

OPERA NORTH LIMITED

England & Wales · Charity number 511726

Details

Status Registered

Legal form Charitable company

Company number [01550778](#)

Registered 1981-07-31

Register [View on the Charity Commission register](#)

Contact

Address Howard Opera Centre
8 Harrison Street
Leeds
Leeds
LS1 6PA

Phone 0113 2439999

Email info@operanorth.co.uk

Website operanorth.co.uk

Activities

Objects: TO PROMOTE, FOSTER AND MAINTAIN FOR THE EDUCATIONAL ADVANCEMENT AND BENEFIT OF THE PUBLIC AN APPRECIATION OF THE ARTS IN GENERAL, WITH EMPHASIS ON OPERATIC, ORCHESTRAL, CHORAL AND OTHER MUSICAL WORKS OF EVERY DESCRIPTION.

Activities: The principal activities of the charity are to encourage the understanding and appreciation of the lyric art by providing, presenting, organising and conducting opera performances, symphony concerts and educational events primarily in the North of England.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** NORTH OF ENGLAND IN GENERAL BUT ELSEWHERE IN THE UNITED KINGDOM AND ABROAD AS OPPORTUNITIES ARISE
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£18,822,860	£19,528,034	£27,478,728	249
2024-03-31	£18,332,372	£20,043,918	£28,183,902	261
2023-03-31	£18,349,010	£19,830,302	£29,895,448	246
2022-03-31	£16,967,326	£16,480,165	£31,376,740	230
2021-03-31	£17,879,483	£11,437,900	£30,889,579	231

Trustees

Name	Role	Appointed
PAUL ANTHONY LEE	Chair	2014-05-12
Aniruddha Dinanath Kaprekar		2024-07-23
Anthony Peter Freud		2024-07-23
Dominic Wallis		2021-12-16
HENRIETTA JOWITT		2018-01-12
Howard Charles Gatiss		2019-12-12
Kaley Victoria Gardiner		2024-07-23
Laura Frances Canning		2025-05-19
Minhazul Abedin		2022-03-24
ROSIE MILLARD		2018-01-15
Rachel Louisa Elwell		2021-12-16
Sarah Hall		2021-12-16
Victoria Emma Louise Wharton		2022-12-15

OPERA NORTH LIMITED

England & Wales - Charity number 511726

Accounts

Charity Registration No. 511726

Company Registration No. 01550778 (England and Wales)

**OPERA NORTH LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2025**

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees/Directors	Paul Lee OBE (Chairman) Minhazul Abedin Laura Canning (Appointed 19 May 2025) Rachel Elwell (Joint Vice Chair) Anthony Freud (Appointed 23 July 2024) Kaley Gardiner (Appointed 23 July 2024) Howard Gatiss Sarah Hall Henrietta Jowitt Aniruddha Kaprekar (Appointed 23 July 2024) Rosie Millard OBE (Joint Vice Chair) Cllr Jonathan Pryor Caroline Roberts-Cherry Dominic Wallis Victoria Wharton	
Company Secretary	Kirsten Bullen	
General Director and Chief Executive	Laura Canning	
Committee Chairs		
Finance and General Purposes	Sarah Hall	
Development	Rachel Elwell	
Nominations	Paul Lee OBE	
Health and Safety	Sarah Hall	
Equality Diversity and Inclusion	Caroline Roberts-Cherry	
Charity number	511726	
Company number	01550778	
Registered office	Howard Opera Centre 8 Harrison Street Leeds LS1 6PA	
Auditor	RSM UK Audit LLP Chartered Accountants Central Square 5th Floor 29 Wellington Street Leeds LS1 4DL	
Bankers	HSBC 33 Park Row Leeds LS1 1LD	Coutts & Co 440 Strand London WC2R 0QS

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Solicitors

Wrigleys LLP
3rd Floor
3 Wellington Place
Leeds
LS1 4AP

Blacks Solicitors LLP
2nd Floor
City Point
29 King Street
Leeds
LS1 2HL

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees, who act as Directors for the purposes of company law, are pleased to present their annual report which comprises the Strategic Report and Directors' Report for Companies Act 2006 purposes and the audited consolidated financial statements for the year ended 31 March 2025.

Reference and Administrative details

Opera North Limited is a company limited by guarantee, company registered number 01550778 and is registered as a charity under the Charities Act 2011, charity registered number 511726.

Its registered and principal office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Trustees

The Directors of Opera North Limited are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year end were as follows:

Paul Lee OBE	Chairman
Minhazul Abedin	
Laura Canning	from 19 May 2025
Rachel Elwell	Joint Vice Chair
Anthony Freud	from 23 July 2024
Kaley Gardiner	from 23 July 2024
Howard Gatiss	
Sarah Hall	
Henrietta Jowitt	
Aniruddha Kaprekar	from 23 July 2024
Rosie Millard OBE	Joint Vice Chair
Cllr Jonathan Pryor	
Caroline Roberts-Cherry	
Dominic Wallis	
Victoria Wharton	

Company Secretary Kirsten Bullen

Purpose, activities, achievements, and performance

Opera North is England's national opera company in the North, based in Leeds and committed to the North, serving the communities and people of the region. We believe we are uniquely successful in providing an eclectic range of experiences for many diverse audiences, all under the banner of opera. We aim to curate an adventurous cultural offer which continues to exploit the operatic canon, developing fresh approaches to the way in which opera can be realised, harnessing theatrical and design innovation together with high quality musical performance.

Our Strategic Objectives:

- To offer audiences in Leeds, the north of England and beyond a wide range of captivating opera, music and music theatre.
- To nurture creativity, develop talent and champion the future of opera.

Our artistic programme will continue to include entry-level and popular operas that appeal to new and wider audiences, balanced with adventurous and challenging work that engages loyal opera audiences.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

2024/25 Selected highlights of activity

Opera:

- Lerner & Loewe's **My Fair Lady** was Opera North's latest collaboration with Leeds Playhouse on a major musical. The production was a showcase for the talent and versatility of the Chorus, with all but three of the principal roles cast from the Opera North ensemble. James Brining's production garnered five-star reviews in *The Telegraph* and *The Guardian* and was hugely popular with audiences, with more than 15,000 tickets sold in the Quarry Theatre
- A strand of productions tailored to younger children and families was initiated in the autumn with **The Big Opera Adventure**, a 50-minute performance devised and directed by Jonathan Ainscough, which introduced live opera to 5-12 year-olds through a fun, interactive storyline. In the winter, **The Magic Flute Lite**, a shorter version of James Brining's production of Mozart's opera, played to families and school audiences in Leeds, Newcastle, Salford and Nottingham. Between them, *The Big Opera Adventure* and *The Magic Flute Lite* played to more than 3,800 people, many of them new to opera:
'I wanted to say thank you for The Big Opera Adventure show yesterday. My six-year-old described it as the best day of his life. It was wonderfully pitched and having the whole orchestra there was amazing. I played the Papageno duet to him beforehand so he was beyond himself when Papageno appeared. It was as though he'd seen a rock star! He is desperate to see another opera'
(Parent feedback)
- Kurt Weill and Alan Jay Lerner's innovative and influential 1948 'concept musical' **Love Life** was revived at Leeds Grand Theatre in January, conducted by one of the world's foremost authorities on the music of Weill, James Holmes, and staged by Matthew Eberhardt to great critical acclaim: *'The piece requires resources that few organisations could bring, and possibly only Opera North, with its large chorus body all capable of taking outstanding roles, could even attempt it today'* (Robert Beale, *The Arts Desk*)
- Also in the winter season, a new production of **The Flying Dutchman**, Wagner's tale of a ship's captain and his crew condemned to wander the seas for all eternity, was conducted by Garry Walker, directed by Annabel Arden and designed by Joanna Parker. The creative team created a parallel narrative to Wagner's text, collaborating with people with lived experience of being displaced and forced to seek refuge, their voices woven into soundscapes that preceded each of the opera's three acts.

Learning & Engagement:

- Three new schools joined the **In Harmony** programme in September 2024: the partnership portfolio now contains eight primary schools, three infant schools and one secondary school in Leeds, Halifax, Dewsbury and Pontefract, reaching more than 3,200 children and young people in full-time education each week
 - The Adult Sing ON programme created an opportunity for people to sing with the Orchestra of Opera North at Leeds Grand Theatre in January 2025. **Sing ON: Take To the Stage** welcomed 67 participants who, over a two-month period, rehearsed and then performed a
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OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

programme of operatic classics to family and friends. The project featured both on *BBC Breakfast* and *The BBC Travel Show*:

'To perform on the stage with the awesome Orchestra of Opera North was truly the icing on the cake... it was a very special experience and it will live vividly in my memory'
(Sing ON participant)

- The final phase of the **Richmond Hill community residency** brought together local groups, schools and artists to co-create songs and soundscapes for a new walking trail conceived by Active Leeds. Seven new songs and six spoken word pieces were created and the project engaged a total of 140 people. These pieces will be available via QR codes to download along the walking route later in 2025
- Following the Richmond Hill model, a new community residency was launched in the **Middleton Park and Hunslet & Riverside wards**, bringing together local community partners, councillors and residents to co-design a programme of cultural activity, with the aim of connecting people with each other and with where they live by deploying the resources of Opera North in the community. Activity so far includes a songwriting project with residents in Hunslet; the *Mini Vixen* show for families at St John and St Barnabas Church in Belle Isle; and a performances by the Chorus of Opera North at The Hunslet Club and Hunslet Square
- Following a consultation with **Encore** members, Opera North launched a new system for the scheme in August 2024 which allows member organisations and individuals to independently access tickets to a large range of Opera North performances at the touch of a button. Tickets continue to be free to every member, with the option of donating for those who wish to. There are currently 112 active Encore members, and this number continues to grow through the community residency programme
- Zane Berghuis from Aotearoa New Zealand became the 20th **Pettman DARE Fellow**, spending ten months with the Opera North Learning & Engagement team undertaking practice-led research while studying for a postgraduate diploma at the University of Leeds, followed by a further three months with New Zealand Opera. The Fellowship is generously funded by Mrs Maureen Pettman and supports early career professionals interested in music education and community engagement
- Celebrating six years of Opera North's partnership with **Leeds Conservatoire**, the Orchestra of Opera North and students from the Leeds Conservatoire Orchestra performed a joint concert in November 2024 encompassing work from well-known and underrepresented composers
- Two **research-focused sandpit events** were held in collaboration with the University of Leeds. Combined, these events brought together over 40 academic researchers, industry professionals and representatives from the wider community to discuss *The Creative Case for Sanctuary* and *Staging Madam Butterfly with Integrity and Sensitivity*.

