

BIRMINGHAM OPERA COMPANY
(A company limited by guarantee)

TRUSTEES' REPORT AND AUDITED FINANCIAL STATEMENTS

for the year ended 30 June 2025

Registered number: 01850467
Registered charity number: 291130

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TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2025

CONTENTS

| | Pages |
|--|---------|
| Administrative information | 2 |
| Trustees' report including statement of Trustees' responsibilities | 3 – 27 |
| Independent auditor's report | 28 – 31 |
| Statement of financial activities | 32 |
| Balance sheet | 33 |
| Statement of cash flows | 34 |
| Notes to the financial statements | 35 – 45 |

BIRMINGHAM OPERA COMPANY
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ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED 30 JUNE 2025

| | |
|----------------------------|--|
| Trustees and Directors: | Nicholas Payne (Chair) Katie Fulcher William Husselby OBE (resigned 22 nd September 2025) Lauren Williams Justine Themen Richard Willacy Stephen Maddock Hannah Griffiths (appointed 28 th March 2025) Joelle Ikwa (appointed 2 nd December 2025) Anthony Colville (resigned 4 th October 2024) |
| Personnel: | General Director – Richard Willacy Music Director – Alpesh Chauhan OBE General Manager – Seb Lovell-Huckle Creative Producer – Diandra McCalla Development Co-ordinator – Katie Sidebotham |
| Associate Artists: | Vocal Coach – Jane Robinson Choral Directors- Mariana Rosas, Themba Mvula Casting Consultant – Sarah Playfair Projects Consultant – Andrew Pye |
| 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 |
| Auditors: | Forvis Mazars LLP Three Chamberlain Square Birmingham B3 3AX |
| Registered Charity Number: | 291130 |
| Company Number: | 01850467 |

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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 2025 which are also prepared to meet the requirements for the Directors' report and accounts for Companies Act purposes.

OVERVIEW

Birmingham Opera Company aims to create the best quality Opera with and for 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.

Founded by the late Sir Graham Vick, who passed away in 2021, in recent years we have striven to open up as many touchpoints as possible for volunteers and both emerging and established artists to share space, test ideas and make great Opera.

Without the support of our funders and partners Birmingham Opera Company would not exist, so grateful thanks are due to Arts Council England, and a number of both long-supporting and new Trusts, Foundations and donors.

In-kind support and shared endeavour

All of our work exists in partnership- we are always on someone else's turf, someone who has invited us into their lives for however fleeting a moment. We recognise that socially impactful work and highest quality Opera enrich each other and all those involved.

We recognise the innate capacity and yearning to create, to dream, to share, to explore our own inner worlds and we strive to make space for that most human endeavour in our everyday, our city, our districts.

Whether it's the in-kind with over 50 community organisations hosting our artists across the city, the City Council giving us meanwhile use of a disused County Hall, a volunteer gifting their time and experience to a performance, an artist learning to develop their craft with their intended audience, what links us all is this innate capacity.

The result is socially engaged opera of the highest standard, gaining national and international recognition up there with the best, and at the same time sometimes life-changing moments for volunteers, artists and even the reputation of the city.

Creativity through Opportunity, Accessibility and Availability underpins everything we do.

All of our work is inspired by this mission.

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.

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TRUSTEES' REPORT

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 grassroots 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 create 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.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

Key information about Birmingham

| | |
|-----------|--|
| Wealth | 44% of Birmingham's population live in IMD1 areas - neighbourhoods in the 10% most deprived areas in England. 41.7% of Birmingham's population live in income deprived households. Birmingham is ranked second among English Core Cities for income deprivation. (English Indices of Deprivation 2025: Statistical Release, ONS) |
| Education | Birmingham is ranked in 8th place of all the Core Cities with the highest percentage of population with no qualifications, with 23.9% stating they have no qualifications - the national average is 18.2% (Birmingham City Council, Census 2021) |
| 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"> • Almost all of Birmingham Opera Company's work is free at the point of access • Tickets to productions are highly subsidised • Much of Birmingham Opera Company's work takes place in IMD1 and IMD2 areas • Volunteers are reimbursed for travel expenses |
| Education | <ul style="list-style-type: none"> • Free, in-depth training to any Brummie who wishes to volunteer with the Company (including no barriers to participation, with no auditions or applications necessary) • Taster sessions enable people to gain confidence and get to know the Company (as well as continually informing the Company's approach) • Training caters for a range of learning styles and is fully accessible to people with no previous experience in the performing art |
| Ethnicity | <ul style="list-style-type: none"> • Strong track record in representing the population of Birmingham in casting and the wider workforce • Development initiatives for diverse artists and workforces across a range of disciplines, feeding the talent pipeline |
| Age | <ul style="list-style-type: none"> • Bespoke initiatives for 16-25 year olds (e.g. Songs of Sandwell, Voice of an Ancient Youth- with fast-track rehearsal processes) |

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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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.

As detailed elsewhere, our offer sits in an otherwise regionally diminishing opera offer for a city of one million residents and in a region of three million residents.

Since 2023 we have expanded our reach both artistically and geographically with a mission to demonstrate need and opportunity in this challenging environment.

We work especially hard to engage demographics and locations who are otherwise unlikely to be able to access publicly or privately funded opera.

"An army of Brummies are the backbone of a promenade production." Neil Fisher The Times July 2024

Arts Council England

In the current changing environment of public and civic funding, the Board continues to be appraised of and mitigate for foreseen risks. We were awarded continued National Portfolio Organisation status plus a 20% uplift in ACE funding for the period 2023-26. This additional funding is enabling 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 2028, subject to confirmation per organisation. Additionally, Arts Council England have indicated that recognising inflationary pressures, outputs may be reduced by up to 15% in consultation with ACE. Funding has been secured going forwards.

Private Supporters

Trusts and Foundations

Birmingham Opera Company attracted support from 21 Trusts and Foundations in 2024 and 2025.

29th May 1961 Charitable Trust, The Edward and Dorothy Cadbury Trust, The Edward Cadbury Charitable Trust, The Garrick Charitable Trust, PRS Foundation, The Saintbury Trust, Souter Charitable Trust, The Thriplow Charitable Trust, Vaughan Williams Foundation, Michael Tippett Musical Foundation, The Cole Charitable Trust, George Fentham Birmingham Charity, The Eveson Trust, Roger and Douglas Turner Foundation, Samuel Gardner Memorial Trust, EE Lawley Trust, Laidlaw Opera Trust, Grimmit Charitable Trust, Smetanova Litomyšl o.p.s.CZ), Camerata Nuova (DE), Kiri Te Kanawa Foundation (UK)

In 2025 we were part of a successful CreaTech West Midlands Regional Bid which will enable us to work on new forms with artists and engage 16-25s.

Ticket income

Box Office income is historically low as 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 £24.99. Many paying audience members pay significantly less than this (from £5). We have no "tiers" – there is no better "seat" whether you pay £24.99 or £5. 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.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

Opera in Birmingham and the West Midlands

As we write in January 2026, we are the only professional opera company of scale fully based in Birmingham with a year-round programme in the Midlands. The Opera offer has been diminishing in the region for some time with touring companies visiting less frequently. We see our role as striving to represent our city and region in developing an offer for those who live and work here. We constantly review our work to ensure that it is direct and open to those who have not previously accessed publicly funded culture and especially opera.

We aim to find ways to grow the work of Birmingham Opera Company. To do this will require additional private and public funding and income streams. As we develop a new model for growth we will also look to economic benefit in terms of inward investment and employment opportunities for regionally based artists, producers and other freelancers and companies.

Current Structure

Richard Willacy (Associate Director since 2000, participation and digital lead since 2005, Associate Artistic Director from 2008-14, Executive Producer of *Mittwoch aus Licht* for London 2012, Executive Director 2014-21) remains General Director with overall responsibility for artistic and financial leadership and elected to the Board as a Trustee on 1 July 2022 with Charity Commission approval.

Birmingham born Alpesh Chauhan OBE (also Principal Conductor of the National Youth Orchestra) remains as Music Director (appointed 2020) and Diandra McCalla remains Creative Producer. Seb Lovell-Huckle was appointed as General Manager in May 2025. Around this core structure we employ artistic and production freelancers.

Andrew Pye- Projects Director (previously a role fulfilled by Sheelagh Barnard to whom we wish to record our heartfelt thanks for her many years of dedicated service)

Jane Robinson- Vocal Coach

Sarah Playfair- Casting consultant

Mariana Rosas & Themba Mvula- Chorus Directors

Nicholas Edwards- Acoustics Consultant

With an expanded programme we have also been able to engage a greater number and variety of emerging freelance artists.

In consultation with the Board we have 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 2023-26 we 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)
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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.

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 have recently been nominated again, twice, for *New Year* and *woman.life.song*. 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.

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.*"

With Covid in full thrust we were listed in the Top Ten Musical Pivots by Musical America in 2020-21.

Sadly, founder Graham Vick passed away in 2021 and his long-time collaborator Richard Willacy picked up *RhineGold* as Director. 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.

In 2023-24, we were selected European Opera-directing Prize hosts in collaboration with Smetana 200 in the Czech Republic and Lviv National Opera in Ukraine, recognising our international reputation as the powerhouse for socially engaged opera at the highest level.

