

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

**TRUSTEES' REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**for the year ended 30 June 2023**

**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 2023**

**CONTENTS**

	Pages
Administrative information	2
Trustees' report including statement of Trustees' responsibilities	3 – 24
Independent Examiner's report	25 – 26
Statement of financial activities	27
Balance sheet	28
Statement of cash flows	29
Notes to the financial statements	30 – 40

**BIRMINGHAM OPERA COMPANY**  
**(A company limited by guarantee)**  
**ADMINISTRATIVE INFORMATION**  
**FOR THE YEAR ENDED 30 JUNE 2023**

Trustees and Directors:	Nicholas Payne (Chair) Tony Colville Katie Fulcher William Husselby OBE Amahra Spence Lauren Williams Justine Themen Richard Willacy (appointed 1 July 2022)
Personnel:	General Director – Richard Willacy Music Director – Alpesh Chauhan OBE General Manager – Hannah Griffiths Creative Producer – Diandra McCalla Development Co-ordinator – Charlotte Titcombe
Associate Artists:	Vocal Coach – Jane Robinson Choral Directors- Mariana Rosas, Themba Mvula 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 ended 30th June 2023 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 25 Trusts and Foundations in 2022-23.

We gratefully acknowledge the support of Scops Arts Trust, The Saintbury Trust, The Cole Charitable Trust, Love Brum, The Joseph Hopkins and Henry James Sayer Charity, CB and HH Taylor 1984 Trust, The Steel Charitable Trust, The Michael Tippet Musical Foundation, The Grantham Yorke Trust, The Norton Foundation, Souter Charitable Trust, The Austin and Hope Pilkington Trust, The W.E.D. Charitable Trust, Vaughan Williams Foundation (awarded by old name The RVW Trust), Baron Davenport's Charity, The Eric W Vincent Trust Fund, The Grimmitt Trust, The Roger and Douglas Turner Charitable Trust, Edward Cadbury Charitable Trust, G J W Turner Trust, Maria Bjornson Memorial Fund, Edgar E Lawley Foundation, The Eveson Trust, Hodge Foundation, Foyle Foundation.

We would like to note in particular a very generous legacy of £80,000.00 from the Estate of the Late Professor Matthew Rolf Olsen.

Additionally we took on commissioned work supported by Core Education Trust with partners and significant in-kind support from partners Network Rail.

Support from public funds and civic funds from Birmingham City Council has been 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 2022, Birmingham City Council had proposed standstill funding for 2023-26, subject to confirmation from cabinet.

As we write in early 2024, such civic support is under threat and all regularly funded organisations have been seeking to collaborate with BCC to secure funded access to world class and grass roots engagement for all our citizens; but BCC has recently proposed to halve funding in 2024 and withdraw it altogether in 2025.

In the current changing environment of public and civic funding, the Board continues to be appraised of and mitigate for foreseen risks. 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 should enable us to develop a new strand of co-creation work, including a presence in currently underserved areas close to Birmingham. Arts Council England have recently announced that this NPO period will be extended to 2027. Additionally Arts Council England have indicated that recognising inflationary pressures, outputs may be reduced by up to 15% in consultation with ACE.



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

**TRUSTEES' REPORT**

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.

With very few 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 economically challenged 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.

**Looking to the future**

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."

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 OBE remained as Music Director, Hannah Griffiths as General Manager, Charlotte Titcombe as Development Co-ordinator. Artistic Associate Reisz Amos continued until the end of his fixed term contract. Diandra McCalla took up the newly created role of Creative Producer in November 2022.

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

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

**TRUSTEES' REPORT**

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 revitalised 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."*

In 2022 we were finalists in Sky Arts South Bank Show Awards for RhineGold and recognising the contribution to the opera ecology over decades, The Critics' Circle awarded BOC the Outstanding Achievement in Opera Award in recognition of the work of Graham Vick. We were also named as the European Opera-directing Prize hosts for 2023-24 in collaboration with Smetana 200 in the Czech Republic and Lviv National Opera in Ukraine.

**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 Chair 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 Chair is initially responsible with the General Director for the induction and training of a new Trustee.

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

**TRUSTEES' REPORT**

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.

**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.

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

**TRUSTEES' REPORT**

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 an opportunity to do so.

**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).

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

**TRUSTEES' REPORT**

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	<p>Most of Birmingham Opera Company's work is free at the point of access</p> <p>Tickets to productions are highly subsidised</p> <p>Much of Birmingham Opera Company's work takes place in IMD1 and IMD2 areas</p> <p>Volunteers are reimbursed for travel expenses</p>
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**

**Programme, reach and impact**

Birmingham Opera Company delivers a holistic programme of multi-scale work: grassroots engagement activities, productions, training for volunteer performers, artist development. These are commitments that co-exist, overlap and enrich one another.

**Year-round programme**

Birmingham Opera Company's year-round programme of events and activities offers people in Birmingham a wide variety of ways to engage with the Company, often on their own doorsteps. In 2022-23, we delivered a total of 83 events across the city with local audiences and participants, all free at the point of access.

59 small-group sessions took place with 1,356 local people of all ages and backgrounds, with opportunities to explore opera from numerous perspectives and to delve into the many elements that opera incorporates – music, singing, acting, movement, storytelling and more.

Participants worked alongside a wide range of professional artist mentors, including choral conductor Mariana Rosas (appointed Chorus Director of the London Symphony Chorus in April 2023), baritone Themba Mvula, soprano Gweneth-Ann Rand and composer Omar Shahryar.

In addition, we delivered 24 pop-up performances with professional artists. These enabled people to discover the Company's work in their own neighbourhoods and spaces, and at times to join in on a large scale.

The year-round programme was delivered in partnership with a range of other organisations including Connect and Create (arts and health initiative), Friction Arts, Birmingham 2022 Festival Sites, Birmingham New Street Station, Royal Birmingham Conservatoire, CORE Education Trust and partner schools, Crisis, Birmingham REP, Yardley and Northfield Creative Support Hubs, Restore, LouDeemy Productions, Library of Birmingham and The Mailbox shopping centre.