Other artistic activity:

- A new **Film with Live Orchestra** programming strand was initiated with *Top Gun Maverick*, the second ever UK performance of the 2022 film with the score performed by live orchestra. It

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

played to a capacity audience in Leeds Grand Theatre, many of whom were new to Opera North

- **Kirklees Concert Season:** almost 5000 tickets were sold for the orchestral season at Huddersfield Town Hall, while the lunchtime chamber series at Dewsbury Town Hall continued to play an increasingly crucial role in making high quality live music available to the communities of west Kirklees
- The **Orchestral Side-by-Side** scheme engaged students and young people from Leeds Conservatoire, culminating in a concert at The Venue. The **Professional Experience Scheme** (PES) in association with RNCM included auditions, workshops, studio and stage rehearsals, and performances of *The Flying Dutchman*, with at least five students gaining professional employment
- The **Chorus of Opera North** featured prominently on the Hallé's recording of the original 1857 version of Verdi's *Simon Boccanegra*, released in March 2025 on the Opera Rara label to glowing reviews
- The **Howard Assembly Room** hosted more than 80 performances, ranging from the Orchestra of Opera North to West Africa's most iconic dance band, Orchestra Baobab. Residencies included Leeds Lieder, Leeds International Film Festival and Lauland – a music festival curated by Edinburgh's multi award-winning alt-folksters Lau. Special performances marked Holocaust Memorial Day, LGBTQ+ Month and Refugee Week
- The industry-leading **Resonance** programme of Global Majority composer residencies supported five lead music creators to make new work.

Opera North Trading Ltd

For the year ended 31 March 2025, Opera North Trading Ltd, the wholly-owned subsidiary of Opera North Ltd, made losses (before consolidation) of £217,884. These primarily reflect the under-performance of the restaurant, Kino in the year. As a result, a decision was made to close Kino in December 2024, minimising the exposure to further financial risk. The company continues to work on a sustainable business model that can contribute financially to Opera North.

Fundraising

Opera North is registered with the Fundraising Regulator and follows the Code of Fundraising Practice. All fundraising activity in the year was undertaken by Opera North employees. We monitor fundraising activities through the Development team, overseen by the Trustee-led Development Committee. No fundraising complaints were received in the year.

Fundraising activities continue to pursue a wide base of funding to support its work, drawn from private philanthropy, the corporate sector and charitable trusts and foundations. The Company benefits from significant support from individuals and trusts and foundations across the breadth of work from learning and engagement to community partnerships, artist development and main stage repertoire.

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FOR THE YEAR ENDED 31 MARCH 2025

Opera North is enormously grateful to the many individuals, trusts and foundations and corporate partners who continue to support us.

Aside from our key supporters, Arts Council England, Leeds City Council and UK Share Prosperity Fund via West Yorkshire Combined Authority, major supporters include:

- Leverhulme Trust (£243,036 over three years) towards residencies for student opera singers and répétiteurs at the National Opera Studio and the Royal Northern College of Music
- The Garfield Weston Foundation (£30,000)
- The Laidlaw Foundation (£200,000) to support a range of specific artistic activity commencing in 2025
- The Liz and Terry Bramall Foundation (£600,000 over three years, commencing in 2025/26) towards learning & engagement programmes in Yorkshire
- The Charles & Elsie Sykes Trust (£75,000 over three years) towards In Harmony Opera North
- The Patrons of Opera North

Where donors have placed restrictions on their gifts, the amounts have been included within restricted funds.

We also continue to receive support from the Higher Education sector, most notably the University of Leeds, as well as from the corporate sector.

We record enormous thanks to an increasing number of individuals who are enabling us to build significant philanthropic support for the work of the Company, as well as The Opera North Future Fund, currently enhanced by a Catalyst Award.

Plans for future periods

Highlights of the 2025-26 artistic programme include:

Opera:

- The Company's first-ever production of the final 1881 version of Verdi's late masterpiece **Simon Boccanegra**, conducted by Principal Guest Conductor Antony Hermus. Two performances at St George's Hall Bradford as part of Bradford 2025 UK City of Culture are followed by a tour to major concert halls across the North before concluding at the Royal Festival Hall at London's Southbank Centre
- The launch of a new five-year partnership with the **Nevill Holt Festival** in Leicestershire with a production of **Così fan tutte** in June 2025
- Demonstrating the importance of talent development, the **Opera North Youth Company** opens the main stage opera season at Leeds Grand Theatre with the UK premiere of the 2008 'Hamburg' version of Dame Judith Weir's opera **The Secret of the Black Spider**
- A fourth major collaboration with **Phoenix Dance Theatre** on a new production of Handel's **Susanna**. For the first time in the Opera North/Phoenix partnership the creative team will be led by both a director (Olivia Fuchs) and a choreographer (Marcus Jarrell Willis, Artistic Director of Phoenix Dance Theatre). The production presents an opportunity for both organisations to present themselves to new audiences

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FOR THE YEAR ENDED 31 MARCH 2025

- Further development of family-friendly mainstage work with **The Big Opera Mystery** created for children aged 5-12 and their families, which will play at all the Company's core venues on the autumn theatre tour
- New focus on contemporary and 21st Century work with first major revival of David Fennessy, David Shrigley and Nicholas Bone's 'sort-of opera about cookery' **Pass the Spoon** (2011) in the Howard Assembly Room, conducted by Music Director Garry Walker
- A new production of **The Marriage of Figaro** directed by Louisa Muller (Company debut) and designed by Madeleine Boyd will be the first that Opera North has performed in the original Italian

Revivals of two signature Opera North productions, both originally directed by Phyllida Lloyd: **La bohème** and **Peter Grimes**

Other artistic activity:

- In the **Kirklees Orchestral Season**, Music Director Garry Walker conducts Bruch's Violin Concerto No. 1 with violinist Elena Urioste and Rachmaninov's *Rhapsody on a Theme of Paganini* with pianist Alexander Gavrylyuk. Guest appearances by leading international conductors include Karel Deseure, Sora Elisabeth Lee and Chloe Rooke; and Orchestra Leader Katie Stillman directs Vivaldi's *Four Seasons*
- An extensive **lunchtime chamber programme in Dewsbury Town Hall** will showcase the individual talents of some of the exceptional musicians in the Orchestra, with many concerts repeated in the **Howard Assembly Room Distilled** series
- **Earth & Sky**, an immersive soundwalk on the moors above Haworth featuring new work by contemporary composers Caterina Barbieri, Nyokabi Kariuki and Gwen Siôn, runs from May to October 2025 as part of **Bradford 2025 City of Culture**
- Popular strand of **Films with Live Orchestra** extended with *Amadeus* and *Psycho* at Leeds Grand Theatre
- **Recording of the Opera North production of Love Life**, first broadcast on BBC Radio 3, will be released on the Capriccio label, supported by the Kurt Weill Foundation. This will be the first complete recording of the work to be issued commercially
- **Whistlestop Opera The Marriage of Figaro**, a condensed 45-minute version of Mozart's comedy, will tour to a wide range of community venues throughout the North, often in places with limited access to live opera

Opera North Future Fund

The Opera North Future Fund is a separately registered charity, registered number 1122499. The charity was established to support the activities of Opera North Limited. The Chair of the Opera North board and Laura Canning, General Director and chief executive officer sit on the board of the Opera North Future Fund. For the purposes of these accounts the two charities are being treated as entirely separate with no control existing between the entities to require consolidation, but are deemed to be related parties.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

Friends of Opera North

The Friends of Opera North is a separately registered charity, charity registered number 507574. Trustees of the Friends of Opera North all serve on the board of Opera North Limited. For the purposes of these accounts the two charities are being treated as entirely separate with no control existing between the entities to require consolidation, but are deemed to be related parties due to the trustees of Friends of Opera North serving on the board of Opera North Limited.

Structure, Governance and Management

Governing Document

The Company is limited by guarantee and registered as a charity under the Charities Act 2011. It is governed by its Memorandum and Articles of Association dated 13 March 1981 and amended 2 July 1981, 14 July 2000 and 19 August 2005 to allow for current governance arrangements. The Company enjoys charitable status for taxation purposes.

Any person can apply to become a member of Opera North Limited and must be approved by the Board who shall have absolute discretion as to the admission to membership. Each member agrees to contribute £1 in the event of the charity winding up. Opera North's fully-owned subsidiary company, Opera North Trading Limited is governed by its Articles of Association as amended on 13 July 2021.

Appointment of Trustees

In accordance with the Articles of Association, the number of Trustees shall be at least five but not more than seventeen. In every year, one third of the Trustees shall retire from office and if eligible can offer themselves for re-election. In 2019, in line with the latest recommendations in the Charity Governance Code, it was resolved that the maximum term should be reduced to nine years, except in exceptional circumstances.

The Nominations Committee recommends appointments to the Board of Trustees. All Trustees are members of Opera North Limited. A Trustee skills audit is undertaken regularly to assess both individual and collective current specialisms, and knowledge areas to aid the ongoing review of the board make-up.

Trustee Induction and Training

New Trustees undergo a programme of induction, which is planned to allow a thorough insight into the activities of the Company. The Trustee spends time with key employees throughout the Company both in the administrative offices and stage and performing areas. At the time of appointment each Trustee receives an Induction Pack which includes a copy of the Memorandum and Articles of Association, the dates of meetings and structure of the Board and terms of reference for all the working sub-committees of the Board together with a copy of the Business Plan, most recent financial statements and other appropriate literature detailing policies, events and forthcoming activities. Throughout the year Trustees are sent other relevant updates to keep them abreast of their responsibilities.

Organisation

The group has, in the opinion of the Trustees, strong corporate governance appropriate for its size and operations. The main Board meets a minimum of four times a year and the sub-committees of the Board, namely the Finance and General Purposes Committee, Nominations Committee, EDI Committee, Development Committee and Health and Safety Committee meet in accordance with their terms of reference and report either directly, or indirectly to the main Board.

The CEO/ General Director manages the day-to-day operations of the group and has delegated authority for operational matters including finance, employment and artistic performance related activity. The roles and responsibilities of the Chairman and the General Director are included in the group's Governance Manual. The Subsidiary company, Opera North Trading Limited has its own board, which in turn reports into Opera North Limited.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

Key Management Personnel

Laura Canning operates as CEO and General Director. There have been several changes in the Senior Leadership Team (SLT) during the 2024/25 financial year when an organisational restructure commenced. It now comprises of:

Current Senior Leadership Roles

- **Music Director:** Garry Walker
- **Director of Artistic Administration:** Isla Mundell-Perkins (*from Jan 2025*)
- **Technical & Production Director:** Gosha Szablowska (*from Jan 2025; previously Kieron Docherty until September 2024*)
- **Director of Finance & Operations:** Kirsty Bullen
- **Director of Learning & Engagement:** Jacqui Cameron
- **Director of Audiences:** Emily Simpson
- **Director of People:** Jo Cambridge
- **Director of Development:** Kayleigh Glasper (*from Jan 2025; previously Liz Draper until June 2024*)
- **Director of Strategy & Commercial:** Vacancy

Former Senior Leadership Roles (No Current Equivalent)

- **Planning Director:** Christine Chibnall (*until October 2024*)
- **Projects Director:** Dominic Gray (*until October 2024*)
- **Operations Director:** Richard Ashton (*until June 2024*)
- **Executive Director:** Henry Filloux-Bennett (*until May 2025*)

Weekly SLT meetings are held to discuss operational and strategic matters. The pay of senior staff is reviewed annually and normally adjusted in line with a company-wide inflationary increase. At the time of appointment salaries are benchmarked across the sector in similar industries. Where there are particular skills required or few comparator roles against which to benchmark, the remuneration is set in the context of the charitable sector as a whole as opposed to the commercial sector.