In Summer 2024 our production of Michael Tippett's *New Year* was described as "a major operatic re-discovery" having remained unperformed since its first outings in 1989-90.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

And in Summer 2025, we took Judith Weir's *woman.life.song* and opened it up, not just for soloist and orchestra, but for a large-scale, city-wide collaboration that brought together international artists, over 20 local organisations and the people of Birmingham as chorus, actors and dancers.

Both Michael Tippett's *New Year* and Judith Weir's *woman.life.song* were nominated for the Royal Philharmonic Society Award for Opera and Music Theatre in 2025 and 2026 respectively alongside peer organisations Royal Opera and Ballet, Welsh National Opera, Glyndebourne Festival and Aldeburgh Festival (Britten Pears).

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.

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 major funder, Arts Council England, are invited to attend all Trustee meetings.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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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.

CORE FOCUS

World Class Opera in Birmingham

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 in partnership with volunteers 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 freelance diverse UK artists

Conservatoires and training organisations all agree that fewer and fewer socially and 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.

Co-creation as a rewarding method for participants and artists and to access new audiences, placemaking and the democratisation of the artform

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

Employment for artists- with a distinct lack of employment opportunities for freelance artists in the region, we aim wherever possible to create such opportunities. When we recruit our volunteers or publicise our productions, much is done through direct contact with self-employed artists rather than, for example, a marketing company or department.

New Voices – As most of our work is with 16+, our participants are elective and our engagement strategies reflect this. We aim to be as responsive as possible to those we meet; we learn together rather than, for example, having a set workshop offer about a production- we may sing excerpts and ask how we could make the excerpt, translation or delivery clearer.

We aim to marry artistic and social impact in the titles we choose, the methods we employ, the artists we engage. To this end there are in effect no separate departments. Wherever possible we spend our resources on direct contact, direct engagement and feedback. This enhances both artistic practice and audience engagement. Much of the work is delivered free at the point of access to a majority who do not otherwise have easy access to publicly funded culture.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

Ways of understanding our work and impact

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.

- For example, if we take IMD profiles the venues and events we have worked in/at across 2024/25 (rather than participants), we see that:
 - 76% of all venues are in IMD 1-3 areas
 - 70% of Four Hubs venues are in IMD 1-3 areas
 - 92% of Sandwell Creates venues are in IMD 1-3 areas

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.

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 2024-25 we engaged artists and freelance staff in all roles with a resolute commitment to representing the peoples of Birmingham.

Reaching Out – making Opera accessible and available to all

As detailed above, throughout the year we work with over 80 freelance artists and over 50 partners, performing and engaging with the peoples of Birmingham and Sandwell, free at the point of access. This work creates the foundations by which our productions are underpinned. The productions for which we are renowned are inseparable from such engagement.

Local Partners- each year we partner with organisations which host us

All Saints Youth Project | Acocks Green Library | Bearwood Community Hub | Bearwood Shuffle | Belgrade Theatre | Birchfield Library | Birch Network Youth Group | Birmingham Black Box Theatre | Birmingham Hippodrome | Birmingham REP | Birmingham Settlement | BMET | Sutton Coldfield College | British Red Cross Birmingham | Celebrating Sanctuary | Central Library West Bromwich | Choir With No Name | Conegre Arts Centre | Creative Black Country | Dolphin Women’s Centre | Erdington Library | E R Mason Youth | Friends of Cotteridge Park | Friends of Handsworth Park | Girlguiding Birmingham | Handsworth Library | IKEA Birmingham | Journey LGBT+ Asylum Group | Just Straight Talk | Just Youth Sandwell | Laurel Road Community Centre | Library of Birmingham | Lighthouse Youth Centre | MAC Birmingham | Maryvale Community | ME Dance Company | Multistory | New Square, West Bromwich | Northfield Library | OPUS | Queen Alexandra Community Services Red Cross Birmingham | Restore | Royal Birmingham Conservatoire | Sandwell College | Sandwell Library | Sandwell Music and Arts Service | Shard End Library | Shireland CBSO Academy | South and City College | St John’s Sparkhill | St Mary’s Guildhall Coventry | Stone House Gang | Oak House Museum | Oasis Academy Boulton | The Birch Network | The Choir with No Name | The Crescent Theatre | The Factory Young People’s Centre | The Pump, Kitts Green | Thimblemill Library | University of Birmingham | Ward End Wellbeing Centre | Ward End Asian Elders Welfare Association | Wednesbury Library | YMCA Sutton Coldfield Get Up and Sing Choir | YMCA West Bromwich | 3 Estates Youth Project

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TRUSTEES' REPORT

The result- a powerhouse for socially engaged opera at the highest level, nationally and internationally.

In the last three years Birmingham Opera Company hosted the European Opera Directing Prize producing Smetana's *Two Widows* Re-imagined in *Smetanova Litomysl* in CZ June 2024 and delivered two further substantial volunteer driven-performance projects in 2024-25: Michael Tippett's *New Year* (July 2024) and Judith Weir's *woman.life.song* (June - August 2025). All involved casts of professional artists and volunteers, and across these projects there were significant programmes of volunteer training for performance and opportunities to engage with and shape new work in new ways with multiple creative teams.

Over the last years we have aimed to develop more multi-scale work as a way to engage new voices, artists and communities- we have been able to create work which we are able to explore in a touring / co-producing model, firstly with our schools collaboration (120 school children co creating with Omar Shahryar), *Two Widows* developed in Birmingham and co funded and produced in CZ and *woman.life.song* which is designed to happen in temporary venues such as churches as minimal cost and our Brum Commissions developed in *The Opera Lab* which as a body of work is flexible to be scaled to suit venues.

Laying the ground for 2026-28 youth engagement

In recent years we have noted a significant decline in networks and civic provision for 16-25 year olds. At the same time news items run continually around the % of unemployed (19% unadjusted youth unemployment) in Birmingham. In response, we are turning our main focus to 16-25 year old provision from April 2026. To this end, we have engaged Nyasha Gudo from June 2025 to slowly explore and shape youth networks on which we can build on in the years to come.

Looking back at our programme 2024-25:

1. **Four Hubs** - our year-round Birmingham programme of events and performances;
2. **Sandwell Creates** - a new geographical area and co-creation strand starting from scratch to create new work;
3. **The Opera Lab** - a place for artists and participants to engage, test and develop work and develop new commissions;
4. **New Production** - Michael Tippett's *New Year*;
5. **New Production**- Judith Weir's *woman.life.song* culminating August 2025;
6. **Evolve**- Creative Skills in the region- whilst all our work offers opportunity to grow creatively and professionally, we collaborate with the educational sector and others to offer career opportunities and awareness;
7. **Digital** –Film Capture of Tippett's *New Year*, release of films of four new commissions.

BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

Executive Summary: Year 1 (July 2024 - 30 June 2025)

12,575 face to face engagements across multiple strands and 126 targeted events, in year and bookended by productions in June 2024 (*Two Widows* in the Czech Republic) and Summer 2025 (*woman.life.song*).

- *Four Hubs* - Across 32 events and activities we made 2,191 engagements with participants
- *Sandwell Creates* - 6,095 engagements across 15 events and activities
- Tippet's *New Year* - 2,155 participant engagements across 67 sessions including 140 hours of guided training for the chorus and 98 hours for actors and 54 hours for dancers. 1852 audience members over 6 public performances- from May to July 2024 we provided over 9000 Learning Hours
- *The Opera Lab* - 312 participant engagements over 12 free sessions

Subsequently July and August 2025

- *woman.life.song* - 1,027 participant engagements and 3,595.9 learning hours over 26 sessions. 947 audience members over 6 free public performances

1. Four Hubs- year-round programme

From July 2024 to June 2025, we made 2,191 engagements with participants, volunteers, and audiences, through a range of free targeted events and activities in collaboration with community organisations across the city. All activities in the year-round programme were free at the point of access for all participants.

Free targeted events and activities:

We delivered 32 free targeted events and activities across our Four Hubs in Birmingham.

Two of the hubs are geographical (Perry Barr and Ward End) and two of the hubs are in the interest of community groups (Young People and Newly arrived/Asylum seekers).

All activities were free at the point of access:

22 Small-group sessions:

- 760 local people of all ages and backgrounds took part in small-group sessions in their communities, featuring a live performance and/or participatory event lasting 1-2.5 hours each, exploring music, opera, and performance.
- Participants worked closely with BOC's wide team of lead professional artist mentors (singers, directors, facilitators), including conductor Mariana Rosas (Chorus Director of London Symphony Chorus), baritone Themba Mvula, soprano Gweneth Ann-Rand and other freelance artists.

10 Performances:

- 5 pop-up performances including at The Jewellery Quarter Festival, Birmingham Weekender Festival, Refugee Weekend, and Birmingham Settlement Neighbourhood Future Festival, engaging 1,270 local people
- 2 people in public free performance with professional artists on their doorstep
- 3 further intimate performances engaged at places including Ward End Community Centre and Handsworth Park

2. Sandwell Creates- a new BOC initiative in the wider West Midlands Region

- Sandwell Creates is significant project for Birmingham Opera Company aimed at opening up opportunities for young people currently excluded from engagement in the arts
- We launched a new co-creation strand with young people in the Sandwell area where we engaged 6,095 local people over the year

**BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
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TRUSTEES' REPORT

- We hosted 6 pop-up performances, engaging 5,553 local people as audience, at spaces such as Wednesbury IKEA, Oak House Museum and New Square shopping centre
- We also delivered 9 small-group sessions with groups such as Just Straight Talk, CBSO Shireland Academy, Way 2 Wellbeing and Bearwood Community Hub, engaging 542 young people as participants
- We are commissioning new co-created work in partnership with the young people, strengthening connections we already have with residencies youth-focused groups such as Sandwell College, YMCA West Bromwich, and ME Dance Youth and Proud Baggies LGBT football fans group to create 3 new works.
- We are also partners in the Creative People and Places 3 Fifteen project led by Creative Black Country.