One way we try to understand who our work is engaging is the Index of Multiple Deprivation (IMD). IMD is a scale that rates deprivation in England in deciles, from 1 (the 10% most deprived geographical areas) to 10 (the 10% least deprived neighbourhoods). Various domains of deprivation are considered and weighted, such as income, employment, education and health.

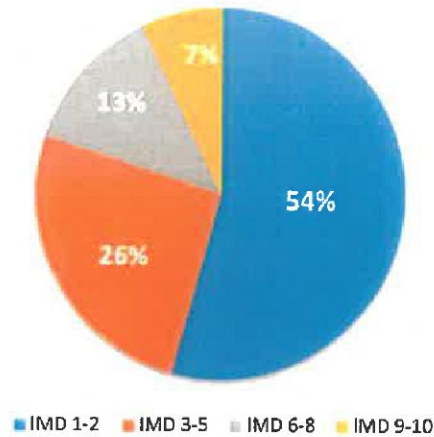


**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

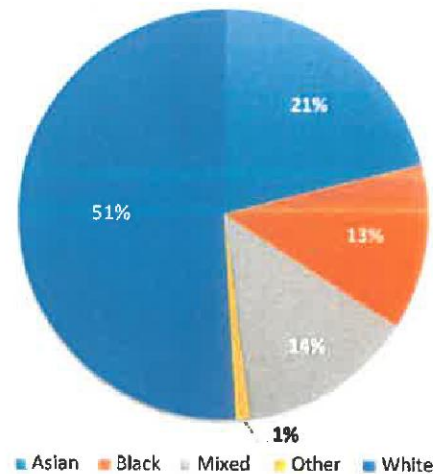
**IMD profile of participants in year-round work**

(sample = 70)



**Ethnic diversity of year-round participants**

(sample = 80)



**Volunteer training & productions**

Birmingham Opera Company delivered two substantial performance projects in 2022-23: *We Will Remember* and *The Decision*. Both involved casts of professional artists and volunteers, with significant programmes of volunteer training. Further, a commission gave volunteers opportunities to engage with – and shape – new work.

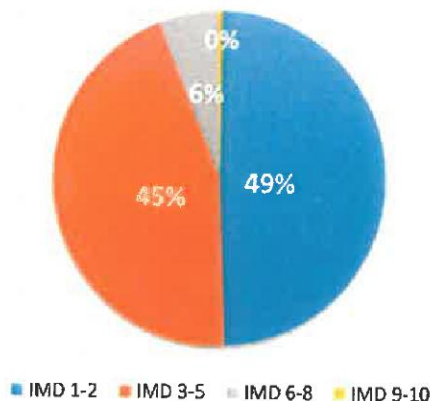


**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)  
(A company limited by guarantee)**

**TRUSTEES' REPORT**

**IMD profile of participants in performance training -  
*The Decision & We Will Remember***

(sample = 229, based on schools' postcodes where participants under 18)



***We Will Remember***

In summer 2022, CORE Education Trust approached Birmingham Opera Company about "Echo Eternal", a commemorative arts engagement programme inspired by Holocaust survivor testimony, to promote respect and understanding between different communities. Each year, before Holocaust Memorial Day, the programme culminates in a performance event that shares young people's responses to survivor testimony.

We saw an opportunity to work as creative producers with CORE Education Trust, applying Birmingham Opera Company's model to this new context, to commission new work and to complement the work we do training adult volunteer performers. With CORE funds able to cover the cost of freelancers, including 12 production staff, the central BOC team was able to design, create and deliver a significant event, expanding the reach of our work to a significantly younger demographic.

The collaboration enabled us to commission composer Omar Shahryar to work with the four CORE Academies in Birmingham, plus a further school in Coventry, to compose new songs, co-created with the young people. Additionally, we engaged Johnny Autin to work with 25 students from Liverpool Institute of Performing Arts (LIPA) Sixth Form to create new movement. These elements were elaborated and developed into a new song cycle that was finally rehearsed and performed on the main concourse at New Street Station in January 2023. We are grateful for the kind accommodation and in-kind support given by Network Rail, which enabled us to set up shop and rehearse with the young people across multiple shop units in New Street Station.

The song cycle involved large forces: three opera soloists; ensemble of two pianos, violin, bansuri (Indian flute), cor anglais; puppeteer (with newly commissioned puppet); 73 CORE students and 25 LIPA students who had also created material for the song cycle, plus the "COREUs" Choir of a further 70 young people. We commissioned Birmingham-based jeweller to create 100 rings inspired by survivor testimony, which played an important role in the performance.

A further two vocal coaches, rehearsal pianist and dramaturg helped us realise the project. The project also afforded us the opportunity to offer two placements, focusing respectively on design and stage management.

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

**TRUSTEES' REPORT**

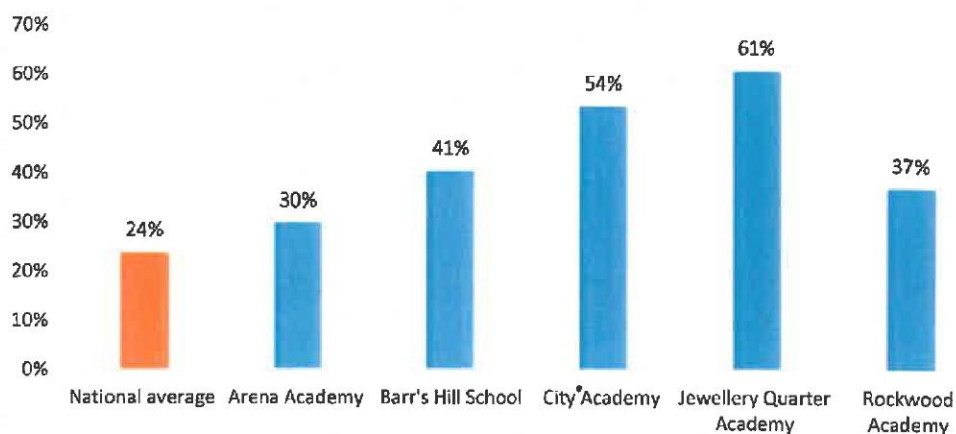
The event was fronted by Natasha Kaplinsky OBE and attended by Holocaust survivors, including people on whose testimony had inspired some of the new songs. Estimated audience for *We Will Remember* was 1,950.