Related Parties

The Company has received substantial grants from two main public bodies. These main stakeholders, Arts Council England and Leeds City Council, are allowed to nominate representatives to attend and observe Board meetings as part of their grant conditions. The nominee representatives come to occasional Board meetings and whilst encouraged to contribute to the proceedings are not Trustees and are not entitled to vote. These stakeholders are not related parties as defined in the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)).

Both the Friends of Opera North and Opera North Future Fund are considered to be related parties due to the presence of mutual board members and the close alignment and interrelation of their charitable objects. Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. Friends of Opera North is also an independent trust, charity registered number 507574, the objects of which are to financially assist towards the running costs of Opera North Limited.

Opera North Trading Limited is a fully owned subsidiary company that forms part of the Opera North group, which as such is a related party of Opera North Limited.

Health and Safety

There is a strong health and safety culture within the Company and a firm commitment to ensure a safe environment for staff, guest performers and visitors. The committee, chaired by a Trustee, comprises elected representatives from different areas within the organisation together with the General Director, Director of Finance & Operations and the Head of Facilities & Health and Safety. The committee oversees strategy and policy, training needs, compliance with legislation. During the year, regular staff-led Health & Safety forums have taken place, feeding into the H&S Committee and ensuring wider communication, training and feedback mechanisms across teams.

We continued to work with specialist firms who are assisting with developing suitable policies, procedures and risk assessments.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

Public Benefit

The Trustees are aware of the Charity Commission's advice and guidance to Charities on Public Benefit and ensure these principles are embedded in the work Opera North does. The Trustees consider they meet the criteria of a public benefit entity. The present report gives a strong flavour of our activities in this regard. We seek all outlets to publicise our broad offering and the range and extent of engagement opportunities with the Company can be found on our website.

Opera North aims to present its work to as broad a range of audiences as possible, both through live performance, broadcast recordings, livestreaming, and work within schools and communities. Earlier sections of this Trustees' Report detail the activities undertaken by the various departments to achieve audience participation and engagement. It is worth repeating in the paragraphs below some of this activity.

We understand the need to articulate the impact of our work artistically, financially and in terms of the wellbeing impact on those who participate in workshops and ensembles or experience our work in performance. In the coming year we will improve the measurement of our activity across all of these metrics, allowing us to make a stronger case for the Company, our artform and the creative industries more generally.

Our work with young people is central to the Company's activity and we will continue to expand the In Harmony programme in schools alongside our other learning and engagement work. Our work in schools has been recognised by teachers to improve the concentration and confidence of pupils with a positive impact on educational attainment across the curriculum. The growth of our vocal and instrumental ensembles for young people are a vital part of our work to create pathways for those of all backgrounds to continue active participation in music.

As a leading national and regional cultural organisation we endeavour to play a leadership role with our peers, sharing expertise and resources where appropriate to support smaller arts organisations and artists. Being the largest arts organisation in the region brings with it a degree of influence, and at the same time a responsibility to support our arts partners and to participate in wider civic agendas.

Reserves policy

The unrestricted funds of the charity (including designated funds) are £27,496,531 (2024: £28,122,397) and for the group £27,038,660 (2024: £27,882,409).

Our reserves policy has been reviewed most recently in 2025 and will continue to be reviewed annually. The Trustees have considered what an appropriate level of free reserves would be. Free reserves exclude restricted funds, funds held as fixed assets used by the charity, loans used to acquire fixed assets and particular designated funds which have been set aside for specific purposes. When considering an appropriate reserves policy, we take into account the broader context of financial risk pertinent to our business model and the wider economic environment and estimate the conservative value of marketable assets held by the group that sit outside of free reserves. Taking these into consideration, the trustees seek to retain free reserves levels sufficient to cover 12 weeks of operational overheads. At 31 March 2025 this represents a desired reserves level of £2,526,133. This compares with a free reserves position at 31 March 2025 of £2,264,645 for the group (2024: £2,407,517) and £2,722,516 (2024: £2,647,504) for the Company.

Strategic Report

Financial Review

Ahead of 2024/25 financial year, a group operational deficit position of £755k was forecast. Whilst there have been some challenges in relation to achieving box office and fundraising income and some higher than expected losses made in the trading company, other areas, such as concert income, other earned income and theatre tax relief income have exceeded income targets. The losses in the trading company, primarily arose from the restaurant, Kino, which was closed in December 2024.

Savings have been made across many areas in the company, aiding the more positive financial position compared to budget. The overall operational deficit of the group was £210k, an improvement of £545k against budget. We continue to work on the business plan in 2025/26 as we work towards a break-even financial position.

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Total group income for the year (before tax relief) was £15,953,253 (2024: £15,321,264) and total expenditure for the year was £19,528,034 (2024: £20,043,918). As a result, net assets decreased to £27,478,728 (2024: £28,183,902). Our overall unrestricted, operational deficit was £210,428.

Risk Management, Principal Risks and Uncertainties

During the course of the year the Company has continued to identify and assess the major risks facing the business. Areas of risk are documented on a strategic risk register and discussed at executive, Board sub-committee and Board level to assess potential impacts and allow strategies to be implemented to manage the risks. The Board sub-committee structure works well and allows smaller groups to challenge the financial and funding environment (Finance and General Purposes Committee), the physical environment and safe working practices, policy decision making and development (Health and Safety Committee) and overall strategy and direction of travel at the full Board away day. The Trustees consider the effect of changes in legislation and regulations and their interpretation that might affect the operations of the company particularly with regard to employment practices and health and safety.

The general arts funding environment continues to present challenge and opportunity. We are pleased to be supported with multi-year funding agreements in place with our two main funders, Arts Council England (until 2026 – now extended until 2027) and Leeds City Council (until 2026).

Financial pressures have remained at the fore in 2024-25 and continue to be an area of risk in the coming year further to decreased income generation and the ongoing impact of inflationary increases to our cost base, but our ongoing shift in business model is enabling us to look towards a break-even forecast in the near future.

Statement of disclosure to auditor

So far as each person who was a Trustee at the date of approving this report is aware, there is no relevant audit information of which the company's auditor is unaware. Additionally, each Trustee has taken all the necessary steps that they ought to have taken as a Trustee in order to make themselves aware of all relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

RSM UK Audit LLP were appointed as auditor to the Company and a resolution proposing that they be reappointed will be put at a General Meeting.

The Trustees' Report (comprising the Directors' Report and Strategic Report) which has been prepared under the Charities Act 2011 and contains all information required in a Directors' Report by the Companies Act 2006 and the incorporated Strategic Report prepared under the Companies Act 2006, was approved by the Board of Trustees on

11 September 2025
..... and signed on behalf of the Trustees by:

Paul Lee

.....
Paul Lee OBE
Chairman

OPERA NORTH LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2025

The charity trustees (who are also the directors of Opera North Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the charity trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company, the group and of the income and expenditure of the charitable group for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; 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 trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and 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 the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2025

Opinion

We have audited the financial statements of Opera North Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the Consolidated Statement of Financial Activities (including Income and Expenditure Account), the Consolidated Balance Sheet, the Charity Balance Sheet, the Consolidated Statement of Cashflows and notes to the financial statements, including 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 group's and the parent charitable company's affairs as at 31 March 2025 and of the group's incoming resources and application of resources, including 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 group and parent charitable company 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.

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 group's or parent charitable company'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.

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 Trustees' 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.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2025

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, which includes the Directors' Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report included within the Trustees' Report.

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 14, the trustees (who are also the directors of the charitable company for the purposes of company law) 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 group's and parent charitable company'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 group or parent charitable company 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 these financial statements.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2025

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the group audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the group and parent charitable company operate in and how the group and parent charitable company are complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, Charities Act 2011, the parent charitable company's governing document and tax legislation. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents, inspecting correspondence with tax authorities and evaluating advice received from internal/external advisors.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to GDPR, fundraising and health and safety. We performed audit procedures to inquire of management and those charged with governance whether the group is in compliance with these law and regulations and inspected correspondence with regulatory authorities where available.

The group audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, and challenging judgments and estimates.

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

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2025

Use of our report

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Lucy Robson

Lucy Robson (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
Central Square
5th Floor
29 Wellington Street
Leeds
LS1 4DL

Date 15/09/25

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted Operational funds £	Unrestricted Designated funds £	Restricted funds £	Total 2025 £	Total 2024 £
Income from:						
Donations and legacies	2	11,827,206	-	690,187	12,517,393	12,120,670
Capital project donations	2	-	-	-	-	2,488
Sponsorship & rental	3	170,879	-	-	170,879	233,322
Trading activities	3	460,313	-	-	460,313	350,280
Investments	4	52,553	-	-	52,553	46,511
<i>Charitable activities:</i>						
Productions and performances	5	2,752,115	-	-	2,752,115	2,567,993
Total income		15,263,066	-	690,187	15,953,253	15,321,264
Expenditure on:						
<i>Raising funds:</i>						
Fundraising	6	458,550	-	-	458,550	522,389
Trading activities	7	674,300	-	-	674,300	538,069
Capital project related	6	-	-	-	-	17,629
<i>Charitable activities:</i>						
Production and performances	8	17,210,241	633,331	551,612	18,395,184	18,965,831
Total expenditure		18,343,091	633,331	551,612	19,528,034	20,043,918
Net (expenditure)/income before tax		(3,080,025)	(633,331)	138,575	(3,574,781)	(4,722,654)
Theatre and Orchestral tax credit	14	2,869,607	-	-	2,869,607	3,011,108
Net (expenditure)/income after tax		(210,418)	(633,331)	138,575	(705,174)	(1,711,546)
Transfer between funds	22&23	-	-	-	-	-
Net movement in funds for the year		(210,418)	(633,331)	138,575	(705,174)	(1,711,546)
Total funds brought forward	22&23	3,784,946	24,097,463	301,493	28,183,902	29,895,448
Total funds carried forward	22&23	3,574,528	23,464,132	440,068	27,478,728	28,183,902

