE YEAR ENDED 30 JUNE 2022****3. GRANTS AND DONATIONS**

The Company gratefully acknowledges the support given by the following during the course of the year:

Grants received from:

	<b>2022</b> <b>£</b>	<b>2021</b> <b>£</b>
Arts Council England	486,433	486,433
Birmingham City Council	31,570	32,870
CB and HH Taylor 1984 Trust	1,000	-
FEDORA	-	1,792
FEDORA Education Prize	-	44,812
Fenton Arts Trust	3,500	-
George Cadbury Fund	-	25,000
Individuals sponsors and donors	14,023	25,659
The Kiri Te Kanawa Foundation (UK)	-	22,251
Love Brum	1,000	-
Scops Art Trust	10,000	-
Baron Davenport's Charity	-	800
The Cole Charitable Trust	1,000	1,000
The D'Oyly Carte Charitable Trust	-	3,500
The Edward and Dorothy Cadbury Trust	-	2,000
The Edward Cadbury Charitable Trust	-	3,000
GJW Turner Trust	-	2,000
The Grantham Yorke Trust	500	-
The Grimmitt Trust	-	1,500
The Harold Hyam Wingate Foundation	-	2,000
The Joseph Hopkins and Henry James Sayer Charity	500	500
The Michael Tippett Musical Foundation	1,000	-
R A and V B Reekie Trust	-	1,000
The Roger & Douglas Turner Charitable Trust	2,000	-
The Roughley Trust	1,000	-
The Saintbury Trust	4,000	6,000
The Sheldon Trust	-	2,000
The Steel Charitable Trust	10,000	-
Thriplow Charitable Trust	-	2,000
W. E. Dunn Charitable Trust	-	750
The William A. Cadbury Charitable Trust	10,000	-
	<b>577,526</b>	<b>666,867</b>

**4. OTHER INCOME**

	<b>2022</b> <b>£</b>	<b>2021</b> <b>£</b>
Box office income and music library hire	30,917	8,576
Theatre tax credits	29,905	30,017
Other	3,305	4,114
	<b>64,127</b>	<b>42,707</b>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**5. EXPENDITURE**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Fundraising costs	18,256	18,035
Other salary costs	126,974	152,008
Other production costs	290,456	581,801
Governance	11,165	11,874
	<u>446,851</u>	<u>763,718</u>

**6. NET RESOURCES EXPENDED FOR THE YEAR**

Net resources expended for the year are stated after charging:

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Amount paid to Independent Examiner		
- IE and Accounts Preparation	2,800	2,715
- Tax	1,500	1,350
Lease payments	19,926	14,376
Depreciation	<u>280</u>	<u>315</u>



**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**7. EMPLOYEE INFORMATION**

<b>Staff costs</b>	<b>2022 £</b>	<b>2021 £</b>
Wages and salaries	127,715	146,506
Social security	14,718	14,916
Pension cost	<u>6,696</u>	<u>7,164</u>
	<u>149,129</u>	<u>168,586</u>
	<b>Number</b>	<b>Number</b>
Average number of employees (excluding trustees) employed during the year	<u>3</u>	<u>4</u>

There were no employees with emoluments in excess of £60,000 per annum in either year.

Trustees have indemnity insurance with a Policy Aggregate Limit of £500,000, at a cost of £299 (2021: £500,000, at a cost of £358).

All employees are deemed to be key management personnel. Pension payments totalled £6,696 (2021: £7,164).

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**8. TANGIBLE FIXED ASSETS**

	<b>Equipment £</b>
<b>Cost</b>	
At 1 July 2021	36,312
Additions	2,399
Disposals	(16,074)
At 30 June 2022	<u>22,637</u>
 <b>Accumulated Depreciation</b>	
At 1 July 2021	36,312
Charge for the period	280
On disposals	<u>(16,074)</u>
At 30 June 2022	<u>20,518</u>
 <b>Net book value</b>	
At 30 June 2022	<u>2,199</u>
At 30 June 2021	<u>-</u>

**9. INTANGIBLE FIXED ASSETS**

	<b>2022 £</b>	<b>2021 £</b>
Valuation of intellectual property rights of scores, future royalties etc. (see note 2f)	<u>40,000</u>	<u>40,000</u>

The Trustees have valued the intellectual property rights over scores commissioned by the Company following advice obtained from the music publishing industry.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**10. STOCKS**