"The performance was clearly the product of a huge collaboration, and of many, many hours of dedication and preparation. It showed. What was created was ground-breaking and has moved on how we challenge ourselves, how we commemorate and how we remember."

Audience member, *We Will Remember*

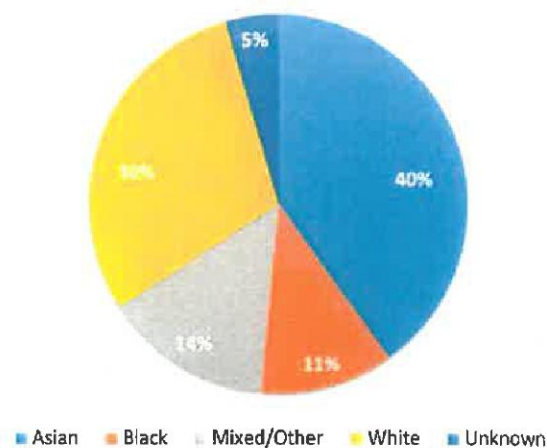
**Free schools meals profile: *We Will Remember***

all data from gov.uk



**Ethnic diversity of Birmingham secondary schools**

data from Birmingham Schools Wellbeing census 2022  
sample 6,935



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

**TRUSTEES' REPORT**

***The Decision***

In March 2023, Birmingham Opera Company presented five performances of Brecht and Eisler's *The Decision* ("Die Maßnahme") at Great Hampton Works, a disused belt buckle factory in Newtown, inner-city Birmingham. The cast comprised 89 local volunteers (69 chorus and 20 actors) alongside four professional performers (Aimee Berwick, Paksie Vernon, Therese Collins and Wendy Dawn Thompson). The production was created by a diverse young creative team: stage director Anthony Almeida (winner of the Peter Hall Directing Prize 2021 and European Opera Directing Prize 2022), conductor Alpesh Chauhan (BOC Music Director), designer Claudia Fragoso (59 Productions). The 11-strong orchestra combined top-flight players with emerging talent from the CBSO Youth Orchestra and Royal Birmingham Conservatoire.

In addition to the core creative team, the chorus worked alongside Chorus Directors Mariana Rosas and Themba Mvula, with support from five rehearsal pianists and a team of six emerging singers as chorus mentors working with their voice parts, helping them to learn the music by ear and explore opera in English.

*The Decision* sold out in advance and was a hit with audiences and volunteers alike.

**Volunteer training**

The offer of free training to volunteers was substantial. A total of 38 rehearsal and training sessions took place between January and March 2023:

- 21 training sessions for chorus members (110 hours of guided training per volunteer)
- 17 training sessions for actors (61.5 hours of guided training per volunteer)

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

**TRUSTEES' REPORT**

In total, we offered 8,820 guided learning hours. Based on registered attendances, chorus volunteers made a total of 1,202 attendances and actor volunteers a total of 306 attendances. We created learning tracks for different voice parts to support chorus members' learning. The rehearsal period was shorter than usual, to try and ensure more volunteers could combine rehearsals with other commitments. Volunteers had pastoral support from BOC Creative Producer, Diandra McCalla, and two dedicated Participation Managers.

**Volunteers' feedback (reported as written)**

The volunteers who gave the feedback cited here self-reported that they are:

male and female;  
age 20 to 76;  
Asian Other, Black Caribbean, Indian, South African, White British, White Other;  
employed, unemployed, retired, at university;  
disabled, living with a long-term health condition, not disabled;  
all living in Birmingham postcodes.

*"A fantastic production and cast to be part of. Very professional and welcoming to all. Its been amazing to watch and learn how the production comes together and be amongst working professionals."*

*"It has been extremely good to be involved because I have not been acting for years and this opportunity has allowed myself to experience it again. I have learned so much"*

*"I just had a wonderful time. It was very challenging but it was presented in an accessible way. There was a sense of community and support. I got to try something new and am now very eager to learn more."*

*"From Day One as a complete newcomer I have enjoyed the whole experience. It's a revelation to be coached to this high standard in such a short time. Our diversity is really refreshing. You really feel anyone can do this amazing thing."*

*"I'm now quite old - nearer 80 than 70, and it's good to be taken out of my comfort zone."*

*"I wasn't aware of BOC before - I rarely go to the theatre and never to see opera - so found this volunteering opportunity by accident. [...] I have grown to love the songs and music in The Decision. I would never have considered going to see an opera before but maybe..."*

*"BOC has taught me to go for it in life and to throw myself into things, and to welcome people from diverse backgrounds. It's been life changing."*

*"It is rare to have a production that has something meaningful and relevant to say in relation to current events and the world we live in but the company truly smashed it!"*

*"BOC is the reason I love Birmingham. Here and nowhere else I get to perform alongside professionals and be treated like one. We are so good because the expectations of us are high until the last minute of the last show. We are never excused because we are amateurs, we are never patronised for it. This is a level of professional respect I cherish."*

*"Since I retired I don't see as many people as I used to do. This has filled a gap in my social life. It has made me realise more clearly that age, infirmity, disability do not necessarily prevent engagement in a vibrant, exciting performance."*