"The truth is, if this opportunity had been around when I was growing up in Sandwell, I might not have had the courage to get involved. I'd have been worried that I wouldn't fit in or that I'd embarrass myself. Then, years later, I'd have been an adult who really regretted not being braver and finding out what I was capable of. Believe me, it's better to risk a little bit of embarrassment than a lot of regret. Go for it!"

- Frank Skinner

3. Michael Tippett's New Year September 2023 – July 2024- nominated for a Royal Philharmonic Society Award for Opera and Music Theatre (alongside Welsh National Opera and Aldeburgh Festival)

When in 2022 and sifting through 60 titles, New Year floated to the top as a "must-do" for Birmingham. Unstaged since 1990, much of its futurism is now in our lives; space travel, virtual worlds, societal conflict. Its eclectic musical world riffing on ska, jazz, classical, electronics, haunting blues, constantly shuffling now a way many also listen to music. Tippett's pioneering approach to put urban modern life on stage and brought to life with diverse international cast (UK, USA, South Africa), the City of Birmingham Symphony Orchestra and people of Birmingham, though a massive undertaking and clearly risky, was too much to resist. Joining Alpesh Chauhan conducting and Mariana Rosas as Choral Director, was a new-to-us creative team led by Keith Warner. New Year also enabled us to engage new voices in creating the work from the Midlands as Dramaturg and assistants. Building on our small group sessions and performances, chorus training began in April 2024 and with over 68 rehearsals with volunteers across chorus, actors and dancers, by the time the mysterious blue Dream Tent appeared, Birmingham was talking Tippett. In partnership with the rights' holders, the city council, property developers and funders, the whole company rose to the challenge.

"Why there's a huge blue tent in Digbeth and you can visit it for £5" - The Birmingham Mail

New Year – 68 rehearsal and training sessions and 6 performances in May - July 2024 – 28 of these training sessions took place before 1 July 2024 financial year, with the performances from 7th-13th July 2024

- 126 volunteers took part in free training towards our production of Michael Tippett's New Year. 78 participants took part as chorus members and 48 took part as actors or dancers. To ensure there were no barriers to participation, there were no auditions and we reimbursed volunteers' travel expenses up to £4.60 per session.
- The Chorus were offered 34 training sessions (140 hours of guided training, including extra time to learn the material), the Actors were offered 22 training sessions (98 hours of guided training) and the Dancers were offered 11 training sessions (54 hours of guided training). Based on registered attendances, we made 1,609 engagements with the Chorus members and 546 engagements with the Actors.

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

TRUSTEES' REPORT

- The Chorus were trained by Chorus Director Mariana Rosas, and conductor Alpesh Chauhan, with support from 5 pianists. Volunteers were also supported by new emerging talent of 10 Chorus Mentors in their voice parts, to help them learn the music by ear and explore the opera. The Actors were trained by international director, Keith Warner, and worked closely with the 8 professional singers, Francesca Chiejina, Sakhiwe Mkosana, Sarah Pring, Lucia Lucas, Joshua Stewart, Samantha Crawford, Grace Durham, and Oskar McCarthy.
- Volunteers received pastoral support from BOC's Creative Producer, Diandra McCalla, and from 2 Participation Managers.
- The above culminated in 6 public performances of Tippett's piece in The Dream Tent, Smithfield, Birmingham, a huge blue tent in the centre of Birmingham, in early July. The volunteer cast performed with the wonderful City of Birmingham Symphony Orchestra. The production, directed by Keith Warner, conducted by Alpesh Chauhan, and designed by Nicky Shaw, sold out on opening night and was a hit with audiences and participants alike.

Access at New Year

In a collaboration with Talking Birds we were able to offer hand-held captions in performances via wifi and mobile devices. We also employed Surtitles for the first time.

Press

"An army of Brummies are the backbone of a promenade production" – The Times

"With an engaged and utterly fearless community chorus of 100, it's a remarkable and inspiring feat" – Clive Paget, The Guardian

"A major operatic re-discovery" – Richard Bratby, The Spectator

"Operatic life would be much duller without the music of Michael Tippett and the work of Birmingham Opera Company" The Times, Neil Fisher

"demonstrating that opera can indeed re-pitch itself in the twenty-first century, Serious art and popular expression, cultural diversity and the very highest standards of performance: these do not always have to be implacable enemies or forced and awkward partners." – Edinburgh Music Review, Simon Barrow, July 2024

★★★★ The Times ★★★★★ The Guardian ★★★★★ The Stage ★★★★★ The Telegraph

Audience

1,852 people from Birmingham and the wider regions attended the dress rehearsal and final performances of New Year. We offered explorer tickets for £5 each to 16–25-year-olds, care experienced people aged 16+, those who are unemployed, those who qualify for government assistance and residents of Erdington, Northfield, Perry Barr and Ward End.

31% of audience members were from IMD 1-2 areas and over 50% of audience members were from IMD 1-3 areas.

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

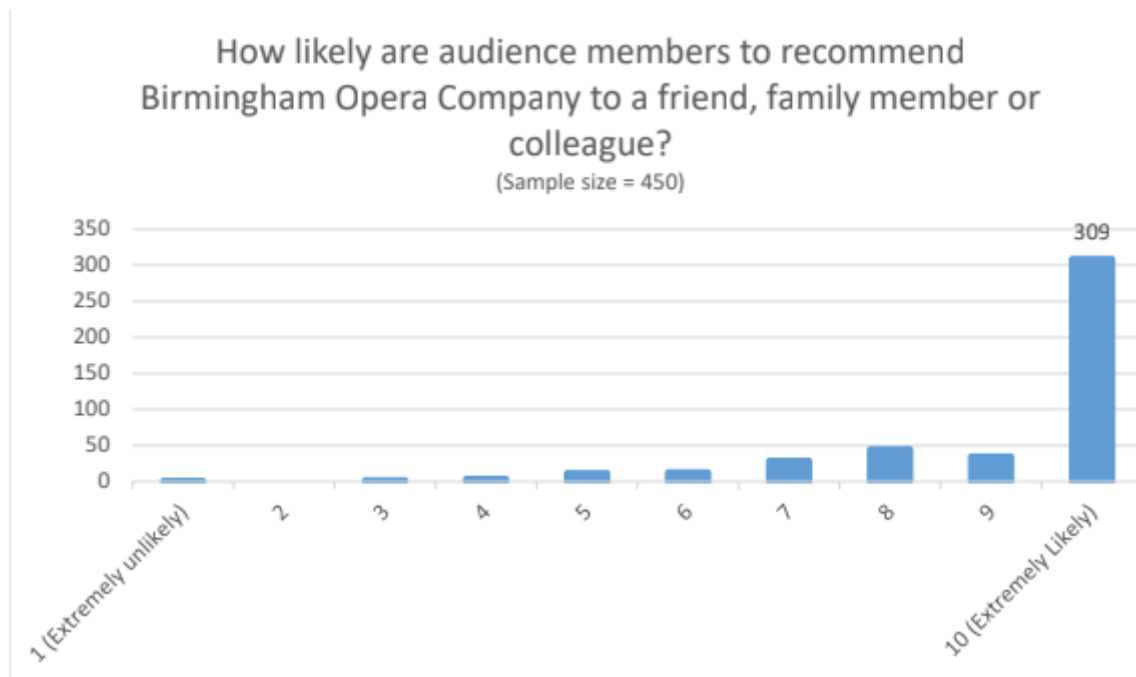
TRUSTEES' REPORT

Audience Quotes

"Accessible, Different, Zany"

"Exciting, Confusing and Thrilling"

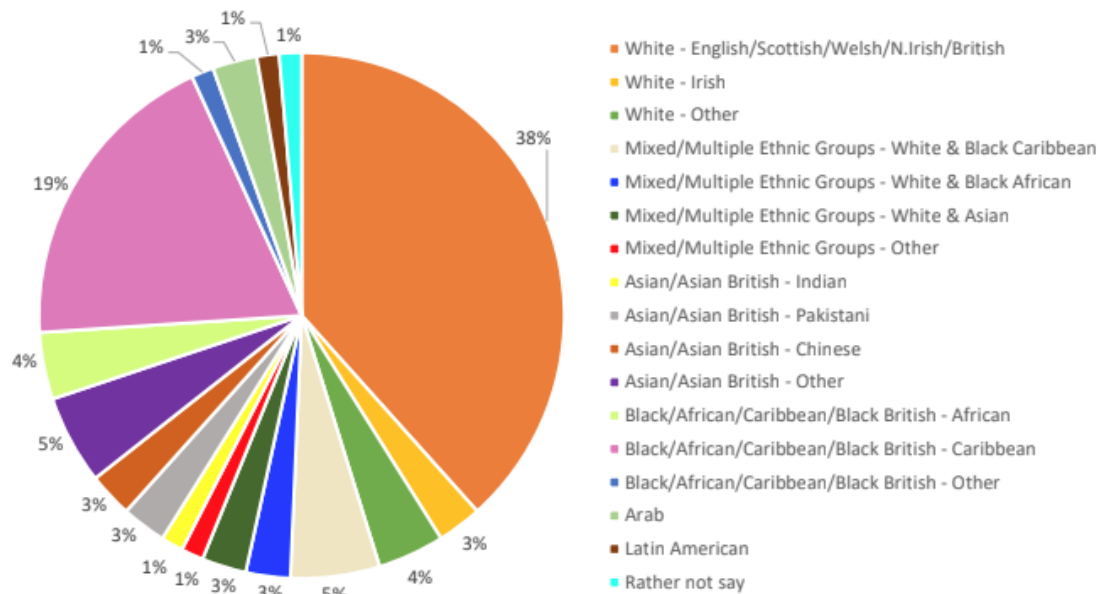
"So proud of Birmingham opera that looks like the people, not some irrelevant art form but living, breathing, telling relevant stories. World-class singing and showing that inclusivity and quality sit well together. Thank you, BOC!"