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

OPERA NORTH LIMITED**CONSOLIDATED BALANCE SHEET****AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	15	25,521,371	26,317,558
		25,521,371	26,317,558
Current assets			
Stocks		9,010	10,085
Debtors due within one year	17	4,350,414	4,171,441
Cash at bank and in hand		138,378	723,469
		4,497,802	4,904,995
Creditors: amounts falling due within one year	18	(1,805,356)	(2,184,842)
Net current assets		2,692,446	2,720,153
Total assets less current liabilities		28,213,817	29,037,711
Creditors: amounts falling due after more than one year	20	(735,089)	(853,809)
Net assets		27,478,728	28,183,902
Income funds			
Unrestricted - General funds	23	3,574,528	3,784,946
Unrestricted - Designated funds	23	23,464,132	24,097,463
Restricted funds	22	440,068	301,493
		27,478,728	28,183,902

The financial statements on pages 19 to 44 were approved and authorised for issue by the Trustees on 11 September 2025

Paul Lee

P Lee
Chairman

S Hall

S Hall
Trustee

OPERA NORTH LIMITED**CHARITY BALANCE SHEET****AS AT 31 MARCH 2025**

		2025		2024	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	15	25,521,371		26,317,558	
Investments	16		1		1
			<u> </u>		<u> </u>
		25,521,372		26,317,559	
Current assets					
Debtors due within one year	17	4,793,659		4,367,376	
Cash at bank and in hand		128,322		682,498	
		<u> </u>		<u> </u>	
		4,921,981		5,049,874	
Creditors: amounts falling due within one year	18	(1,771,665)		(2,089,734)	
		<u> </u>		<u> </u>	
Net current assets		3,150,316		2,960,140	
		<u> </u>		<u> </u>	
Total assets less current liabilities		28,671,688		29,277,699	
Creditors: amounts falling due after more than one year	20	(735,089)		(853,809)	
		<u> </u>		<u> </u>	
Net assets		27,936,599		28,423,890	
		<u> </u>		<u> </u>	
Income funds					
Unrestricted - General funds	23	4,032,399		4,024,934	
Unrestricted - Designated funds	23	23,464,132		24,097,463	
Restricted funds	22	440,068		301,493	
		<u> </u>		<u> </u>	
		27,936,599		28,423,890	
		<u> </u>		<u> </u>	

The parent company has a total gross income of £15,524,835 (2024 - £14,974,185) and a net deficit in the year of £487,291 (2024 – deficit £1,530,918) including a surplus of £7,465 (2024 - £545,152) unrestricted, deficit of £633,331 on designated funds (2024 – £727,709) and £138,575 surplus (2024 – £258,057) restricted funds.

The financial statements on pages 19 to 44 were approved and authorised for issue by the trustees on 11 September 2025

Pam Lee

P Lee
Chairman

S Hall

S Hall
Trustee

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 31 MARCH 2025

			2025	2024
	Notes	£	£	£
Cash flows from operating activities				
Cash generated from operations	25		(359,239)	450,414
Movement in tax relief debtor			8,240	(36,164)
Net cash (used in)/ provided by operating activities			(350,999)	414,250
Cash flows from investing activities				
Purchase of tangible fixed assets		(117,908)	(438,537)	
Proceeds on disposal of tangible assets		-	7,061	
Interest received		52,553	-	
Net cash used in investing activities			(65,355)	(431,476)
Cash flows from financing activities				
Repayment of borrowings		(115,044)	(111,398)	
Repayments of finances leases		(19,877)	(18,448)	
Interest paid		(33,816)	(35,645)	
Net cash used in financing activities			(168,737)	(165,491)
Net decrease in cash and cash equivalents			(585,091)	(182,717)
Cash and cash equivalents at beginning of year			723,469	906,186
Cash and cash equivalents at end of year			138,378	723,469

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Opera North Limited (the 'charity') is a private company limited by guarantee incorporated in England and Wales and registered as a charity under the Charities Act 2011 (registered charity number 511726). The registered office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Every member of the company agrees to contribute up to £1 if the company is wound up while they are a member or within one year after they leave. This contribution would go toward paying off any debts or liabilities the company had while they were a member, as well as covering the costs of winding up the company and settling any remaining financial matters between members.

Accounting convention

The financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)), the Charities Act 2011 and the Companies Act 2006.

Opera North Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Reduced disclosure

The charity is a qualifying entity for the purposes of FRS 102, being a member of a group where the parent of that group prepares publicly available consolidated financial statements, including this charity, which are intended to give a true and fair view of the assets, liabilities, financial position and profit or loss of the group. The charity has therefore taken advantage of exemptions from the following disclosure requirements:

- Section 7 'Statement of Cash Flows' – presentation of a statement of cash flow and relates notes and disclosures for the charity; and
- Section 33 'Related Party Disclosures' – Compensation for key management personnel of the charity only.

Basis of consolidation

The consolidated financial statements incorporate those of the charity, Opera North Limited, and its wholly owned trading subsidiary, Opera North Trading Limited (i.e. an entity that the group controls through its power to govern the financial and operating policies so as to obtain economic benefits).

All financial statements are made up to 31 March 2025.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation.

Parent Statement of Financial Activities

As permitted by s408 Companies Act 2006, the charity has not presented its own Statement of Financial Activities as it prepares group accounts and the notes accompanying the charity balance sheet show its gross income and deficit for the financial year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (Continued)

Going concern

The Trustees have reviewed the financial position of the charity and group alongside the forecast income and expenditure and cashflow to 31 March 2027. They have considered the uncertainties arising from inflation and the potential impact on forecasts. Forecasts are considered reasonable with regard to the information available.

Forecasts assume there will be continued funding support from key donors, including Arts Council England. Opera North has an NPO funding agreement in place with Arts Council England for the extended period from 1 April 2023 to 31 March 2027. The process for applying for funding for the period from 1 April 2027 has not yet been confirmed, although there is some expectation that this may be treated as a further extension year ahead of a new funding round from 2028.

When reviewing forecasts, the Trustees have taken into account the level of restricted income Opera North Limited has and the level of unrestricted income and forecast reserves.

The Trustees have also considered the position of the charity's mortgage on its long leasehold storage property. A 10 year agreement was agreed and put in place in October 2021 with a 5-year fixed term rate until October 2026.

Losses were incurred by Opera North Trading Ltd, the wholly-owned subsidiary of Opera North Ltd, in the year ended 31 March 2025. These primarily reflect the under-performance of the restaurant, Kino in the year and have resulted in an increased intercompany loan balance. Action was taken to minimise the exposure to further financial risk when the decision was made to close the restaurant in December 2024. The company continues to work on a sustainable trading business model that can contribute financially to Opera North.

Free reserves remain healthy and in line with our target. On the strength of the reserves levels and the other considerations above, the trustees have concluded they have reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity. Unrestricted funds earmarked for particular purposes by the trustees are designated as separate funds. The designation has an administrative purpose only, and does not legally restrict the trustees' discretion to apply the fund.

Restricted funds are funds subject to specific trusts, which have been declared by the donor(s) but still within the objects of the charity.

Income

Income from grants or donations is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

In the case of a grant, evidence of entitlement usually exists when a formal offer of funding is communicated in writing. In the case of unrestricted donations from individuals, entitlement usually arises on receipt. In the case of legacy income, entitlement arises on notification by executors.

Recognition of income is deferred only when the group has to fulfil terms or conditions before becoming entitled to it, such as a restriction, by the donor, that the income can only be expended in a future period.

Donations in the form of assets are included in the balance sheet at their estimated value on receipt.

Box office income is recognised on staging of the related performance. Income from co-productions and income from production hires are recognised on fulfilment of contractual terms.

Rental income is recognised on a receivable basis. Investment income comprises interest received on cash balances.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (Continued)

Expenditure

Expenditure is accounted for on an accruals basis and is recognised when a liability is incurred. Irrecoverable VAT is included in the relevant cost category to which it relates. Production costs are written off at the first performance and no residual values are carried forward. Expenditure on future productions is included in prepayments.

Costs of raising funds are those costs incurred in attracting voluntary income.

Charitable activities include expenditure associated with the staging of concerts, operas, education events and projects and include both direct and indirect costs relating to these activities on a proportional basis.

Interest payable is recognised on an accruals basis.

Governance costs include those costs incurred in defining the strategic direction of the charity and meeting constitutional and statutory requirements.

General support costs associated with the central functions of finance, IT and human resources have been allocated across the departments on a basis consistent with the use of those resources.

Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. Capital expenditure below £500 is not capitalised.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Freehold land	No depreciation
Freehold buildings & improvements	5 years to 50 years
Long Leasehold & improvements	3 years to 50 years
Commercial vehicles – leased and owned	3 to 5 years
Equipment and musical instruments	3 to 10 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs and are subsequently measured at cost. Transaction costs are expensed as incurred.

Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held with banks.

Stocks

Stocks stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (Continued)

Financial instruments

The group has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the group's balance sheet when the group becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include trade and other debtors, amounts owed by group undertakings and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including trade and other creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Taxation

Opera North Limited is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge has arisen in the year. The charity operate the Theatre Tax Relief scheme and claim a tax credit through the corporation tax system. Following the introduction of Orchestral Tax Relief in April 2016, and the changes making this a permanent tax relief from 1 April 2025, the charity claims a tax credit through the corporation tax system for this too.

Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the group is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (Continued)

Retirement benefits

The group contributes a percentage of salary to employees and pays this into the nominated Group Pension Plan, in compliance with regulations and the auto-enrolment framework. Costs are charged to the income and expenditure account as incurred.

Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessees.

Assets held under finance leases are recognised as assets at the lower of the assets fair value at the date of inception and the present value of the minimum lease payments. The related liability is included in the balance sheet as a finance lease obligation. Lease payments are treated as consisting of capital and interest elements. The interest is charged to the statement of financial activities so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities not readily apparent from other sources. The estimates and association assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

Apart from the deferral of income, as per the income recognition accounting policy, there are no other areas of estimation uncertainty.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

2 Income from donations and legacies

	2025 £	2024 £
Arts Council England – NPO grant	10,677,103	10,677,102
Arts Council England – Other grants	142,500	150,000
Local Authorities' grants	460,000	405,251
Trusts and individuals' donations	1,237,790	888,317
	<u>12,517,393</u>	<u>12,120,670</u>

Income from donations and legacies includes the following amounts classes as restricted funds, where the donor or grant specifies a particular activity, project or performance to support:

	2025 £	2024 £
Arts Council England – Other grants	142,500	150,000
Local Authorities' grants	20,000	10,000
Trusts and individuals' donations	527,687	110,489
	<u>690,187</u>	<u>270,489</u>

Arts Council England together with the Leeds City Council (Local Authority) are key stakeholders to the charity but are not related parties within the definition of the Charities SORP FRS 102.