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

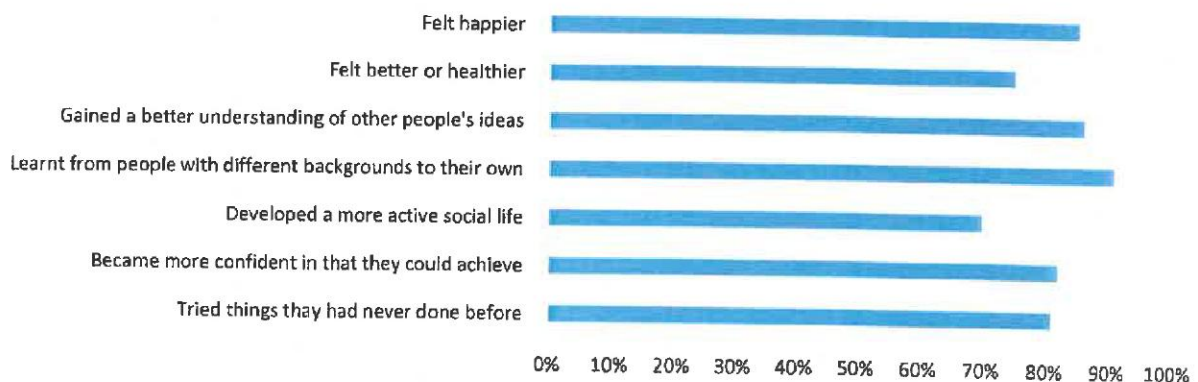
**TRUSTEES' REPORT**

*"I have loved every min of being part of boc, I thank you loads for letting me part of something rather than being isolated, i have enjoyed this loads, the decision is a very good peice espially with what is going on with the world today."*

*"I absolutely loved being in The Decision. Favourite Opera [of three] that I have been in so far! The company is brilliant! It's the best opera company around!"*

*"I feel really proud of myself for making that decision to do it. Not going to lie - going to the first rehearsal, was like having my first orgasm - so obviously I'm going to keep coming back for more. Sorry that sounds a bit mad but really great fun."*

**Volunteers on *The Decision*: self-reported impact of participating**  
(sample = 71)



In addition to the above:

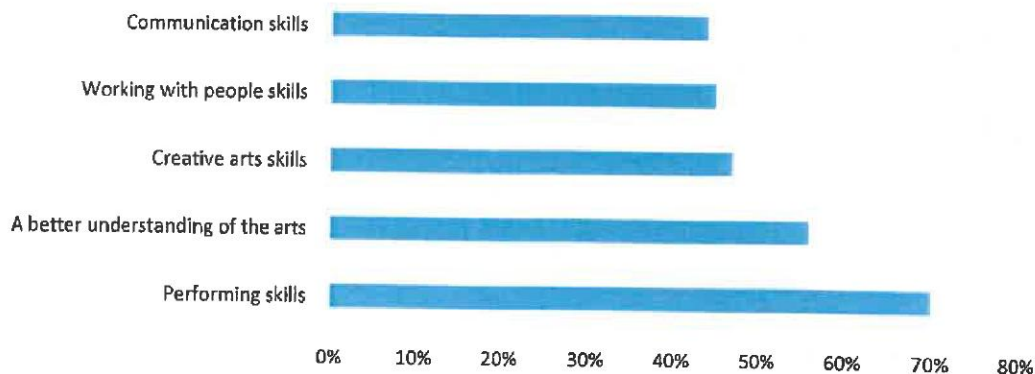
- 1 in 4 volunteers said they decided to start some training or a college course
- 43% said it helped them go to an arts event or exhibition they wouldn't have gone to before
- 57% said they became involved in other community projects



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

**TRUSTEES' REPORT**

**Volunteers on *The Decision*: self-reported skills gained**  
(sample = 70)



**Press responses to *The Decision***

*"Impressive...Brecht's 'lesson play' is delivered with conviction"*

— Edward Bhesania, The Stage

*"The action was strong and coherent. Choruses burst with fervour...exuberance infectious."*

— Fiona Maddocks, The Observer

*"...the BOC community chorus, clad in red overalls and singing with unvarnished energy..."*

— Richard Bratby, The Spectator

**Audiences**

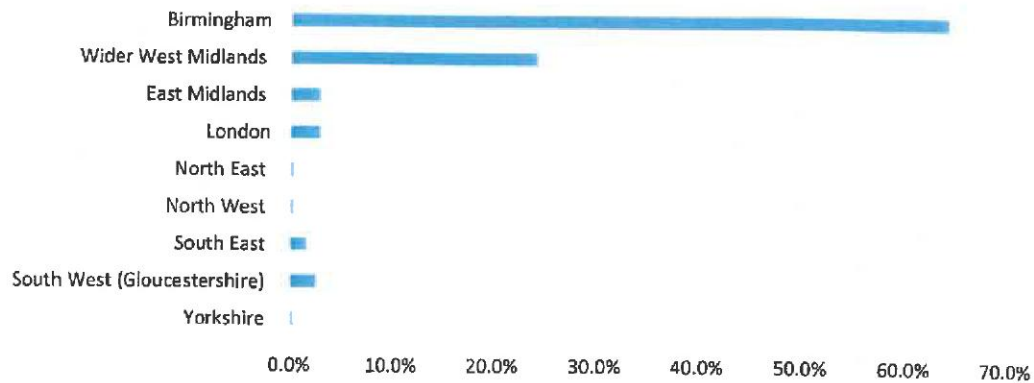
Approximately 730 people from Birmingham and beyond attended our open run-throughs, dress rehearsals and final performances of *The Decision*. To offer the broadest access, we priced all standard tickets at £5 each. We invited audience members to make a donation at the point of sale, on the basis of "pay what you can" / "donate what you would usually pay for a ticket". We also offered many tickets for free, including to volunteers, and at 99p, including to residents near the performance venue (B19 3JP, on border of IMD1 and IMD5 neighbourhoods) and to volunteers' friends and families.

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

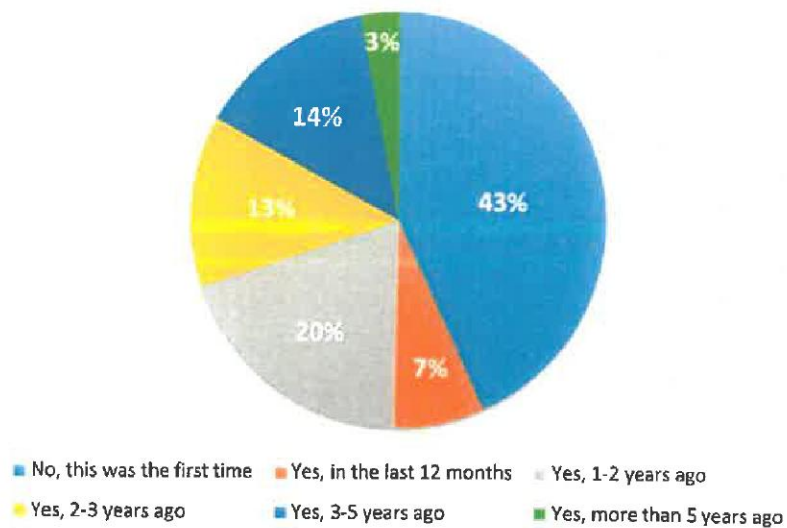
**TRUSTEES' REPORT**

**Audiences postcodes: *The Decision***

(sample = 300)