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

TRUSTEES' REPORT

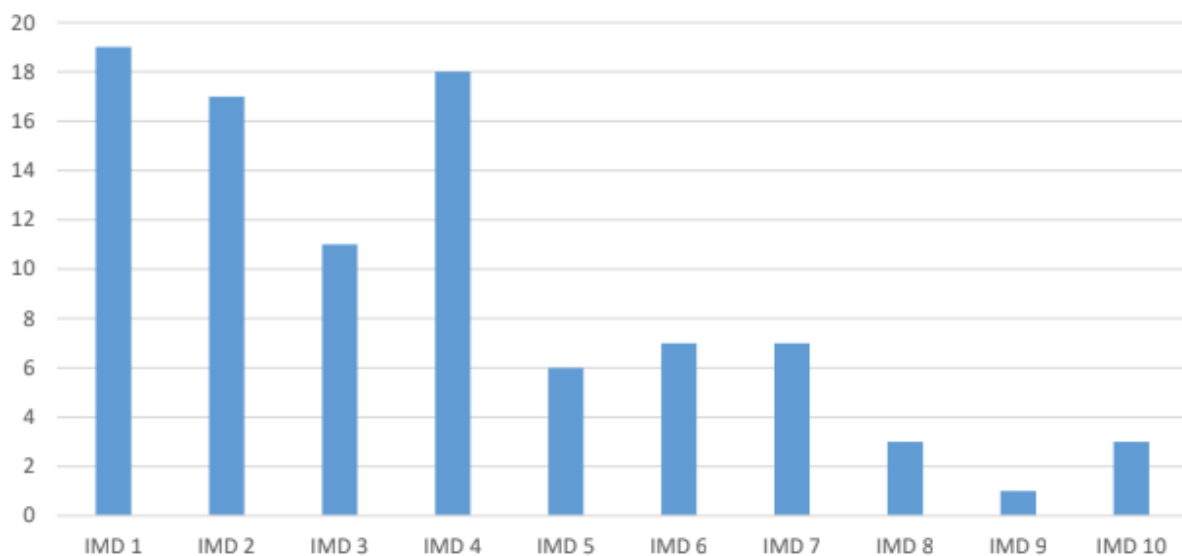
Ethnic Diversity of New Year Volunteers
 (Sample size = 73)



New Year: Index of Multiple Deprivation Data

Data collected indicates that 51% of volunteers in New Year came from IMD1-3 areas (30% most deprived areas in England – Index of Multiple Deprivation, ONS 2019 statistical release).

IMD Profile for New Year Volunteers
 (Sample size= 92)

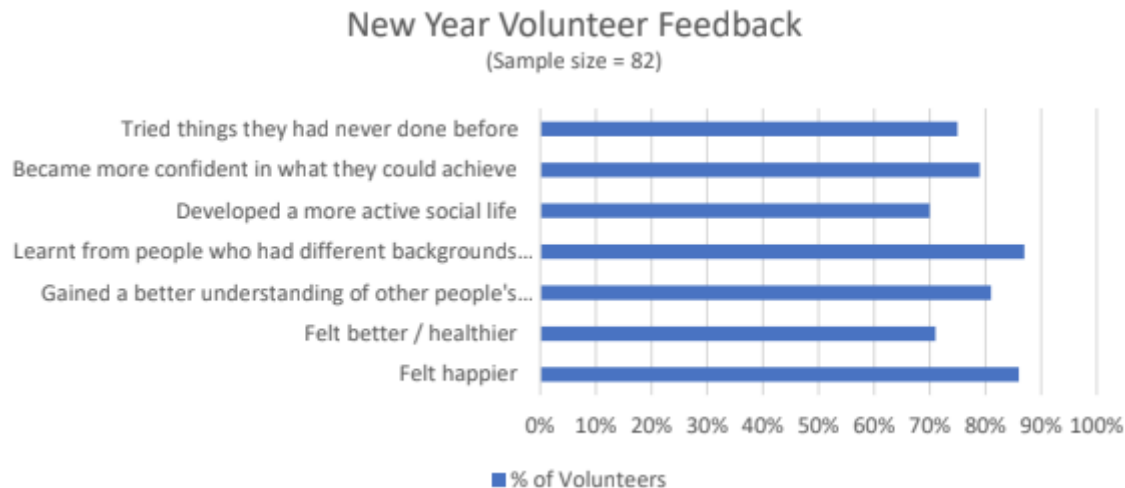


BIRMINGHAM OPERA COMPANY (Registration number: 01850467)
(A company limited by guarantee)

TRUSTEES' REPORT

Personal & Social Impact

When asked how participating in New Year had helped them, our volunteers reported the following positive impacts: (sample 82 surveys collected):



In addition:

23% said they decided to start some training or a college course.

39% said it helped them go to an arts event or exhibition they wouldn't have gone to before.

51% said they became involved in other community projects.

Participant voices (as written):

"This production came at a difficult time for me personally. Following a sudden medical issue, I felt extreme anxiety and BOC rehearsals were the first thing to get me out of the house. The ambition of this particular production is hugely inspiring and it's an absolute privilege to get to work alongside such hugely talented people" - Female, White Irish, Employed, aged 38, B30

"It's always a joy to be involved in projects like New Year & making friends & music along the way, but such a sad time when it ends" - Male, Mixed Background, Disabled, Employed, age 44, B30

"I love that BOC accepts everyone and ensures we are able to voice ourselves" - Female, White British, Disabled, Unemployed, aged 38, B5

"Birmingham Opera Company is not just an art company but a base to the community mindset, the culture and the wellbeing of society" - Male, Black African, Employed, age 42, B65

"It is a very special place where professionals and amateurs interact really well together to produce high quality work. I have loved it!" - Female, Black Caribbean, Employed, age 53, B42

In addition to the core creative team, the chorus worked alongside Chorus Directors Mariana Rosas, with support from 5 rehearsal pianists and a team of 10 emerging singers as chorus mentors working with their voice parts, helping them to learn the music by ear and explore opera in English. We created learning tracks for different voice parts to support chorus volunteers' learning. The rehearsal period was longer 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.

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

TRUSTEES' REPORT

4. The Opera Lab March 2025

– R&D rehearsal workshops

- 312 volunteer engagements were made over 12 sessions, working on the development of upcoming projects taking place in 2025, made by volunteers in collaboration with our artistic associates
- Artistic associates included Gweneth Ann Rand, Allyson Devenish and Mariana Rosas
- The projects chosen for the workshops were: Judith Weir's *woman.life.song*, and three of our 2026 Brum Commissions
- Participants were introduced to the works, assisted with their development, and many went on to perform in *woman.life.song* in August 2025

5. Judith Weir's *woman.life.song* June 2025 – August 2025- in association with Kiri Te Kanawa Foundation (UK) nominated for the Royal Philharmonic Society Award for Opera and Music Theatre 2026 Alongside Royal Ballet and Opera and Glyndebourne.

Woman.life.song began with a surprise phone call in the late 1990s to Birmingham Copthorne Hotel. British composer Dame Judith Weir, then Composer in Residence at the City Of Birmingham Symphony Orchestra, received a call from American soprano Jessye Norman. Norman commissioned a new work featuring texts by Maya Angelou, Clarissa Pinkola Estes and Noel Laureate Toni Morrison. The original solo version was premiered by Norman at Carnegie Hall in 2000.

In 2023, Dame Judith received another surprise contact, this time from Birmingham Opera Company General Director Richard Willacy, with a proposal to open up the work for new artists and audiences, performed by multiple soloists, chorus, actors and dancers, and to release its latent theatrical life for the first time.

After some development with artists and volunteers in *The Opera Lab*, the first version and a new choral arrangement by Lead Artists Gweneth Ann Rand and Allyso Devenish was born.

Woman.life.song finally came full circle to Birmingham in 2025, opening at St Martin's in The Bull Ring; not just for soloist and orchestra, but as a large-scale, city-wide collaboration that brought together international artists, over 20 local organisations and the people of Birmingham.

Woman.life.song - 26 rehearsals and training sessions, with 6 performances over the Bank Holiday weekend in August 2025. The rehearsal process ran from June to August 2025.