3 Income from trading activities

	2025 £	2024 £
Sponsorship and Partnerships		
Corporate & HE partnerships and sponsorships	132,464	155,572
	<u>132,464</u>	<u>155,572</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

3 Income from trading activities (continued)

	2025 £	2024 £
Rental and production income		
Production hire & co-production income	2,100	48,500
Rental income from non-investment property	36,315	29,250
	<u>38,415</u>	<u>77,750</u>
Total sponsorship and rental income	<u>170,879</u>	<u>233,322</u>
Opera North Trading Income	2025 £	2024 £
Food and drink sales	402,960	327,956
Room hire and events sales	57,353	22,324
	<u>460,313</u>	<u>350,280</u>
	2025 £	2024 £
Total income from trading activities	<u>631,192</u>	<u>583,602</u>

All income from trading activities is classed as unrestricted income in both years.

4 Income from investments

	2025 £	2024 £
Bank interest	52,553	46,511
	<u>52,553</u>	<u>46,511</u>

All income from investments is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

5 Income from charitable activities

	2025	2024
	£	£
Income from productions and performances:		
Opera box office receipts	1,602,046	1,605,193
Concerts receipts	306,247	192,563
Programme sales	51,161	52,995
Education and other project activity	627,708	556,832
Sundry Income	164,953	160,410
	<u>2,752,115</u>	<u>2,567,993</u>

All income from charitable activities is classed as unrestricted income in both years.

6 Expenditure on raising funds

	2025	2024
	£	£
Fundraising costs can be analysed as:		
Staff costs	215,929	300,487
Direct departmental costs for fundraising materials and events	125,106	113,675
General support costs (10% allocation) (see note 9)	117,515	108,227
	<u>458,550</u>	<u>522,389</u>

7 Expenditure on trading activities

	2025	2024
	£	£
Trading activities can be analysed as:		
Catering costs	211,342	156,182
Staff costs	307,962	249,428
Operating expenditure	154,996	132,459
	<u>674,300</u>	<u>538,069</u>

All expenditure on trading activities is classed as unrestricted expenditure in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

8 Expenditure on charitable activities

	Staff costs	Other costs	Depreciation	Total 2025	Total 2024
	£	£	£	£	£
Costs of performing company and related costs	9,964,116	7,377,345	914,088	18,255,549	18,798,659
Governance costs	38,575	101,059	-	139,634	167,172
	<u>10,002,691</u>	<u>7,478,404</u>	<u>914,088</u>	<u>18,395,183</u>	<u>18,965,831</u>
Other costs can be further analysed as:				2025	2024
				£	£
Concert and education programme costs				714,139	741,112
Production and stage management costs				721,735	1,031,335
Artists, performers and creative teams				2,355,466	2,840,561
Rehearsal, storage and premises rental				156,984	183,395
Marketing costs				581,249	641,274
Transport				184,206	162,155
Theatre rental and cost share				1,142,383	1,167,841
Subsistence and tour travel costs				445,733	411,445
General support cost allocation (90%) (see note 9)				1,041,634	958,045
Interest payable				33,816	35,645
				<u>7,377,345</u>	<u>8,172,808</u>
Governance costs:					
Legal and professional fees				50,059	79,163
Audit fees				35,000	32,780
General office				16,000	16,000
				<u>101,059</u>	<u>127,943</u>
				<u>7,478,404</u>	<u>8,300,751</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

8 Expenditure on charitable activities (continued)

Expenditure of £551,612 (2024 - £528,546) within cost of productions and performances has been classed as restricted, due to being in respect of activities specifically funded. £633,331 (2024 - £646,648) has been classed as designated expenditure relating to depreciation on the funded element of the fixed assets. All other expenditure on costs and performances for both years is classed as unrestricted.

All governance costs are classed as unrestricted expenditure. Of the above governance costs, £5,750 (2024 - £5,500) relates to the subsidiary trading company, Opera North Trading Limited.

9 Support costs

	2025 £	2024 £
IT equipment, licences and maintenance	145,467	132,934
Premises costs	502,117	575,102
Insurance	245,988	164,179
General office costs	281,576	317,993
	<u>1,175,148</u>	<u>1,190,208</u>

In the current year, support costs have been allocated 90% to expenditure on charitable activities and 10% to costs of raising funds.

10 Net (expenditure)/income for the financial year before tax

The net (expenditure)/income for the financial year as shown in the consolidated statement of financial activities is stated:

	2025 £	2024 £
After charging:		
Auditor's remuneration – audit fees	35,000	32,780
Auditors' remuneration – all non audit services	6,000	5,500
Depreciation	914,088	920,053
Operating lease rentals	6,784	6,689
Interest payable	33,816	35,645
Loss on disposal of fixed assets	<u>5</u>	<u>-</u>
And after crediting:		
Bank deposit interest	52,533	46,511
Profit on disposal of fixed assets	<u>-</u>	<u>2,020</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

11 Remuneration of trustees

None of the trustees holding office during the year received any payment for their services as trustees (2024 – none).

After the year-end, 19 May 2025, Laura Canning, General Director & CEO was appointed as a Trustee.

In his capacity as General Director and Chief Executive, Richard Mantle received remuneration in the previous year to 31 March 2024 up to his retirement on 2 December 2023 of:

Remuneration - £66,902

Pension contributions - £30,821.

12 Related party transactions

Trustee expenses in respect of travel and subsistence relating to board meetings and other related matters totalling £1,181 (2024 - £1,814) were paid in the year to three trustees (2024 - two trustees).

There were donations (including membership payments) to Opera North Limited from six Trustees (2024: seven Trustees) in the year totalling £25,981 (2024 - £23,764).

During the year the charity made payments to the National Opera Studio, a charity of which Laura Canning is a Trustee (as was Richard Mantle until his retirement in 2023). These totalled £16,000 (2024: £16,000) for membership and £3,202 (2024: £1,284) for specific project costs.

Opera North Trading Limited

Opera North Trading Limited is a wholly owned subsidiary of the charity, registered number 09231729. During the year the charity paid fees totalling £14,250 (2024 - £10,000) on behalf of the subsidiary and charged £8,229 (2024 - £3,201) interest on outstanding loans. In addition, purchases totalling £6,023 (2024 - £10,361) were made. At the year-end, Opera North Limited was owed £451,230 (2024 - £211,344) by Opera North Trading Limited which is shown in debtors note 17.

Opera North Future Fund

The Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. During the course of the year the Opera North Future Fund has supported the charity in a number of projects and initiatives including the specific programming within Howard Assembly Room, the Opera North Children's Chorus and Youth Company and other education activity, marketing and digital website support, artistic development and chorus mentoring. The total contribution from the Future Fund in the financial year was £100,000 (2024 - £250,000). During the course of the year, Opera North Limited paid costs on behalf of Opera North Future Fund amounting to £32,795 (2024 - £39,894) and received income on behalf of Opera North Future Fund amounting to £20,000 (2024 - £5). At the year-end, Opera North Limited was owed £33,497 (2024 - £40,702) by Opera North Future Fund which is included in other debtors.

Friends of Opera North

As stated in the Trustees' Report, The Friends of Opera North is a separately registered charity, charity registered number 507574. Following a review of the Friends' constitution a decision was taken in December 2014 to more fully integrate with Opera North Limited. The Executive Committee, with approval of the members of the Friends of Opera North, voted to elect the Trustees of Opera North Limited as the new Trustees of The Friends of Opera North. For the purposes of these accounts the two charities are being treated as entirely separate. During the course of the year, £55,000 (2024 - £45,000) has been contributed by Friends of Opera North to the Charity for production support and costs of £5,031 (2024 - £5,400) were paid on behalf of Friends of Opera North. Income was received on behalf of Opera North Limited via Friends of Opera North of £562 (2024 - £nil). Income was received on behalf of Friends of Opera North via Opera North of £14,685 (2024 - £11,687). At the year-end, Opera North Limited owed £11,220 (2024 - £1,566) to Friends of Opera North which is included in other creditors.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

13 Staff numbers and costs

Number of employees

The average number (head count) of permanent staff employed by the group during the year, analysed by category, was as follows:

	2025 Number	2024 Number (Restated)
Orchestra, chorus and Arts Administration	106	116
Technical	53	54
Learning and Engagement	48	44
Audiences, Operations and Support Functions	31	30
Development	5	8
Trading	6	5
	<u>249</u>	<u>257</u>

The 2024 figures shown above have been restated to better reflect core permanent staffing, as opposed to casual and seasonal staff. This has resulted in 2024 staff numbers decreasing slightly from 261.

Categorisation of staff has also been amended to better reflect the internal structure of group reporting following reorganisation activities undertaken for the year ended 31 March 2025.

The aggregate payroll costs of these persons were as follows:

	2025 £	2024 £
Wages and salaries	9,218,070	8,988,422
Social security costs	843,342	798,209
Pension costs	465,186	464,803
	<u>10,526,581</u>	<u>10,251,434</u>

The number of employees whose annual remuneration was £60,000 or more were:

	2025 Number	2024 Number
£60,000-£69,999	3	6
£70,000-£79,999	2	3
£80,000-£89,999	1	-
£110,000-£119,999	1	-
	<u>1</u>	<u>-</u>

Company pension contributions in respect of the above employees totalled £45,512 (2024 - £78,856) in the year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

13 Staff numbers and costs (continued)

The number of trustees to whom retirement benefits under defined contribution schemes are accruing during the year was nil (2024 – 1).

The aggregate remuneration of key management personnel during the year was £942,713 (2024 - £981,476). Key management personnel is made up of the senior leadership team employees and the trustees.

Wages and salaries include redundancy and other exit costs totalling £122,173 (2024 - £78,320).

The company also employed casual staff at various times during the year.

14 Taxation

The theatre tax credit and orchestral tax credit for £2,869,607 (2024 - £3,011,108), relates to relief claimed in respect of expenditure directly attributable to productions and concerts in the year. This is Theatre Tax Relief and Orchestra Tax Relief.

15 Tangible fixed assets

Group & Company	Freehold property and improvements	Long leasehold and improvements	Commercial vehicles	Equipment and musical instruments	Total
	£	£	£	£	£
Cost					
At 1 April 2024	14,696,536	16,296,606	244,240	3,262,309	34,499,691
Additions	8,759	2,879	-	106,268	117,906
Disposals	-	-	-	(568)	(568)
At 31 March 2025	14,705,295	16,299,485	244,240	3,368,009	34,617,029
Depreciation					
At 1 April 2024	2,782,437	2,849,672	244,240	2,305,784	8,182,133
Charge for year	295,573	352,140	-	266,375	914,088
Disposal	-	-	-	(563)	(563)
At 31 March 2025	3,078,010	3,201,812	244,240	2,571,596	9,095,658
Carrying amount					
At 31 March 2025	11,627,285	13,097,673	-	796,413	25,521,371
At 31 March 2024	11,914,099	13,446,934	-	956,525	26,317,558

Within Freehold property and improvements is a land value of £550,000 (2024 - £550,000) upon which no depreciation has been charged.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

15 Tangible fixed assets (continued)

Included within Commercial Vehicles are assets held under finance leases. There has been depreciation charged on these assets totalling £nil (2024: £23,838) during the year and the net book value at the year end was £nil (2024: £nil).