***The Decision*: had audience members attended a BOC performance before?**



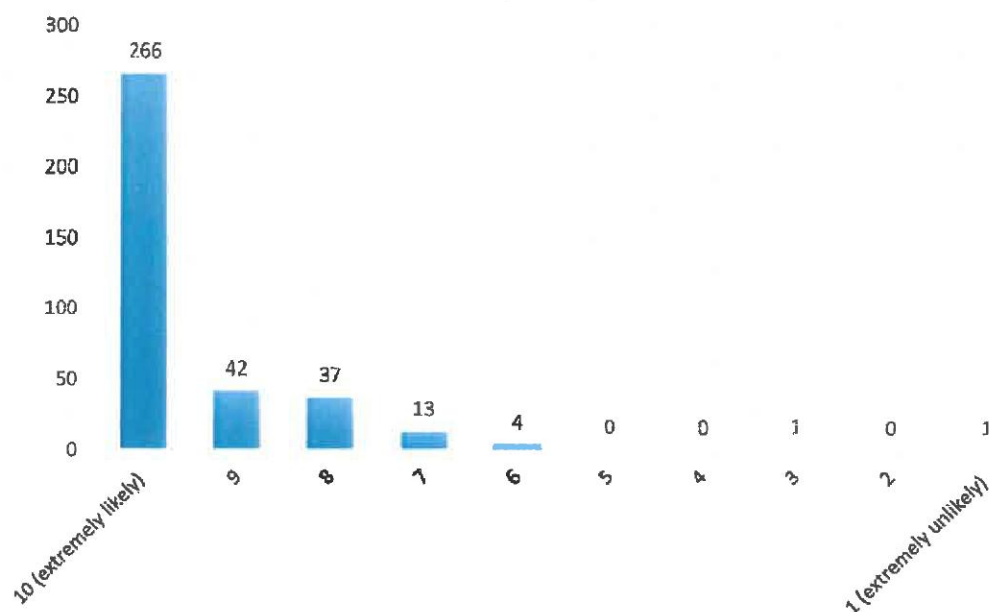
**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT**

***The Decision***

How likely are audience members to recommend Birmingham Opera Company to a friend, family member or colleague?

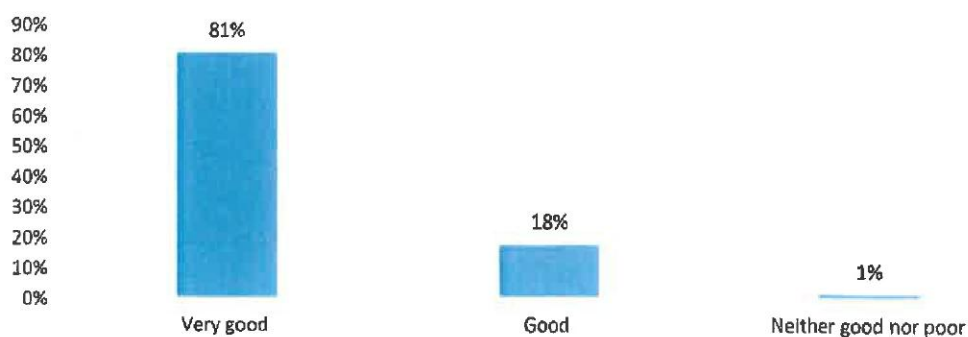
(sample = 364)



***The Decision: audience ratings of "the whole experience"***

available options: very good/good/neither good nor poor/poor/very poor

(sample = 365)



***How to fight and how to stop fighting***

As part of our drive to open up opera to new talent, new voices and new stories we offered an open call for composer/librettist duos to create short new works. Birmingham Opera Company commissioned composer Jasmin Kent Rodgman and writer/director Jude Christian to create a piece for soprano, guzheng (Chinese zither) and cello. The piece was based on the ancient text *The Art of War*. 9 local



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

**TRUSTEES' REPORT**

volunteers worked with the composer and writer/director to develop the work and also then performed in it as singers. A total of 9 volunteers took part in 8 research and development sessions/rehearsals for the work, totalling 70 attendances. In total we offered 131 guided learning hours.

The commission was presented in pop-up performances at the Library of Birmingham and The Mailbox shopping centre, to an estimated audience of 760 people.

*"This has been a really good challenge for me, that I'm glad to have been able to participate in."*

- Volunteer performer

**Sector leadership & partnerships**

Once again, in 2022-23, there was significant national and international interest in Birmingham Opera Company's work across a range of networks.

Birmingham Opera Company won the FEDORA Education Prize 2020 for "Going for Gold", the 18-month creative marathon that culminated in our 2021 production of Wagner's *RhineGold*. In autumn 2022, General Director Richard Willacy was invited on behalf of FEDORA to present and discuss "Going for Gold" in Paris at the conference of RESEO, the European network for opera, music and dance education. *RhineGold* was the topic of Opera Europa's inaugural dramaturgy forum, convened online in October 2022, led by Richard Willacy together with Alpesh Chauhan. Richard led a session entitled "Learning by doing" at Opera Europa's autumn 2022 conference in Budapest. He was a panellist in the session "A different scene" at the spring conference in Wiesbaden in spring 2023. Richard Willacy also wrote the foreword to "Co-creating Opera", the publication that marked the culmination of the EU Traction project on which he was a member of the international core advisory team creating new work and creating new digital tools could support the co-creation of new operas with partners and communities in Barcelona (Liceu), Portugal (SAMP) and Ireland (Irish National Opera) in collaboration with the Gulbenkian Foundation, several academic institutions and Francois Mattarasso.