- 67 volunteers took part in free training towards our production of Judith Weir's *woman.life.song*. 41 participants took part as chorus members and 26 took part as actors or dancers. To ensure there were no barriers to participation, there were no auditions and we reimbursed volunteers' travel expenses up to £5.20
- The Chorus were offered 15 training sessions (2,450.8 hours of guided training, including extra time to learn the material), the actors/dancers were offered 11 training sessions (1,145.1 hours of guided training). Based on registered attendances, we made 695 engagements with chorus members, and 332 engagements with actors/dancers.

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

TRUSTEES' REPORT

- The chorus were trained by Chorus Director Mariana Rosas, and conductor Alpesh Chauhan, with support from 3 pianists. Volunteers were also supported by new emerging talent of 5 Chorus Mentors in their voice parts, to help them learn the music by ear and explore the opera. The actors/dancers were trained by Director Madeleine Kludje (Deputy Artistic Director at The Birmingham Repertory Theatre) and Movement Director Gabrielle Nimo. They worked closely with the 2 professional singers, Gweneth Ann Rand and Madison Nonoa.
- Volunteers received pastoral support from BOC's Creative Producer, Dlandra McCalla, and from 2 Participation Managers.
- The above culminated in five public performances and one open dress rehearsal of Weir's piece in St Martin Church in the Bull Ring, Birmingham in mid-to-late August. The volunteer cast performed with members of the English Symphony Orchestra, City of Birmingham Symphony Orchestra, Birmingham Royal Ballet Sinfonia, and freelance musicians establishing their careers in the Midlands. The production, directed by Madeleine Kludje, conducted by Alpesh Chauhan, and designed by Debbie Duru, sold 94% of tickets across all performances, selling out on opening night, and was a hit with audiences and participants alike.

Access at woman.life.song

We were able to offer Access Surtitles at all performances as well as BSL for the film version "*woman.life.song comes home*"

Industry Recognition

"It's the kind of piece that, for practical reasons, comes around once in a blue moon. Therefore it's typically astonishing that Birmingham (specifically Birmingham Opera Company) is about to host six performances over the bank holiday. And typically of BOC, this is a thoroughly imaginative recreation, featuring two soloists (wonderful Gweneth Ann Rand and Madison Nonoa) and a fairly huge chorus"

- Judith Weir

woman.life.song was nominated for a Royal Philharmonic Society Award for Opera and Music Theatre 2026 with the citation- "world class opera with community at its heart"

Audience

947 people from Birmingham and the wider regions attended the dress rehearsal and final performances of *woman.life.song*. We offered seedling tickets for £5 each to under 25-year-olds, care experienced people aged 16+, those who are unemployed or live in low-income households, those who qualify for government and/or voluntary assistance (including foodbanks & benefits), and residents of Erdington, Perry Barr, Ward End and Newly Arrived Communities.

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

TRUSTEES' REPORT

Audience Quotes

"It blew my mind. Incredible piece of work."

"Unlike any opera I've seen."

"It was even better than I imagined. Absolutely beautiful. This experience will stay with me forever."

"Made me cry."

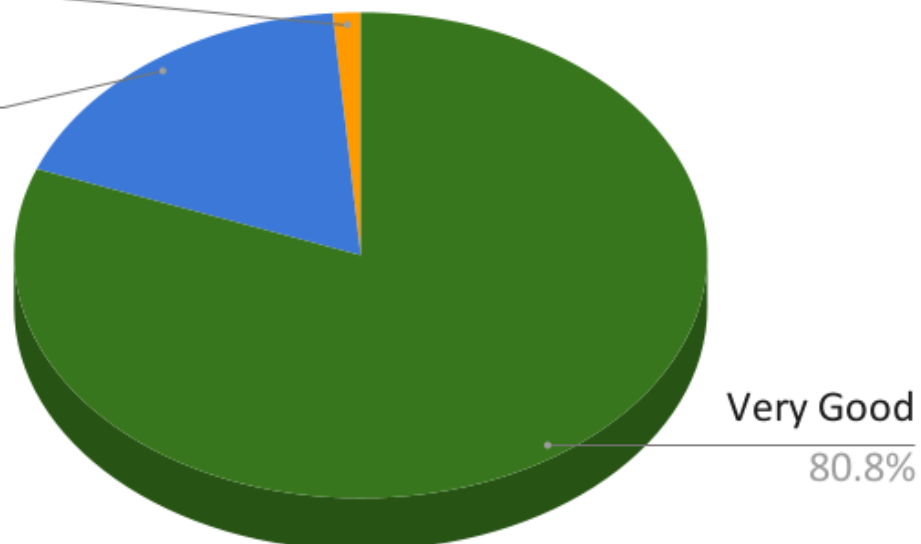
Audience Rating, "Overall Experience"

Neither

1.3%

Good

17.9%



Very Good

80.8%

Response options "Very Good", "Good", "Neither", "Poor", "Very Poor", "Don't Know", "Not Applicable"

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

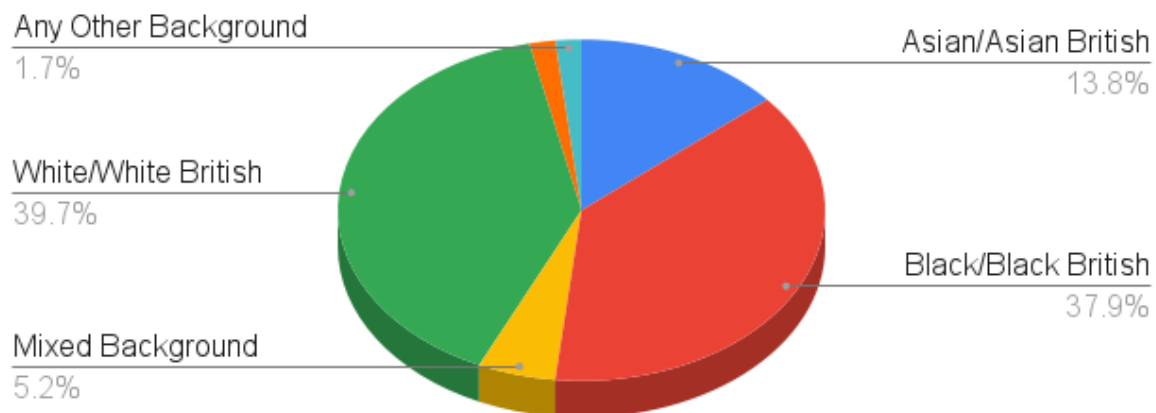
TRUSTEES' REPORT

Beneficiaries – *woman.life.song*: Volunteers (data from 57 completed surveys out of 67 participants)

| Gender Identity | No. of volunteers |
|--|--------------------------|
| Female | 32 |
| Male | 18 |
| Identify in another way | 6 |
| Disability | |
| D/deaf, disabled or with a long-term health condition | 11 |
| Not disabled | 36 |
| Age | |
| Under 35 | 17 |
| 35-64 | 26 |
| 65+ | 13 |
| Ethnicity | |
| Black, Asian, Mixed Heritage | 34 |
| White (White British, White Irish, any other White background) | 23 |

Ethnic Diversity of *woman.life.song* volunteers

Sample size: 58



***woman.life.song*: Index of Multiple Deprivation Data**

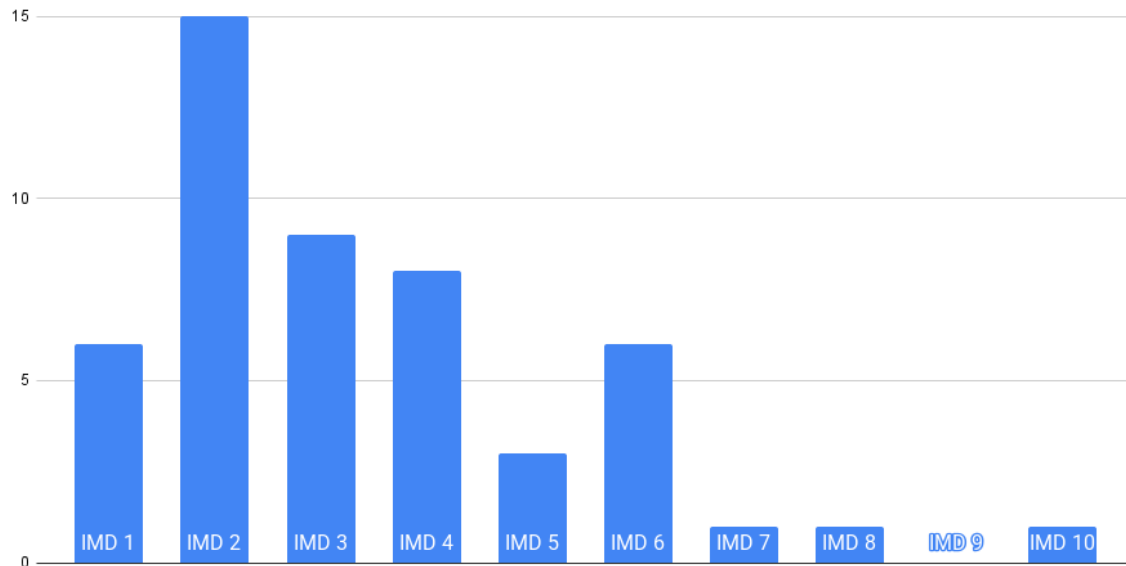
Data collected indicated that 60% of volunteers in *woman.life.song* came from IMD1-3 areas (30% most deprived areas in England - Index of Multiple Deprivation, ONS 2025 statistical release).