	<b>2022</b> £	<b>2021</b> £
Wardrobe stock	5,200	5,200
	<u>5,200</u>	<u>5,200</u>

**11. DEBTORS**

	<b>2022</b> £	<b>2021</b> £
<b>Amounts falling due within one year:</b>		
Grants receivable	181,659	8,789
Trade debtors	1,625	2,808
VAT debtor	3,367	10,272
Accrued income	74,760	50,000
Other debtors	254	2,653
	<u>261,665</u>	<u>74,522</u>

**12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	<b>2022</b> £	<b>2021</b> £
<b>Amounts falling due within one year:</b>		
Trade creditors	19,564	40,062
Other taxes and social security	-	4,050
Accruals and other creditors	28,700	294,573
	<u>48,264</u>	<u>338,685</u>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**13. UNRESTRICTED FUNDS**

	<b>General Reserves</b>	<b>Designated Reserves</b>	<b>Total 2022</b>	<b>Total 2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Brought forward	139,929	250,000	389,929	434,853
Surplus / (Deficit) for the year	416,102	(235,000)	181,102	(44,924)
Transfer between funds	(381,031)	381,031	-	-
Carried forward	175,000	396,031	571,031	389,929

**14. RESTRICTED FUNDS**

	<b>Brought Forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Carried Forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
CB and HH Taylor 1984 Trust	-	1,000	-	1,000
Fenton Arts Trust	-	3,500	3,500	-
Love Brum	-	1,000	1,000	-
Scops Art Trust	-	10,000	-	10,000
Baron Davenport's Charity	800	-	800	-
The Cole Charitable Trust	1,000	1,000	1,000	1,000
The Edward and Dorothy Cadbury Trust	2,000	-	2,000	-
The Edward Cadbury Charitable Trust	3,000	-	3,000	-
The Foyle Foundation	11,980	-	-	11,980
The Grantham Yorke Trust	-	500	-	500
The Grimmit Trust	1,500	-	1,500	-
The Joseph Hopkins and Henry James Sayer Charity	-	500	-	500
The Michael Tippett Musical Foundation	-	1,000	-	1,000
The Roger and Douglas Turner Charitable Trust	-	2,000	2,000	-
The Roughley Trust	-	1,000	1,000	-
The Saintbury Trust	6,000	4,000	6,000	4,000
The Steel Charitable Trust	-	10,000	-	10,000
The William A. Cadbury Charitable Trust	-	10,000	10,000	-
	26,280	45,500	31,800	39,980

All restricted funds are for emerging artists and participation.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**15. ANALYSIS OF ASSETS AS AT 30 JUNE 2022**

	Unrestricted Funds £	Restricted Funds £	Total £
Tangible and intangible fixed assets	42,119	-	42,119
Current assets	577,176	39,980	617,156
Current liabilities	(48,264)	-	(48,264)
Total net assets	<u>571,031</u>	<u>39,980</u>	<u>611,011</u>

**16. OPERATING LEASE COMMITMENTS**

As at 30 June 2022 the Company had commitments under non-cancellable operating leases as follows:

	Other 2022 £	2021 £
Less than 1 year	19,128	14,057
1 – 2 years	-	1,257
2 – 5 years	-	628
	<u>19,128</u>	<u>15,942</u>

**17. TRUSTEE EXPENSES**

In accordance with the Memorandum and Articles of Association Graham Vick, a Trustee, was due £Nil (2021: £37,083) (plus VAT) for services from July 2020 to his passing 17 July 2021 for services provided to the Company. This Trustee will reimburse the charity for all mobile telephone costs and £2,355 was owed at year end (2021: £2,355).

No other trustees were paid expenses.

**18. RELATED PARTY**

Nicholas Payne is Director of Opera Europa. The charity paid £1,759 (2021: £1,627) to Opera Europa in respect of membership and other fees. Nothing was owed to Opera Europa at either year end.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2022**

**19 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Net income for the year (as per Statement of Financial Activities)	<b>194,802</b>	(54,144)
<b>Adjustment for:</b>		
Depreciation	<b>280</b>	315
(Increase) / decrease in debtors	<b>(187,143)</b>	87,284
Increase / (decrease) in creditors	<b>(290,421)</b>	303,485
<b>Net cash used in operating activities</b>	<b>(282,482)</b>	336,940
	<u><u>          </u></u>	<u><u>          </u></u>