General Manager Hannah Griffiths was a panellist in the session "Diverse programming" at Opera Europa's Budapest conference. She was invited to teach Audience Development on the 2023 edition of the European Opera Management Course in Wiesbaden. Hannah was also a guest lecturer for the University of the Arts, Stockholm in September 2022, delivering an online session for all staff and students as part of their series "Lectures and conversations about racism and resistance". Hannah was also elected to the board of Opera Europa, the European network of Opera.

Richard and Hannah delivered a workshop on the topic of diversity for the senior management team of the Norwegian Opera & Ballet, as part of that team's study visit to England in October 2022.

In March 2023, Birmingham Opera Company hosted Dr Sebastian Stauss, a researcher at the Institute for Theatre Studies at the Ludwig Maximilian University of Munich. Sebastian carried out three days of ethnographic research during rehearsals and performances of *The Decision*, focusing on the involvement of volunteers. This was part of a wider study that explores strategies for engaging "new" audiences in music theatre, including case studies in Germany and Italy.

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

**TRUSTEES' REPORT**

**Digital activity**

Birmingham Opera Company's acclaimed production of Wagner's *RhineGold* was released on Sky Arts, OperaVision and Now TV.

We produced two film versions of *RhineGold* at broadcast standard for subsequent distribution, free-to air and online: one for Sky Arts to televise *RhineGold* over a five-year period (first broadcast December 2022) and another for OperaVision running for 9 months in 2022-23 (currently with viewing figures over 30,000). This was our first collaboration with SkyArts with the aim to reach new-to-us audiences.

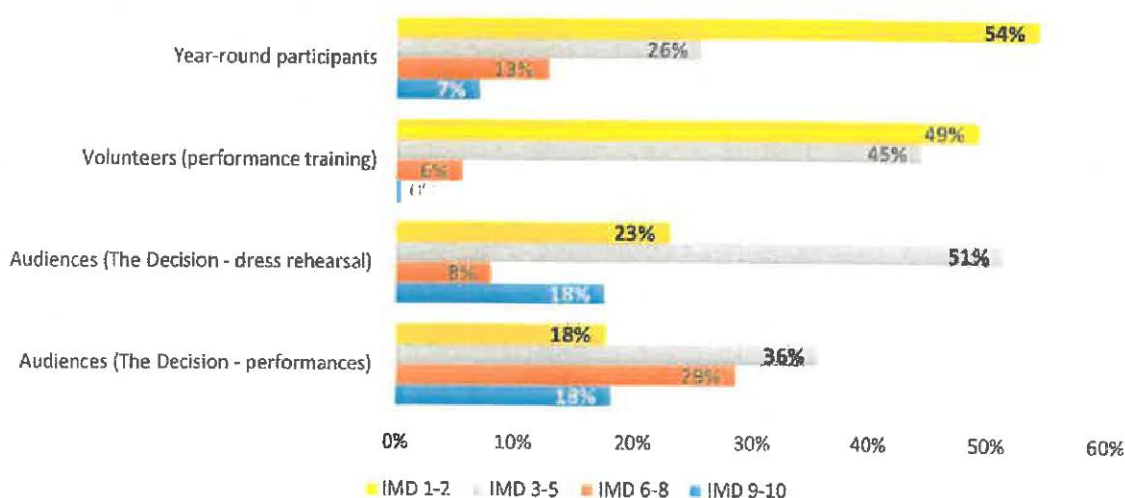
*The Decision* was also captured by a professional film crew. We created a specially made-for-film version including interviews with volunteers and audience members, drone footage of the event and a volunteer actor as studio anchor. *The Decision* ran on OperaVision for 6 months and was launched during the live-hosted YouTube premiere.

**The overall picture**

We strive for a truly diverse model. Going forward we will continue to direct our resources and efforts to welcome people that opera and publicly funded culture is typically less successful in engaging, including people of the Global Majority, young people, people from lower IMD deciles. Each year, we disaggregate data according to the different ways in which we invite people to engage with Birmingham Opera Company. We do this with a view to understanding how we can best enable the broadest range of people to participate in our work right across the board.

**Comparison of IMD profiles across areas of work 2022-23**

(sample = 572)



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

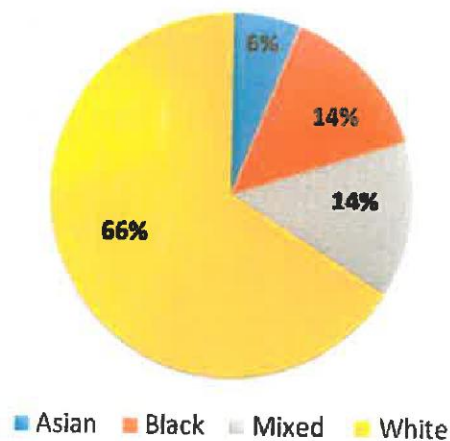
**TRUSTEES' REPORT**

**Diversity of workforce**

Birmingham Opera Company is still the only opera organisation delivering a truly diverse model at the centre of its work in the UK and Europe. Once again, in line with our "Outstanding" rating in ACE's Creative Case for Diversity, in 2022-23 we engaged artists and freelance staff in all roles with a resolute commitment to representing the peoples of Birmingham.