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

TRUSTEES' REPORT

IMD Profile for woman.life.song Volunteers

Sample size: 50

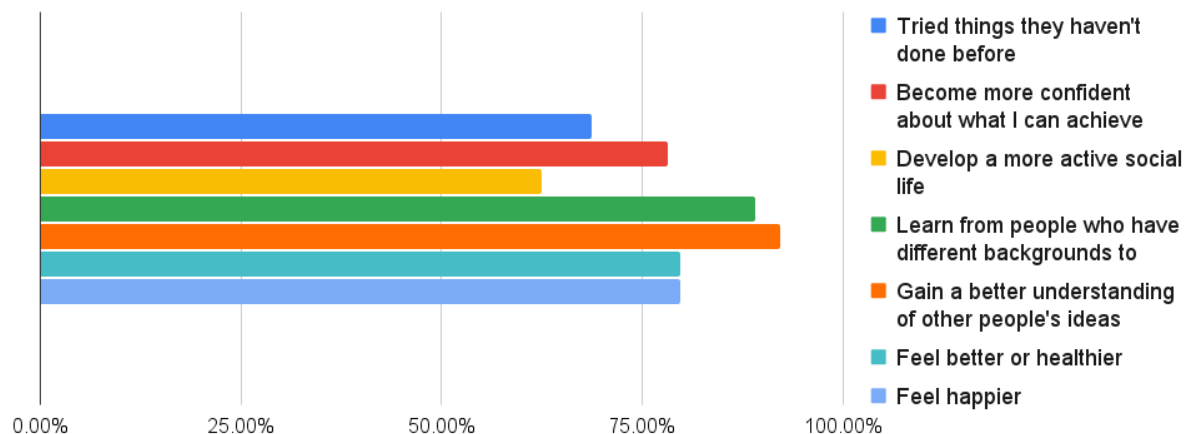


Personal & Social Impact

When asked how participating in *woman.life.song* had helped them, our volunteers reported the following positive impacts:

woman.life.song Volunteer Feedback

Sample size: 64



In addition:

34% said they decided to start some training or a college course

50% said it helped them go to an arts event or exhibition they wouldn't have gone to before

65% said they became involved in other community projects

Participant voices (as written):

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

TRUSTEES' REPORT

"I am not a naturally social person often suffering from anxiety and panic attacks. Being involved in this project has helped me enormously."

- Female, Black Caribbean, aged 52, B23

"It's great that it's a show that includes the people of Brum! It makes it 'ours!' and it's inspiring"

- Female, Black Caribbean, Disabled, Neurodivergent, age 27, B71

"It has been a collaborative and very welcoming experience. The diversity of Birmingham Opera reflects how Birmingham is."

- Male, White British, aged 30, B67

"This opera has allowed me to make wonderful friends and gave me the opportunity to do what I love! Singing! ...I think I have expanded socially after this experience"

- Female, Indian, age 18, CV8

"Wonderful piece of work and music - I hope to take part again soon... My ideas about the arts and opera have been life changing, thank you BOC."

- Male, White British, age 76, B30

7. "Evolve" – Career Pathways and Creative Skills development in the Region

We have re-invigorated our collaborations with Higher Education and Skills Training in the Region;

University of Birmingham (UoB)

- UoB Careers Network (including 2 paid internships, one of which is part of the "Creative Forward" programme) - A new Collaboration with University of Birmingham has enabled us to support curriculum enrichment for singers and students. We engaged a full-time intern on graduation for 6 months who has now gone on to LSO as an Emerging Artists' Co-ordinator. Richard Willacy has agreed to mentor a production researcher to scope projects for the Barber Opera 2026-2027.

Royal Birmingham Conservatoire (RBC)

- We collaborated with RBC by taking a paid placement student from the Applied Theatre course and were also able to employ undergraduate members of their Stage Management course
- RBC singers engaged as Assistant Chorus Mentors
- BOC Creative Producer, Diandra McCalla, delivered a seminar on the company's work and impact to the Year Two Applied Theatre students

Birmingham Ormiston Academy (BOA)

- We were able to engage BOA trainees as Assistant Stage Managers.

Schools and Colleges

- We ran 3 events in schools highlighting opera as a career and a workshop at BMET College for their Performing Arts students.

Job Centre

- We were present in Job Centres offering our participation programmes as a way of returning to work and developing skills.

Regional External Projects' Mentoring

- Richard Willacy continues to mentor/support at least one new initiative per year involving opera in the West Midlands region (in addition to the Barber Opera project above). Currently he is active in supporting an opera project in collaboration with The Belgrade, Coventry.

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

TRUSTEES' REPORT

The Volunteer Programme and skills development

Beyond immediate personal wellbeing and skills development 23% of New Year volunteers said they decided to start some training or a college course, and 34% of woman.life.song volunteers.

Two Widows- international co-production 2024

In 2023 we hosted the European Opera Directing Prize, co-organised by Camerata Nuova and Opera Europa. The €25,000 prize was awarded to stage director Lorenzo Ponte, choreographer Livia Bartolucci, set designer Alice Benazzi, costume designer Giulia Rossena and LX Designer Emanuele Agliati.

In May/June 2024. The team worked in Birmingham to develop the work preparing it for both Birmingham scratch performance and a world premiere in Litomyšl, Smetana's home town volunteers all over 70 years old. The Czech premiere featured Smetana's home town with British Singers, Italian European Opera Directing Prize team, a crack piano quintet (including Skampa Quartet (CZ)) and UK-CZ conductor Lada Valešová making her CZ debut.

It was the first time since 2001 that Birmingham Opera Company mounted a volunteer-driven production in English outside the UK. Highly successful, it was supported internationally by Camerata Nuova (Wiesbaden), Smetana 200 Festival and the Czech Ministry of Culture.

Digital activity – two full length film versions and more on the way

Short films of the Brum Commissions premiered online in January 2025, with full length film versions of Tippett's *New Year* and the Birmingham Judith Weir's *woman.life.song* currently being edited.

Latest news- creative tech in the hands of the future

We are a partner in the successful CreaTech AHRC bid 2025-2030 announced November 2024 and as such our digital offer will expand.

Building on our previous digital training initiatives we aim to place the technology in pursuit of making work and to substantially grow our work 16-25 year olds in this arena as creators and makers.

Additional Sector Collaboration and Leadership

Birmingham Opera Company hosted the UK Opera Companies face to face meeting to explore future advocacy. Richard Willacy contributed to ENO's "Opera, communities and connection" conference and The Space's Digital Network Talks, sits on the West Midlands' CreaTech Industry Advisory Board, Royal Philharmonic Society Award Jury member.

Diandra McCalla was also Royal Philharmonic Society Award Jury member.

FINANCIAL REVIEW

The Company had incoming resources of £823,886 (2024: restated £1,069,995) and total funds at 30 June 2025 of £593,481 (2024: restated £509,703). The principal funding source of the charity is Arts Council England, and full details of funding are disclosed in notes 3, 13 and 14 of the financial statements.

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 minimum level of unrestricted reserves is £75,000, and the ideal level is £150,000 with additional reserves designated as explained overleaf.

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

TRUSTEES' REPORT

The actual unrestricted reserves are £558,631 (2024: £473,753) of which £408,631 (2024: £323,753) are designated by the Trustees for future production projects. These are subject to a prior year restatement as detailed in Note 19.

Restricted funds are £34,850 (2024: £35,950).

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 adapt and live within our means, we did not apply for or receive any additional government funds such as Cultural Recovery Funds, nor did we furlough staff during Covid.

We remain a National Portfolio Organisation with Arts Council England. This is a significant expression 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. Arts Council England funding has been secured going forwards and the grant has been extended.

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.

DIRECTORS' RESPONSIBILITIES

The directors (who are also the trustees of the charity for the purposes of charity law) are responsible for preparing the annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The directors are required to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the surplus or deficit for that period. In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The directors are responsible for keeping adequate accounting records which are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the directors are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the directors have taken all steps that they ought to have taken as directors in order to make themselves aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

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

TRUSTEES' REPORT

For the year ended 30th June 2025, the charitable 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 the financial statements for the year in question in accordance with section 476 of the Companies Act 2006.

Approved by the Board on 29th April 2026 and signed on its order by


Richard Willacy (Apr 29, 2026 18:38:57 GMT+1)

Richard Willacy
Trustee and Company Secretary

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

INDEPENDENT AUDITOR'S REPORT TO MEMBERS

Opinion

We have audited the financial statements of Birmingham Opera Company (the 'charity') for the year ended 30th June 2025 which comprise Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charity's affairs as at 30th June 2025 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the "Auditor's responsibilities for the audit of the financial statements" section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other matter

Without qualifying our opinion, we draw attention to the accounting policies to the financial statements in note 2a and the fact that the comparative information in the accounts was unaudited as the entity was entitled to exemption from an audit.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

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

INDEPENDENT AUDITOR'S REPORT TO MEMBERS

Other information

The other information comprises the information included in the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

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

INDEPENDENT AUDITOR'S REPORT TO MEMBERS

Responsibilities of Directors

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below. Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. Based on our understanding of the charity and its sector, we considered that non-compliance with the following laws and regulations Charities Act 2011 the Charities Statement of Recommended Practice, UK tax legislation, pensions legislation and employment regulation and we considered the extent to which non-compliance might have a material effect on the financial statements.