Historically, Arts Council England made a substantial donation to various parties, including Opera North Limited, with regard to the capital project to refurbish the Leeds Grand Theatre and build production rehearsal and performance premises for Opera North Limited. On 10 June 2009, legal documentation in the form of a 'Guarantee and Legal Charge' Deed was finalised giving Arts Council England a fixed registered charge on the freehold building asset. This charge can only be exercised if certain conditions are not met, the main condition being that the site is used for office and rehearsal facilities for a period of 20 years from September 2006. The charge has been registered at Companies House by the Arts Council England solicitors.

16 Investment in subsidiary

The fixed asset investment comprises a 100% holding in the share capital of Opera North Trading Limited which was incorporated on 23 September 2014 and provides catering, bar and events services to Opera North Limited. The registered office of Opera North Trading Limited is Howard Opera Centre, 8 Harrison Street, Leeds, West Yorkshire, LS1 6PA. The aggregate amount of share capital and reserves of Opera North Trading Limited as at 31 March 2025 was a deficit of £457,817 (2024 – deficit of £239,934) and the loss for the year was £217,884 (2024 – £180,625).

17 Debtors

	2025	Group 2024	2025	Charity 2024
Amounts falling due within one year:	£	£	£	£
Trade debtors	485,089	285,282	477,922	275,611
Other debtors	136,082	185,162	135,264	184,400
Theatre & Orchestra tax credit	2,798,115	2,806,355	2,798,115	2,806,355
Amounts owed by group undertakings	-	-	451,230	211,344
Prepayments and accrued income	931,128	894,642	931,128	889,666
	<u>4,350,414</u>	<u>4,171,441</u>	<u>4,793,659</u>	<u>4,367,376</u>

The amounts owed by group undertakings are taken out under the terms of a loan agreement. Interest is charged at 2.5%. The loan is repayable on demand and is secured by a debenture.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

18 Creditors

Amounts falling due within one year

	2025 £	Group 2024 £	2025 £	Charity 2024 £
Bank loans	118,725	115,049	118,725	115,049
Obligations under finance leases	-	19,877	-	19,877
Trade creditors	522,429	407,981	521,324	381,319
Social security and other taxes	219,236	254,362	214,515	228,947
Accruals and deferred income	830,138	1,268,410	802,672	1,232,121
Other creditors	114,828	119,163	114,429	112,421
	<u>1,805,356</u>	<u>2,184,842</u>	<u>1,771,665</u>	<u>2,089,734</u>

Included within other creditors is an amount totalling £67,855 (2024 - £64,112) in relation to a pension creditor.

19 Deferred income

Deferred income comprises income whereby the group and charity must fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

	Group £	Charity £
At 1 April 2024	1,058,735	1,032,818
Amount released to the Statement of Financial Activities	(1,058,735)	(1,032,818)
Amount deferred in the year	<u>507,685</u>	<u>470,782</u>
At 31 March 2025	<u>507,685</u>	<u>470,782</u>

Deferred income has arisen in relation to advance box office and sales income that relates to events scheduled after the year-end. In March 2024, the first instalment of the 2024/25 Arts Council England NPO Funding was received early, which was reflected in the 2024 deferred income balance. This explains the significant decrease in deferred income compared to the figure brought forward. The 2025 deferred income balance includes advance fee income relating to Cossi fan tutte, a production scheduled as part of the June 2025 Nevill Holt Festival.

20 Creditors

Amounts falling due after more than one year

	Group 2025 £	2024 £	Charity 2025 £	2024 £
Bank loans	735,089	853,809	735,089	853,809
	<u>735,089</u>	<u>853,809</u>	<u>735,089</u>	<u>853,809</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

21 Analysis of debt

Analysis of bank loan repayments:	2025 £	2024 £
Due within one year	118,725	115,049
Due between one year and five years	735,089	853,809
	<u>853,814</u>	<u>968,858</u>

Loan amounts due are in relation to a 10 year HSBC loan of £1,232,419 financed in October 2021. Interest is charged at 3.15% fixed for a period of 5 years. Interest of £28,886 (2024 - £32,530) has been charged in the period for this loan.

Bank loans of £853,814 (2024 - £968,858) and obligations under finance leases of £nil (2024 - £19,877) are all secured by the charity. Bank loans and overdrafts are secured by a legal mortgage against the freehold property and leasehold property held by the charity. Obligations under finance leases are secured by fixed charges on the assets to which they relate.

22 Restricted funds

The income funds of the group and charity include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

Group and Charity	Movement in funds				Balance at 31 March 2025 £
	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers £	
Community Partnership projects	9,998	20,000	(15,361)	-	14,637
Leverhulme Trust supported activity	128,537	-	(63,064)	-	65,473
In Harmony programme	162,958	142,555	(157,555)	-	147,958
Other Learning & Engagement Projects	-	154,529	(154,529)	-	-
Howard Assembly Room / Projects	-	10,385	(10,385)	-	-
Talent development	-	5,729	(5,729)	-	-
Love Life	-	115,218	(115,218)	-	-
Laidlaw Foundation	-	200,000	-	-	200,000
Jane Bonner Award	-	12,000	-	-	12,000
Dutchman Circle	-	22,771	(22,771)	-	-
Other restricted funds	-	7,000	(7,000)	-	-
Total restricted funds	<u>301,493</u>	<u>690,187</u>	<u>(551,612)</u>	<u>-</u>	<u>440,068</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

22 Restricted funds (continued)

	Balance at 1 April 2023	Movement in funds		Transfers	Balance at 31 March 2024
	£	Income £	Expenditure £	£	£
Community Partnership projects	20,852	10,000	(20,854)	-	9,998
Leverhulme Trust supported activity	199,494	-	(70,957)	-	128,537
In Harmony programme	137,958	207,833	(182,833)	-	162,958
Other Learning & Engagement Projects	200,000	19,041	(219,041)	-	-
Howard Assembly Room / Projects	1,000	18,615	(19,615)	-	-
Requiem (Leeds 2023)	-	15,000	(15,000)	-	-
Other restricted funds	246	-	(246)	-	-
	<u>559,550</u>	<u>270,489</u>	<u>(528,546)</u>	<u>-</u>	<u>301,493</u>

Restricted funds of £440,068 (2024 - £301,493) comprises the following funds:

Community Partnerships Projects of £14,637 (2024 - £9,998). These are projects to work with disadvantaged communities in Leeds and help to transform the lives of people through music and opera.

Leverhulme Trust supported activity of £65,473 (2024 - £128,537) which contributes to programmes supporting the development of young artists, usually at the outset of their careers through a range of activities, including residencies.

In Harmony project of £147,958 (2024 - £162,958) which takes place in several schools in South Leeds. It seeks to deliver an inclusive programme of high-quality music education and performance opportunities in order to encourage young people from all backgrounds to engage with the arts and, through doing so, benefit from a range of wider outcomes.

Other Learning & Engagement Projects of £nil (2024 - £nil). These are funds that are given to Opera North to support this area of work.

Howard Assembly Room fund of £nil (2024 - £nil) these were funds given to support the work of both the concert series in the Howard Assembly Room and also the related off-site Project department work undertaken in other venues.

Love Life fund supported the production of the Kurt Weill opera, Love Life.

The Laidlaw Foundation fund supports specific planned artistic work in line with the grant agreement.

Jane Bonner Award was received in memory of a much-loved colleague, Jane Bonner who was Company Manager at Opera North for over 40 years. The funds support the provision of resources for the support of young musicians through the Opera North Learning & Engagement programmes.

Dutchman Circle funds were raised in order to support the production of The Flying Dutchman during the 2024/25 financial year.

Talent Development funds support a range of work designed to nurture and develop emerging talents.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

23 Unrestricted funds Group

	Balance at 1 April 2024	Movement in funds				Balance at 31 March 2025
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
		£	£	£	£	
Designated funds	24,097,463	-	(633,331)	-	-	23,464,132
General unrestricted funds	3,784,946	15,263,066	(18,343,091)	-	2,869,607	3,574,528
Total unrestricted funds	27,882,409	15,263,066	(18,976,422)	-	2,869,607	27,038,660

	Balance at 1 April 2023	Movement in funds				Balance at 31 March 2024
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
		£	£	£	£	
Designated funds	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463
General unrestricted funds	4,510,726	15,048,287	(18,868,521)	83,346	3,011,108	3,784,946
Total unrestricted funds	29,335,898	15,050,775	(19,515,372)	-	3,011,108	27,882,409

Charity

	Balance at 1 April 2024	Movement in funds				Balance at 31 March 2025
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
		£	£	£	£	
Designated funds	24,097,463	-	(633,331)	-	-	23,464,132
General unrestricted funds	4,024,934	14,806,649	(17,668,791)	-	2,869,607	4,032,399
Total unrestricted funds	28,122,397	14,806,649	(18,302,122)	-	2,869,607	27,496,531

	Balance at 1 April 2023	Movement in funds				Balance at 31 March 2024
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
		£	£	£	£	
Designated funds	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463
General unrestricted funds	4,570,086	14,701,208	(18,340,814)	83,346	3,011,108	4,024,934
Total unrestricted funds	29,395,258	14,703,696	(18,987,665)	-	3,011,108	28,122,397

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

23 Unrestricted funds (Continued)

Further analysis of designated funds

Group and Charity

	Balance at 1 April 2024	Income	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2025
	£	£	Expenditure	Transfers	£	£
New business plan investment	100,000	-	-	-	-	100,000
Music Works property reserve	15,533,192	-	(395,128)	19,733	-	15,157,797
Music Works project completion	26,191	-	-	(19,733)	-	6,458
Transformation Fund	8,438,080	-	(238,203)	-	-	8,199,877
Total designated	24,097,463	-	(633,331)	-	-	23,464,132

	Balance at 1 April 2023	Income	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2024
	£	£	Expenditure	Transfers	£	£
New business plan Investment	100,000	-	-	-	-	100,000
Music Works property reserve	15,899,380	-	(391,019)	24,831	-	15,533,192
Music Works project completion	149,509	2,488	(17,629)	(108,177)	-	26,191
Transformation Fund	8,676,283	-	(238,203)	-	-	8,438,080
Total designated funds	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463

Designated funds were earmarked by the trustees to support the charity's new business plan and the Music Works capital project.

The Business plan investment fund of £100,000 is being held to support one-off costs and investment to support a changing business model.

The balances held in designated funds in line with Music Works of £15,157,797 is reduced by annual depreciation with in line depreciation on the assets.

The Music works completion fund of £6,458 has been designated for professional costs not yet billed.

The Transformation fund of £8,199,877 is held in relation to fixed assets purchased as part of the Opera North Transformation project which was completed in 2008. Movement in the year relates to depreciation.