**Ethnicity of artists 2022-23**

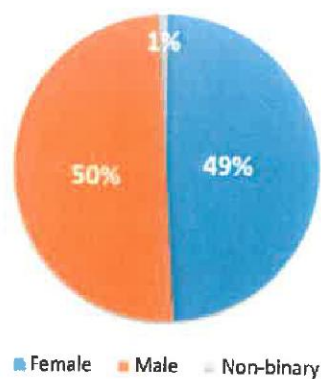
(sample = 35)



The gender identity of freelance, contractual & commissioned staff in 2022-23 was as follows:

**Gender identity of all freelance staff (incl artists)**

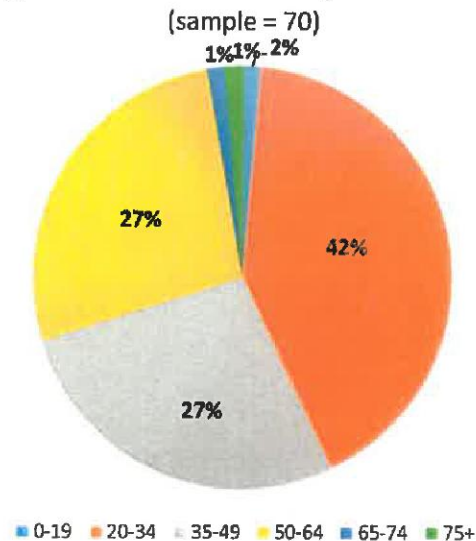
(sample = 72)



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

**TRUSTEES' REPORT**

**Age of freelance staff (incl artists)**



**FINANCIAL REVIEW**

The Company had incoming resources of £839,555 (2022: £641,653) and total funds at 30 June 2023 of £757,106 (2022: £611,011). 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 William A. Cadbury Charitable Trust, and a legacy from the Estate of the Late Professor Matthew Rolf Olsen.

**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 £726,106 (2022: £571,031) of which £576,106 (2022: £396,031) are designated by the Trustees for future production projects.

Restricted funds are £31,000 (2022: £39,980).

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

**TRUSTEES' REPORT**

**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 and 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.

**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.

Approved by the Board on Mar 28, 2024..... 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 2023, which are set out on pages 27 to 40.

**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 (Mar 28, 2024 13:22 GMT-1)

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

**Date:** Mar 28, 2024

**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 2023**

	Note	General £	Unrestricted Designated £	Restricted £	2023 Total £	General £	Unrestricted Designated £	Restricted £	2022 Total £
<b>Income from:</b>									
Donations & grants	3	555,796	-	44,500	600,296	532,026	-	45,500	577,526
Other income	4	239,259	-	-	239,259	64,127	-	-	64,127
<b>Total income</b>		<b>795,055</b>	<b>-</b>	<b>44,500</b>	<b>839,555</b>	<b>596,153</b>	<b>-</b>	<b>45,500</b>	<b>641,653</b>
<b>Expenditure on:</b>									
Fundraising		25,870	-	-	25,870	18,256	-	-	18,256
Performances		201,346	398,997	53,480	653,823	150,630	235,000	31,800	417,430
Other costs		13,767	-	-	13,767	10,885	-	-	10,885
<b>Total expenditure</b>	5	<b>240,983</b>	<b>398,997</b>	<b>53,480</b>	<b>693,460</b>	<b>180,051</b>	<b>235,000</b>	<b>31,800</b>	<b>446,851</b>
<b>Net movement in funds</b>		<b>554,072</b>	<b>(398,997)</b>	<b>(8,980)</b>	<b>146,095</b>	<b>416,102</b>	<b>(235,000)</b>	<b>13,700</b>	<b>194,802</b>
Transfer between funds		(579,072)	579,072	-	-	(381,031)	381,031	-	-
<b>Fund balance brought forward 1 July 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>
<b>Fund balance carried forward 30 June 2023</b>		<b>150,000</b>	<b>576,106</b>	<b>31,000</b>	<b>757,106</b>	<b>175,000</b>	<b>396,031</b>	<b>39,980</b>	<b>611,011</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 2023**

	Note	2023		2022	
		£	£	£	£
<b>Fixed assets</b>					
Tangible	8		1,639		2,119
Intangible	9		40,000		40,000
			<u>41,639</u>		<u>42,119</u>
<b>Current assets</b>					
Stock	10	5,200		5,200	
Debtors	11	345,242		261,665	
Cash at bank and in hand		407,904		350,291	
		<u>758,346</u>		<u>617,156</u>	
<b>Creditors</b>					
Amounts falling due within one year	12	<u>(42,879)</u>		<u>(48,264)</u>	
<b>Net current assets</b>			715,467		568,892
<b>Total assets less total liabilities</b>			<u>757,106</u>		<u>611,011</u>
<b>The funds of the charity:</b>					
Unrestricted funds					
General	13		150,000		175,000
Designated	13		576,106		396,031
Restricted funds	14		<u>31,000</u>		<u>39,980</u>
<b>Total Charity Funds</b>	15		<u>757,106</u>		<u>611,011</u>

For the year ending 30<sup>th</sup> June 2023 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 ..Mar.28, 2024..... and signed on its behalf by:

**N.P.,-**

Nicholas Payne (Mar 28, 2024 14:20 GMT)

**Nicholas Payne - Chair**

The notes on pages 30 to 40 form part of these financial statements.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

	Note	<b>2023</b> £	2022 £
<b>Cash flows from operating activities</b>			
Net cash used in operating activities	19	57,613	(282,482)
<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		57,613	(284,881)
Cash and cash equivalents brought forward		350,291	635,172
<b>Cash and cash equivalents carried forward</b>		<b>407,904</b>	<b>350,291</b>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**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 2023**

**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 2023**

**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 2023****3. DONATIONS AND GRANTS**

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Grants received from:		
Arts Council England	511,433	486,433
Birmingham City Council	31,570	31,570
CB and HH Taylor 1984 Trust	-	1,000
Edgar E Lawley Foundation	1,500	-
Fenton Arts Trust	-	3,500
Hodge Foundation	5,000	-
Individuals sponsors and donors	9,043	14,023
Love Brum	-	1,000
Maria Björnsson Memorial Fund	3,000	-
Scops Art Trust	10,000	10,000
Souter Charitable Trust	1,000	-
The Austin & Hope Pilkington Trust	1,000	-
The Baron Davenport's Charity	1,000	-
The Cole Charitable Trust	-	1,000
The Edward Cadbury Charitable Trust	3,000	-
The Eric W Vincent Trust Fund	500	-
The Eveson Trust	5,000	-
GJW Turner Trust	1,000	-
The Grantham Yorke Trust	-	500
The Grimmitt Trust	1,500	-
The Joseph Hopkins and Henry James Sayer Charity	-	500
The Michael Tippet Musical Foundation	-	1,000
The Norton Foundation	1,000	-
The Roger & Douglas Turner Charitable Trust	2,000	2,000
The Roughley Trust	-	1,000
The Saintbury Trust	-	4,000
The Steel Charitable Trust	-	10,000
The W. E. Dunn Charitable Trust	750	-
The William A. Cadbury Charitable Trust	10,000	10,000
Vaughan Williams Foundation	1,000	-
	<b>600,296</b>	<b>577,526</b>