To help us identify instances of non-compliance with these laws and regulations, and in identifying and assessing the risks of material misstatement in respect to non-compliance, our procedures included, but were not limited to:

- Inquiring of management and, where appropriate, those charged with governance, as to whether the company is in compliance with laws and regulations, and discussing their policies and procedures regarding compliance with laws and regulations;
- Inspecting correspondence, if any, with relevant licensing or regulatory authorities;
- Communicating identified laws and regulations to the engagement team and remaining alert to any indications of non-compliance throughout our audit; and
- Considering the risk of acts by the charity which were contrary to applicable laws and regulations, including fraud.

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

INDEPENDENT AUDITOR'S REPORT TO MEMBERS

We also considered those laws and regulations that have a direct effect on the preparation of the financial statements, such as such as Charities Act 2011, the Charities Statement of Recommended Practice, UK tax legislation and pensions legislation.

In addition, we evaluated the trustees' and management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management override of controls, and determined that the principal risks related to posting manual journal entries to manipulate financial performance, management bias through judgements and assumptions in significant accounting estimates, in particular in relation to the treatment of revenue recognition (which we pinpointed to the cut-off assertion) and significant one-off or unusual transactions.

Our audit procedures in relation to fraud included but were not limited to:

- Making enquiries of the trustees and management on whether they had knowledge of any actual, suspected or alleged fraud;
- Gaining an understanding of the internal controls established to mitigate risks related to fraud;
- Discussing amongst the engagement team the risks of fraud; and
- Addressing the risks of fraud through management override of controls by performing journal entry testing.

There are inherent limitations in the audit procedures described above and the primary responsibility for the prevention and detection of irregularities including fraud rests with management. As with any audit, there remained a risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal controls.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of the audit report

This report is made solely to the charity's members as a body in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body for our audit work, for this report, or for the opinions we have formed.

Michael Speight
Michael Speight (Apr 30, 2026 09:36:16 GMT+1)

Michael Speight (Senior Statutory Auditor) for and on behalf of Forvis Mazars LLP
Chartered Accountants and Statutory Auditor
Three Chamberlain Square
Birmingham
B3 3AX

30/04/2026

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 2025

| | Note | Unrestricted | | | 2025 | Restated | Unrestricted | | 2024 |
|--|------|----------------|------------------|----------------|----------------|------------------|------------------|---------------|------------------|
| | | General | Designated | Restricted | Total | General | Restated | Restricted | Restated |
| | | £ | £ | £ | £ | £ | Designated | £ | Total |
| | | | | | | | £ | | £ |
| Income from: | | | | | | | | | |
| Donations & grants | 3 | 624,136 | - | 43,350 | 667,486 | 650,778 | - | 65,993 | 716,771 |
| Other income | 4 | 156,400 | - | - | 156,400 | 353,224 | - | - | 353,224 |
| Total income | | 780,536 | - | 43,350 | 823,886 | 1,004,002 | - | 65,993 | 1,069,995 |
| Expenditure on: | | | | | | | | | |
| Fundraising | | 29,484 | - | - | 29,484 | 28,768 | - | - | 28,768 |
| Performances | | 323,525 | 323,753 | 44,450 | 691,728 | 632,240 | 576,106 | 61,043 | 1,269,389 |
| Other costs | | 28,896 | - | - | 28,896 | 19,241 | - | - | 19,241 |
| Total expenditure | 5 | 381,905 | 323,753 | 44,450 | 750,108 | 680,249 | 576,106 | 61,043 | 1,317,398 |
| Gain on revaluation of intangible assets | 9 | 10,000 | - | - | 10,000 | - | - | - | - |
| Net movement in funds | | 408,631 | (323,753) | (1,100) | 83,778 | 323,753 | (576,106) | 4,950 | (247,402) |
| Transfer between funds | | (408,631) | 408,631 | - | - | (323,753) | 323,753 | - | - |
| Fund balance brought forward 1 July 2024 | | 150,000 | 323,753 | 35,950 | 509,703 | 150,000 | 576,106 | 31,000 | 757,106 |
| Fund balance carried forward 30 June 2025 | | 150,000 | 408,631 | 34,850 | 593,481 | 150,000 | 323,753 | 35,950 | 509,703 |

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 2025

| | Note | 2025 | | Restated 2024 | |
|--|------|-----------------|----------------|------------------|------------------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Tangible | 8 | | 681 | | 1,160 |
| Intangible | 9 | | 50,000 | | 40,000 |
| | | | <u>50,681</u> | | <u>41,160</u> |
| Current assets | | | | | |
| Stock | 10 | 5,200 | | 5,200 | |
| Debtors | 11 | 481,209 | | 672,369 | |
| Cash at bank and in hand | | 96,045 | | 428,582 | |
| | | | <u>582,454</u> | | <u>1,106,151</u> |
| Creditors | | | | | |
| Amounts falling due within one year | 12 | <u>(39,654)</u> | | <u>(637,608)</u> | |
| Net current assets | | | 542,800 | | 468,543 |
| Total assets less total liabilities | | | <u>593,481</u> | | <u>509,703</u> |
| The funds of the charity: | | | | | |
| Unrestricted funds | | | | | |
| General | 13 | | 150,000 | | 150,000 |
| Designated | 13 | | 408,631 | | 323,753 |
| Restricted funds | 14 | | <u>34,850</u> | | <u>35,950</u> |
| Total Charity Funds | 15 | | <u>593,481</u> | | <u>509,703</u> |

These financial statements were approved and authorised for issue by the Board of Trustees on 29th April 2026 and signed on its behalf by:

N.P.

Nicholas Payne (Apr 29, 2026 18:50:01 GMT+1)

Nicholas Payne - Chair

The notes on pages 35 to 46 form part of these financial statements.

BIRMINGHAM OPERA COMPANY

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2025

| | | 2025 | Restated |
|--|------|-------------|-----------------|
| | | £ | 2024 |
| | Note | | £ |
| Cash flows from operating activities | | | |
| Net cash provided by operating activities | 20 | (332,537) | 20,678 |
| | | <hr/> | <hr/> |
| Change in cash and cash equivalents in the year | | (332,537) | 20,678 |
| Cash and cash equivalents brought forward | | 428,582 | 407,904 |
| | | <hr/> | <hr/> |
| Cash and cash equivalents carried forward | | 96,045 | 428,582 |
| | | <hr/> <hr/> | <hr/> <hr/> |

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

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 comparative information in the financial statements is unaudited as the Company was entitled to exemption from audit in the prior 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 England) 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. The going concern assessment concludes that there are no material uncertainties. 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.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

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

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.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

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.

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

Intangible assets

The intellectual property rights of scores have been valued on the basis of the net income derived from royalties based on actual historic figures for the previous 5 years. An informed view has been taken as to an appropriate rate of return, with income forecast into perpetuity, informed by historic trends, known plans and any other pertinent external factors. A discount rate of 7.5% is considered appropriate and has been used for the calculations.

Theatre tax relief (TTR) accrued income

Whilst noting that each production process differs in scale and development, an estimate has been made for the theatre tax relief that will be received post year end based on the expenditure during the period. This estimate has been informed by historic claims made and details regarding the relevant performances during the period.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

3. DONATIONS AND GRANTS

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

| | 2025 | 2024 |
|---|----------------|----------------|
| | £ | £ |
| Grants received from: | | |
| Arts Council England | 586,433 | 586,433 |
| Birmingham City Council | 11,839 | 27,623 |
| Edgar E Lawley Foundation | 2,000 | - |
| George Fentham Birmingham Charity | - | 2,500 |
| Individuals sponsors and donors | 15,864 | 36,722 |
| Kiri Te Kanawa Foundation UK | 10,350 | - |
| Laidlaw Opera Trust | 10,000 | - |
| PRS Foundation | 4,500 | 4,500 |
| Smetanova Litomyšl o.p.s. | - | 31,543 |
| Souter Charitable Trust | 1,500 | - |
| The 29th May 1961 Charitable Trust | 8,000 | 8,000 |
| The Cole Charitable Trust | - | 1,200 |
| The Edward and Dorothy Cadbury Charitable Trust | 3,000 | - |
| The Garrick Trust | 5,000 | - |
| The Michael Tippett Musical Foundation | - | 10,000 |
| The Roger & Douglas Turner Charitable Trust | 2,000 | 2,000 |
| The Saintbury Trust | 5,000 | 5,000 |
| The Samuel Gardner Memorial Trust | - | 1,250 |
| The Thriplow Charitable Trust | 2,000 | - |
| | <u>667,486</u> | <u>716,771</u> |

4. OTHER INCOME

| | 2025 | Restated |
|---|----------------|-----------------|
| | £ | 2024 |
| | | £ |
| Theatre tax credits | 134,476 | 333,129 |
| Box office income, music library hire and other | <u>21,924</u> | <u>20,095</u> |
| | <u>156,400</u> | <u>353,224</u> |

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

5. EXPENDITURE

| | 2025 | 2024 |
|------------------------|----------------|------------------|
| | £ | £ |
| Fundraising costs | 29,484 | 28,768 |
| Other salary costs | 113,848 | 164,698 |
| Other production costs | 577,880 | 1,104,691 |
| Governance | <u>28,896</u> | <u>19,241</u> |
| | <u>750,108</u> | <u>1,317,398</u> |

6. NET RESOURCES EXPENDED FOR THE YEAR

Net resources expended for the year are stated after charging:

| | 2025 | 2024 |
|---|-------------|-------------|
| | £ | £ |
| Amount paid to Auditor/Independent Examiner | | |
| - Audit fee | 19,500 | - |
| - Accounts Preparation and IE (2024) | 2,820 | 3,100 |
| - Tax | 8,184 | 10,500 |
| Lease payments | 640 | 7,125 |
| Depreciation | <u>479</u> | <u>479</u> |

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

7. EMPLOYEE INFORMATION

| Staff costs | 2025 £ | 2024 £ |
|--|-------------------|-------------------|
| Wages and salaries | 124,185 | 164,553 |
| Social security | 9,407 | 17,923 |
| Pension cost | <u>5,720</u> | <u>7,687</u> |
| | <u>139,312</u> | <u>190,163</u> |
| | Number | Number |
| Average number of employees (excluding trustees) employed during the year | <u>3</u> | <u>4</u> |

There was one employee (2024: one) with emoluments in excess of £60,000 per annum in the current year, within the bracket of £60,000 to £70,000.