Unrestricted funds comprise an operating reserve for general purposes.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

24 Analysis of net assets between funds Group

	Unrestricted General funds £	Unrestricted Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2025 are represented by:				
Tangible fixed assets	2,157,239	23,364,132	-	25,521,371
Cash at bank and other net current assets	2,152,378	100,000	440,068	2,692,446
Long term liabilities	(735,089)	-	-	(735,089)
	<u>3,574,528</u>	<u>23,464,132</u>	<u>440,068</u>	<u>27,478,728</u>
	Unrestricted General funds £	Unrestricted Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	2,320,095	23,997,463	-	26,317,558
Cash at bank and other net current assets	2,318,660	100,000	301,493	2,720,153
Long term liabilities	(853,809)	-	-	(853,809)
	<u>3,784,946</u>	<u>24,097,463</u>	<u>301,493</u>	<u>28,183,902</u>

Analysis of net assets between funds Charity

	Unrestricted General funds £	Unrestricted Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2025 are represented by:				
Tangible fixed assets	2,157,239	23,364,132	-	25,521,371
Fixed asset investments	1	-	-	1
Cash at bank and other net current assets	2,610,248	100,000	440,068	3,150,316
Long term liabilities	(735,089)	-	-	(735,089)
	<u>4,032,399</u>	<u>23,464,132</u>	<u>440,068</u>	<u>27,936,599</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

24 Analysis of net assets between funds (continued)

	Unrestricted General funds £	Unrestricted Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	2,320,095	23,997,463	-	26,317,558
Fixed asset investments	1	-	-	1
Cash at bank and other net current assets	2,558,647	100,000	301,493	2,960,140
Long term liabilities	(853,809)	-	-	(853,809)
	<u>4,024,934</u>	<u>24,097,463</u>	<u>301,493</u>	<u>28,423,890</u>

25 Reconciliation of net expenditure to net cash flow from operating activities

	2025 £	2024 £
Net expenditure for the reporting period (as per the statement of financial activities)	(705,174)	(1,711,546)
Adjustments for:		
Depreciation of tangible fixed assets	914,088	920,053
Investment income	(52,553)	-
Finance costs	33,816	35,645
Loss/(profit) on disposal of fixed assets	5	(2,020)
Movements in working capital:		
Decrease in stock	1,075	3,582
(Increase)/decrease in debtors	(187,210)	661,456
(Decrease)/increase in creditors	(363,286)	543,244
Net cash (used in)/ provided by operating activities	<u>(359,239)</u>	<u>450,414</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

26 Analysis of changes in net debt

	Balance at 1 April 2024	Cash flows	Balance at 31 March 2025
	£	£	£
Cash and cash equivalents			
Cash	723,469	(585,091)	138,378
	<u>723,469</u>	<u>(585,091)</u>	<u>138,378</u>
Borrowings			
Debt due within one year	(115,049)	(3,676)	(118,725)
Debt due after one year	(853,809)	108,720	(745,089)
	<u>(968,858)</u>	<u>105,044</u>	<u>(863,814)</u>
Finance lease obligations			
Debt due within one year	(19,877)	19,877	-
	<u>(19,877)</u>	<u>19,877</u>	<u>-</u>
Total	<u>(265,266)</u>	<u>(460,170)</u>	<u>(725,436)</u>

27 Operating lease commitments

At the reporting end date, the group and charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025 £	2024 £
Within one year	8,753	6,719
Between one and five years	9,217	12,377
After five years	-	230
	<u>17,970</u>	<u>19,326</u>

28 Events after the balance sheet date

No such events.

30 Capital commitments

There are capital commitments at 31 March 2025 totalling £nil (2024 - £nil).

OPERA NORTH LIMITED

England & Wales - Charity number 511726

Accounts

Charity Registration No. 511726

Company Registration No. 01550778 (England and Wales)

**OPERA NORTH LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2024**

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees/Directors

Howard Gatiss
Henrietta Jowitt
Paul Lee OBE (Chairman)
Rosie Millard OBE (Joint Vice Chair)
Cllr Jonathan Pryor
Minhazul Abedin
Rachel Elwell (Joint Vice Chair)
Sarah Hall
Dominic Wallis
Caroline Roberts-Cherry
Victoria Wharton
Anthony Freud (Appointed 23 July 2024)
Kaley Gardiner (Appointed 23 July 2024)
Aniruddha Kaprekar (Appointed 23 July 2024)

Company Secretary

Kirsten Bullen

General Director and Chief Executive

Laura Canning (From 1 December 2023)

Committee Chairs

Finance and General Purposes
Development
Nominations
Health and Safety
Equality Diversity and Inclusion

Sarah Hall
Rachel Elwell
Paul Lee OBE
Sarah Hall
Caroline Roberts-Cherry

Charity number

511726

Company number

01550778

Registered office

Howard Opera Centre
8 Harrison Street
Leeds
LS1 6PA

Auditor

RSM UK Audit LLP
Chartered Accountants
Central Square
5th Floor
29 Wellington Street
Leeds
LS1 4DL

Bankers

HSBC	Coutts & Co
33 Park Row	440 Strand
Leeds	London
LS1 1LD	WC2R 0QS

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Solicitors

Wrigleys LLP
19 Cookridge Street
Leeds
LS2 3AG

Womble Bond Dickinson
1 Whitehall Riverside
Leeds
LS1 4BN

Blacks Solicitors LLP
City Point
29 King Street
Leeds
LS1 2HL

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees, who act as Directors for the purposes of company law, are pleased to present their annual report which comprises the Strategic Report and Directors' Report for Companies Act 2006 purposes and the audited consolidated financial statements for the year ended 31 March 2024.

Reference and Administrative details

Opera North Limited is a company limited by guarantee, company registered number 01550778 and is registered as a charity under the Charities Act 2011, charity registered number 511726.

Its registered and principal office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Trustees

The Directors of Opera North Limited are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year end were as follows:

Minhazul Abedin	
Ed Anderson CBE	Resigned 13 December 2023
Rachel Elwell	Joint Vice Chair from 16 June 2023
Anthony Freud	from 23 July 2024
Kaley Gardiner	from 23 July 2024
Howard Gatiss	
Sarah Hall	
Renee Hunt	Joint Vice Chair Resigned 16 June 2023
Henrietta Jowitt	
Aniruddha Kaprekar	from 23 July 2024
Paul Lee OBE	Chairman
Sir Richard Mantle OBE	Resigned 2 December 2023
Rosie Millard OBE	Joint Vice Chair
Cllr Jonathan Pryor	
Caroline Roberts-Cherry	
Dominic Wallis	
Victoria Wharton	

Company Secretary Kirsten Bullen

Purpose, activities, achievements, and performance

Opera North is England's national opera company in the North, based in Leeds and committed to the North, serving the communities and people of the region. We believe we are uniquely successful in providing an eclectic range of experiences for many diverse audiences, all under the banner of opera. We aim to curate an adventurous cultural offer which continues to exploit the operatic canon, developing fresh approaches to the way in which opera can be realised, harnessing theatrical and design innovation together with high quality musical performance.

Our purpose

Creating extraordinary experiences every day, using music and opera to entertain, engage, challenge and inspire.

Our aims:

Create extraordinary experiences

We aim to create a body of artistic work that has diversity and sustainability at its heart, from mainstage touring opera to concerts, gigs, pop-up and digital performances, we strive to create great art, available to all.

For people everywhere

We serve our diverse communities in the north of England by touring to venues large and small, expected and unexpected, and reach international audiences through an enhanced digital offer. Our sector-leading Community

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

Partnerships programme reaches people who face significant barriers to engaging with the arts and our livestreams/digital capture of performances extend access across the UK and beyond.

Build resilience

We work to secure Opera North's future in the heart of Leeds, ensuring both that we are here to serve an ever more diverse public for years to come and that we develop new income streams to shore up our financial resilience. We plan for the future, exploiting the facilities of the new Howard Opera Centre, the reinvigorated Howard Assembly Room and the newly opened Kino Restaurant and Bar as well as optimising the energy efficiency of the Opera North estate. We also strive to strengthen and diversify our staff and Board of Trustees.

Develop staff and artists

We create an environment that nurtures the well-being of our permanent staff and visiting artists, and fosters new, more flexible, ways of working. We invest in a Company-wide Equality, Diversity and Inclusion strategy, clarify the Company's identity and values, create new staff training and artist development programmes, and roll out Carbon Literacy to our staff.

Deepen educational engagement

We create opportunities for young people, adults and families to participate and make music with us in the purpose-built Education Suite in the Howard Opera Centre, as well as in schools and other community settings. We inspire young people of all backgrounds to experience, create and participate in arts and culture; we actively encourage and support young performers from under-represented groups; we deliver creative activity that enhances the health and well-being of families and communities; and we continue to develop a programme of community cultural engagement linked to our In Harmony schools programme.

Work in partnership

Opera North works in partnership, deepening our relationships with major cultural partners in Leeds and beyond, and with leading HE institutions in Leeds, York, Hull and Newcastle. We are a champion of environmental sustainability in the arts and culture sector and have shared our recent learnings from our Green Season with the wider sector; and we are building on the success of the Music Works redevelopment campaign to strengthen our partnerships in the public and private sectors, positioning the Company as a leading advocate for our region.