**4. OTHER INCOME**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Theatre tax credits	75,699	29,905
Legacy	80,000	-
Box office income, music library hire and other	83,560	34,222
	<b>239,259</b>	<b>64,127</b>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**5. EXPENDITURE**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Fundraising costs	25,870	18,256
Other salary costs	143,120	126,974
Other production costs	510,703	290,456
Governance	<u>13,767</u>	<u>11,165</u>
	<u>693,460</u>	<u>446,851</u>

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

Net resources expended for the year are stated after charging:

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Amount paid to Independent Examiner		
- IE and Accounts Preparation	2,950	2,800
- Tax	1,650	1,500
Lease payments	18,500	19,926
Depreciation	<u>479</u>	<u>280</u>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**7. EMPLOYEE INFORMATION**

<b>Staff costs</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Wages and salaries	145,163	127,715
Social security	18,381	14,718
Pension cost	14,225	6,696
	<u>177,769</u>	<u>149,129</u>
	<b>Number</b>	<b>Number</b>
Average number of employees (excluding trustees) employed during the year	<u>4</u>	<u>3</u>

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

One Trustee has been paid remuneration from employment with the charity. This is entirely in relation to their role as an employee and not as a Trustee of the charity.

Trustees have indemnity insurance with a Policy Aggregate Limit of £500,000, at a cost of £358 (2022: £500,000, at a cost of £299).

All employees are deemed to be key management personnel. Pension payments totalled £14,225 (2022: £6,696).



**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**8. TANGIBLE FIXED ASSETS**

	<b>Equipment £</b>
<b>Cost</b>	
At 1 July 2022	22,637
Additions	-
Disposals	-
At 30 June 2023	<u>22,637</u>
<b>Accumulated Depreciation</b>	
At 1 July 2022	20,518
Charge for the period	479
On disposals	-
At 30 June 2023	<u>20,997</u>
<b>Net book value</b>	
At 30 June 2023	<u>1,639</u>
At 30 June 2022	<u>2,199</u>

**9. INTANGIBLE FIXED ASSETS**

	<b>2023 £</b>	<b>2022 £</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 2023**

**10. STOCKS**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Wardrobe stock	5,200	5,200
	<u>5,200</u>	<u>5,200</u>

**11. DEBTORS**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Amounts falling due within one year:</b>		
Grants receivable	183,767	181,659
Trade debtors	2,269	1,625
VAT debtor	10,125	3,367
Accrued income	148,427	74,760
Other debtors	654	254
	<u>345,242</u>	<u>261,665</u>

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Amounts falling due within one year:</b>		
Trade creditors	38,039	19,564
Accruals and other creditors	4,840	28,700
	<u>42,879</u>	<u>48,264</u>

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**13. UNRESTRICTED FUNDS**

	<b>General Reserves</b>	<b>Designated Reserves</b>	<b>Total 2023</b>	<b>Total 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Brought forward	175,000	396,031	571,031	389,929
Surplus / (Deficit) for the year	554,072	(398,997)	155,075	181,102
Transfer between funds	(579,072)	579,072	-	-
Carried forward	150,000	576,106	726,106	571,031

**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	-
Edgar E Lawley Foundation	-	1,500	1,500	-
Hodge Foundation	-	5,000	-	5,000
Maria Bjornson Memorial Fund	-	3,000	3,000	-
Scops Art Trust	10,000	10,000	10,000	10,000
Baron Davenport's Charity	-	1,000	1,000	-
The Cole Charitable Trust	1,000	-	1,000	-
The Edward Cadbury Charitable Trust	-	3,000	3,000	-
The Eric W Vincent Trust Fund	-	500	500	-
The Eveson Trust	-	5,000	-	5,000
The Foyle Foundation	11,980	-	11,980	-
The G J W Turner Trust	-	1,000	1,000	-
The Grantham Yorke Trust	500	-	500	-
The Grimmitt 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 Saintbury Trust	4,000	-	4,000	-
The Steel Charitable Trust	10,000	-	10,000	-
The William A. Cadbury Charitable Trust	-	10,000	-	10,000
Vaughan Williams Trust	-	1,000	1,000	-
	39,980	44,500	53,480	31,000

All restricted funds are for emerging artists and participation.

**BIRMINGHAM OPERA COMPANY**  
**Notes to the Financial Statements**  
**FOR THE YEAR ENDED 30 JUNE 2023**

**15. ANALYSIS OF ASSETS AS AT 30 JUNE 2023**

	Unrestricted Funds £	Restricted Funds £	Total £
Tangible and intangible fixed assets	41,639	-	41,639
Current assets	727,346	31,000	758,346
Current liabilities	(42,879)	-	(42,879)
Total net assets	726,106	31,000	757,106

**16. OPERATING LEASE COMMITMENTS**

As at 30 June 2023 the Company had commitments under non-cancellable operating leases as follows:

	Other 2023 £	2022 £
Less than 1 year	18,500	19,128
1 – 2 years	-	-
2 – 5 years	-	-
	18,500	19,128

**17. TRUSTEE EXPENSES**

In accordance with the Memorandum and Articles of Association Graham Vick, a former Trustee, was due £Nil (2022: £Nil) (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 (2022: £2,355).

No other trustees were paid expenses.

**18. RELATED PARTY**

Nicholas Payne was Director of Opera Europa in the prior year and for part of the current year, stepping down on 31st December 2022. The charity paid £2,339 (2022: £1,759) 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 2023**

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Net income for the year (as per Statement of Financial Activities)	<b>146,095</b>	194,802
<b>Adjustment for:</b>		
Depreciation	<b>479</b>	280
(Increase) in debtors	<b>(83,576)</b>	(187,143)
(Decrease) in creditors	<b>(5,385)</b>	(290,421)
<b>Net cash used in operating activities</b>	<b>57,613</b>	(282,482)