One Trustee, R Willacy, was employed by the charity during the year and has been paid remuneration in the banding of £65,000 - £70,000 (2024 - £65,000 - £70,000) in their capacity as an employee, with pension contributions paid by the charity in the banding of £0 - £5,000 (2024 - £0 - £5,000). This is entirely in relation to their role as an employee and not as a Trustee of the charity, and is paid under the legal authority of approval of the Charity Commission.

Trustees have indemnity insurance with a Policy Aggregate Limit of £500,000, at a cost of £358 (2024: £500,000, at a cost of £358).

Key management personnel include those persons having authority and responsibility for planning, directing and controlling the activities of the charity. In the charity, key management personnel comprise the General Director, the General Manager and the Creative Producer.

The total employee benefits of the key management personnel include salaries of £114,393, employer National Insurance contributions of £13,579 and employer pension contributions of £5,720.

The charity is supported by a number of volunteers who give their time freely and without remuneration. The contribution made by volunteers is not reflected in the financial statements as no reliable measure of value can be attributed to their contribution.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

8. TANGIBLE FIXED ASSETS

| | Equipment £ |
|---------------------------------|------------------------|
| Cost | |
| At 1 July 2024 | 22,637 |
| Additions | - |
| Disposals | - |
| At 30 June 2025 | <u>22,637</u> |
| Accumulated Depreciation | |
| At 1 July 2024 | 21,477 |
| Charge for the period | 479 |
| On disposals | - |
| At 30 June 2025 | <u>21,956</u> |
| Net book value | |
| At 30 June 2025 | <u>681</u> |
| At 30 June 2024 | <u>1,160</u> |

9. INTANGIBLE FIXED ASSETS

| | 2025 £ | 2024 £ |
|---|-------------------|-------------------|
| Valuation of intellectual property rights of scores, future royalties etc. b/f (see note 2f) | 40,000 | 40,000 |
| Revaluation in the year | <u>10,000</u> | <u>-</u> |
| | <u>50,000</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 2025

10. STOCKS

| | 2025 £ | 2024 £ |
|----------------|------------------|------------------|
| Wardrobe stock | 5,200 | 5,200 |
| | <u>5,200</u> | <u>5,200</u> |

11. DEBTORS

| | 2025 £ | Restated 2024 £ |
|---|------------------|-------------------------------------|
| Amounts falling due within one year: | | |
| Trade debtors | 220 | 640 |
| VAT debtor | - | 85,943 |
| Prepayments and accrued income | 480,707 | 585,002 |
| Other debtors | 282 | 784 |
| | <u>481,209</u> | <u>672,369</u> |

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2025 £ | 2024 £ |
|---|------------------|------------------|
| Amounts falling due within one year: | | |
| Trade creditors | 11,008 | 412,281 |
| Other tax and social security | 4,635 | 5,462 |
| Accruals and other creditors | 24,011 | 10,667 |
| Deferred grant income | - | 209,198 |
| | <u>39,654</u> | <u>637,608</u> |

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

13. UNRESTRICTED FUNDS

| | General Reserves | Designated Reserves | Total 2025 | Total 2024 |
|----------------------------------|-----------------------------|--------------------------------|-----------------------|-----------------------|
| | £ | £ | £ | £ |
| Brought forward (restated) | 150,000 | 323,753 | 473,753 | 726,106 |
| Surplus / (Deficit) for the year | 408,631 | (323,753) | 84,878 | (452,060) |
| Transfer between funds | (408,631) | 408,631 | - | - |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| Carried forward | 150,000 | 408,631 | 558,631 | 274,046 |
| | <hr/> | <hr/> | <hr/> | <hr/> |

Designated funds relate to funds intended for future initiatives, projects and performances. The transfer between funds is to keep a consistent level of unrestricted funds, designating the remaining funds.

14. RESTRICTED FUNDS

| | Brought Forward | Income | Expenditure | Carried Forward |
|---|----------------------------|---------------|--------------------|----------------------------|
| | £ | £ | £ | £ |
| Edward and Dorothy Charitable Trust | - | 3,000 | - | 3,000 |
| Edgar E Lawley Foundation | - | 2,000 | - | 2,000 |
| Garrick Trust | - | 5,000 | (5,000) | - |
| George Fentham Birmingham Charity | 2,500 | - | (2,500) | - |
| Kiri Te Kanawa Foundation UK | - | 10,350 | - | 10,350 |
| PRS Foundation | - | 4,500 | (4,500) | - |
| Souter Charitable Trust | - | 1,500 | - | 1,500 |
| The 29th May 1961 Charitable Trust | 8,000 | 8,000 | (8,000) | 8,000 |
| The Cole Charitable Trust | 1,200 | - | (1,200) | - |
| The Eveson Trust | 5,000 | - | (5,000) | - |
| The Michael Tippett Musical Foundation | 11,000 | - | (10,000) | 1,000 |
| The Roger and Douglas Turner Charitable Trust | 2,000 | 2,000 | (2,000) | 2,000 |
| The Saintbury Trust | 5,000 | 5,000 | (5,000) | 5,000 |
| The Samuel Gardner Memorial Trust | 1,250 | - | (1,250) | - |
| The Thriplow Charitable Trust | - | 2,000 | - | 2,000 |
| | <hr/> | <hr/> | <hr/> | <hr/> |
| | 35,950 | 43,350 | 44,450 | 34,850 |
| | <hr/> | <hr/> | <hr/> | <hr/> |

All restricted funds are for emerging artists and participation.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

15. ANALYSIS OF ASSETS AS AT 30 JUNE 2025

| | Unrestricted Funds £ | Restricted Funds £ | Total £ |
|--------------------------------------|----------------------------|--------------------------|----------------|
| Tangible and intangible fixed assets | 50,681 | - | 50,681 |
| Current assets | 547,604 | 34,850 | 582,454 |
| Current liabilities | (39,654) | - | (39,654) |
| Total net assets | <u>558,631</u> | <u>34,850</u> | <u>593,481</u> |

16. OPERATING LEASE COMMITMENTS

As at 30 June 2025 the Company had commitments under non-cancellable operating leases as follows:

| | Other 2025 £ | 2024 £ |
|------------------|--------------------|-----------|
| Less than 1 year | 600 | - |
| 1 – 2 years | 1,200 | - |
| 2 – 5 years | 600 | - |
| | <u>2,400</u> | <u>-</u> |

17. TRUSTEE EXPENSES

There are no Trustee expenses that require disclosure in either year.

18. RELATED PARTY TRANSACTIONS

During the year, the charity received a grant of £10,350 (2024: £Nil) from Kiri Te Kanawa Foundation UK, a registered charity with a common Trustee, and accordingly the transaction is considered a related party transaction.

The grant was received on normal charitable terms and was used solely in furtherance of the charitable objectives of the charity. The trustee concerned took no part in the discussions or decision-making relating to the award of the grant. There were no amounts outstanding at the year end in respect of this grant.

BIRMINGHAM OPERA COMPANY
Notes to the Financial Statements
FOR THE YEAR ENDED 30 JUNE 2025

19. PRIOR YEAR ADJUSTMENT

During the year following the receipt of Theatre Tax Relief (TTR) relating to the 2024 financial year, the directors identified that Theatre Tax Relief (TTR) accrued income recognised at the 2024 reporting date did not appropriately reflect the information available at that time and was materially understated. Accordingly, this has been treated as a prior period restatement in accordance with FRS 102.

As a result, other income and accrued income have increased by £199,707. Opening designated funds at the start of the current year has increased by £199,707 as the result of the additional surplus generated from the adjustment being transferred to the designated reserve in line with management's reserve policy.

20 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

| | 2025 | Restated 2024 |
|--|------------------|------------------|
| | £ | £ |
| Net income/(expenditure) for the year (as per Statement of Financial Activities) | 83,778 | (247,402) |
| Adjustment for: | | |
| Depreciation | 479 | 479 |
| Decrease/(increase) in debtors | 191,160 | (327,128) |
| (Decrease)/increase in creditors | (597,954) | 594,729 |
| (Gain) on revaluation of intangible assets | (10,000) | - |
| Net cash used in operating activities | (342,537) | 20,678 |