In a normal year our work is delivered under four main strands of activity:

- A mainstage operatic programme in Leeds and on tour
- A year-round symphonic programme by the Orchestra of Opera North
- Opera North Projects – creating and programming an innovative range of events and performances in diverse artforms, many performed in the Howard Assembly Room, the Company's second stage.
- An internationally recognised and extensive Learning & Engagement Programme

2023/24 Selected highlights of activity

Main stage:

- Part of Leeds 2023, Requiem: Journeys of a Soul was a four-way international collaboration between Opera North and Leeds neighbours Phoenix Dance Theatre, and South African partners Jazzart Dance Theatre and Cape Town Opera. It paired Mozart's Requiem with After Tears: After a Requiem, a new work by South African composer Neo Muyanga
 - Guided by the industry-wide Theatre Green Book, the Company's first fully sustainable Green Season featured three new productions for which all sets, props and costumes were repurposed from previous productions or purchased second-hand, and a new LED lighting rig installed
 - Centrepiece of the Green Season was the world premiere of Masque of Might, an ecological parable adapted and assembled by Sir David Pountney from works by Henry Purcell
-

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

Howard Assembly Room:

- More than **80 performances** ranging from the Orchestra of Opera North to Zimbabwean Afro-funk legends Mokooomba; residencies included Leeds Lieder, Leeds International Film Festival and BBC Radio's *Contains Strong Language* festival
- **Special performances** marking Holocaust Memorial Day, LGBTQ+ Month, Black History Month and Refugee Week
- Industry-leading **Resonance** programme of Global Majority composer residencies supported six lead music creators to make new work for future performances

Orchestra of Opera North:

- **Kirklees Concert Season** – orchestral season at **Huddersfield Town Hall** exceeded financial target by 10% with more than 5,000 tickets sold, while the chamber series at **Dewsbury Town Hall** was expanded from six or seven concerts per season to ten in 2023/24 as part of Kirklees Year of Music
- Orchestral **Side-by-Side** scheme engaged students and young people from Royal Northern College of Music, Leeds Conservatoire and the Opera North Youth Orchestra and included a gala concert to celebrate the Royal Northern College of Music (RNCM)'s 50th anniversary
- **Professional Experience Scheme** (PES) in association with RNCM included auditions, workshops, studio and stage rehearsals, and performances, with at least three students gaining professional employment

Learning & Engagement:

- More than 500 primary school pupils in Doncaster, Leeds, Alnwick and Barnsley performed in Opera North's specially commissioned arrangement of Rachel Portman and Owen Sheers' **The Water Diviner's Tale**, a music theatre piece about the causes and consequences of climate change
- 31 performances of **Little Listeners: Cinderella** toured to arts and community venues in Leeds, Dewsbury, Manchester, Rotherham, Wakefield, Skipton, Pocklington, Malton, Hull, Otley, Newcastle and Grimsby
- A **Dewsbury schools project**, *Orchestra Unpacked*, was funded by Kirklees Council as part of its bid to make Dewsbury a great place to live and work. Following a series of workshops in six infant schools, the Orchestra performed two concerts in Dewsbury Town Hall for groups of KS1 students. Three of these schools have since joined the **In Harmony** portfolio following taster sessions in Spring 2023

Community:

- Opera North brought together a group of local community partners and residents to co-design a programme of cultural activity in the **Richmond Hill** area of Leeds. This aimed to connect people with each other, and with where they lived, through deploying the resources of Opera North in partnership with residents. The first phase culminated in a community festival in June-July: over the course of six days there were 12 events across the community, with 46 performers from the Chorus and Orchestra, 105 performers from across the Richmond Hill community and an audience of more than 1,000. 27 members of Opera North staff from all areas of the company volunteered to support events, several coming in on days off.
-

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

- In 2018, Opera North became the first opera company in the country to be awarded **Theatre of Sanctuary** status in recognition of its work to make refugees and asylum seekers feel valued, celebrated and included. As part of its Theatre of Sanctuary work this year, Opera North supported Iranian refugee composer and singer Amir Beymanesh as he created a new song cycle based on ancient Persian poetry.
- The **Encore** scheme engaged with community groups and organisations to overcome barriers that prevent some people from accessing Opera North's work. In addition, six Encore Plus members received additional tailored activity in 2023: Bradford Study Support Network; Burmantofts Senior Action; Hyde Park Source; Leeds Refugee Forum; Solace; and St. Vincent's Centre

Higher Education:

- Launched in April 2023, a new partnership with Newcastle University is helping Opera North research **The Voice** in all its manifestations. The programme includes The Voice and Neurodiversity, The Unheard Voice, and the impact of English titles and other accessibility tools on audiences' experience of live opera
- A collaboration with the University of Leeds exploring **race and representation** in opera continued with a series of online discussions prompted by Opera North's staging of Bizet's *The Pearl Fishers*
- Launched in early 2024, a new partnership with the University of York aims to bring Opera North closer to the cutting-edge of **digital innovation** in live performance

Digital:

- Three main stage productions were filmed and produced by the Opera North Film Unit during the year: **Requiem** was broadcast on BBC4; **Masque of Might** was hosted on OperaVision; and **Albert Herring** will be available on OperaVision later in 2024
- HAR events captured by the Film Unit and made available on demand included concerts by Jasdeep Singh Degun and Colin Stetson

Sustainability:

- Green Season overall met Theatre Green Book Intermediate standard for sourcing of materials, with minimum 75% of set, costumes, props and technical equipment having had a previous life. Two of the three individual productions in the Green Season also met this challenging standard
- Reduced carbon footprint from transportation, with the number of trailers required to transport sets reduced from the usual 5-8 to 4 in the Green Season
- Wider artistic programme engaged with the theme of climate crisis through new work **The Drop** presented in collaboration with Greenpeace as part of **Light Night Leeds**, which was experienced by 4,526 people; and **Meltwater**, a film with live music presented in the Howard Assembly Room.

Equality, Diversity & Inclusion (EDI):

- Creation of a Equality, Diversity & Inclusion Vision and Strategy for Opera North
- Culmination of a three-year EDI audit process in partnership with Tonic Theatre, resulting in the reconfiguration of the Company's EDI mechanisms and the creation/recruitment of a new EDI support roll

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

- Re-formation of a highly engaged Staff EDI action group and a Board level EDI committee

Fundraising

Opera North is registered with the Fundraising Regulator and follows the Code of Fundraising Practice. All fundraising activity in the year was undertaken by Opera North employees. We monitor fundraising activities through the Development team, overseen by the Trustee-led Development Committee. No fundraising complaints were received in the year.

Fundraising activities continues to pursue a wide base of funding to support its work, drawn from private philanthropy, the corporate sector and charitable trusts and foundations. The Company benefits from significant support from individuals and trusts and foundations across the breadth of work from learning and engagement to community partnerships, artist development and main stage repertoire.

Opera North is enormously grateful to the many individuals, trusts and foundations and corporate partners who continue to support us.

Aside from our key supporters, Arts Council England and Leeds City Council, major supporters included:

- The Liz and Terry Bramall Foundation (£600,000 over three years) towards the learning & engagement programme in Yorkshire
- Leverhulme Trust (£243,036 over three years) towards residencies for student opera singers and répétiteurs at the National Opera Studio and the Royal Northern College of Music
- The Patrons of Opera North
- The Charles & Elsie Sykes Trust (£75,000 over three years) towards In Harmony Opera North

Where donors have placed restrictions on their gifts, the amounts have been included within restricted funds.

We also continue to receive support from the Higher Education sector, most notably the University of Leeds, as well as from the corporate sector.

We record enormous thanks to an increasing number of individuals who are enabling us to build significant philanthropic support for the work of the Company, as well as The Opera North Future Fund, currently enhanced by a Catalyst Award from Arts Council England.

Plans for future periods

Highlights of the 2024/25 artistic programme include:

Main stage opera:

- A co-production with Leeds Playhouse of ***My Fair Lady***.
 - A strand of **family-friendly** work includes ***The Big Opera Adventure*** devised and directed by Jonathan Ainscough and designed to introduce children of 5-12 years to opera, and ***The Magic Flute Lite***, a 90-minute version of Mozart's opera, based on James Brining's production, aimed at schools and family audiences
 - Continuing development of **innovative ways of presenting large-scale repertoire** with new productions of Kurt Weill and Alan Jay Lerner's groundbreaking Broadway musical ***Love Life*** (Leeds Grand Theatre) and Wagner's ***The Flying Dutchman*** (Leeds Grand Theatre and tour)
-

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

– The Company's first ever performances of Verdi's late masterpiece **Simon Boccanegra** at St George's Hall Bradford as part of **Bradford 2025 UK City of Culture**

Projects:

– Supported by the PRS Foundation, the 2024 **Resonance Residency** gives creative space to five Global Majority music-makers, spanning genres including folk, jazz, soul, club and rooted in traditional music from across Africa and Asia

– The **Howard Assembly Room programme** showcases a huge diversity of musicians from around the globe, including British sitarist and composer **Jasdeep Singh Degun**, South African cellist **Abel Selacoe**, Senegalese Kora virtuoso **Seckou Keita** and Zimbabwean Tonga band **Mokoomba**

– The winner of the 2024 **DARE Art Prize**, Manchester-based writer, performer, producer and maths educator **Keisha Thompson** will create an interactive performance piece which aims to foster a new cultural appreciation for mathematics

Orchestra of Opera North in Concert:

– **Music Director Garry Walker** conducts the Prelude and Liebestod from Wagner's *Tristan und Isolde* with soprano Elizabeth Llewellyn, and a film programme spanning decades of music composed for the silver screen, from Erich Korngold to John Williams

– Guest appearances from **leading international conductors** Valentina Peleggi, Alexander Joel and Emilia Hoving, and **soloists** Elena Urioste, Artur Pizarro and Clara Jumi Kang

– **Extensive chamber programme** showcasing the individual talents of players from the Orchestra, in both the Howard Assembly Room Distilled series and the Dewsbury Town Hall lunchtime chamber series

Opera North Future Fund

The Opera North Future Fund is a separately registered charity, registered number 1122499. The charity was established to support the activities of Opera North. The Chair of the Opera North board and Laura Canning, General Director sit on the board of the Opera North Future Fund. For the purposes of these accounts the two charities are being treated as entirely separate but are deemed to be related parties.

Friends of Opera North

The Friends of Opera North is a separately registered charity, charity registered number 507574. Trustees of the Friends of Opera North all serve on the board of Opera North Ltd. For the purposes of these accounts the two charities are being treated as entirely separate but are deemed to be related parties due to the trustees of Friends of Opera North serving on the board of Opera North Ltd.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

Structure, Governance and Management

Governing Document

The Company is limited by guarantee and registered as a charity under the Charities Act 2011. It is governed by its Memorandum and Articles of Association dated 13 March 1981 and amended 2 July 1981, 14 July 2000 and 19 August 2005 to allow for current governance arrangements. The Company enjoys charitable status for taxation purposes.

Any person can apply to become a member of Opera North Limited and must be approved by the Board who shall have absolute discretion as to the admission to membership. Each member agrees to contribute £1 in the event of the charity winding up. Opera North's fully-owned subsidiary company, Opera North Trading Limited (formerly Opera North Productions Limited), is governed by its Articles of Association as amended on 13 July 2021.

Appointment of Trustees

In accordance with the Articles of Association, the number of Trustees shall be at least five but not more than seventeen. In every year, one third of the Trustees shall retire from office and if eligible can offer themselves for re-election. In 2019, in line with the latest recommendations in the Charity Governance Code, it was resolved that the maximum term should be reduced to nine years, except in exceptional circumstances.

The Nominations Committee recommends appointments to the Board of Trustees. All Trustees are members of Opera North Limited. A Trustee skills audit is undertaken regularly to assess both individual and collective current specialisms, and knowledge areas to aid the ongoing review of the board make-up.

Trustee Induction and Training

New Trustees undergo a programme of induction, which is planned to allow a thorough insight into the activities of the Company. The Trustee spends time with key employees throughout the Company both in the administrative offices and stage and performing areas. At the time of appointment each Trustee receives an Induction Pack which includes a copy of the Memorandum and Articles of Association, the dates of meetings and structure of the Board and terms of reference for all the working sub-committees of the Board together with a copy of the Business Plan, most recent financial statements and other appropriate literature detailing policies, events and forthcoming activities. Throughout the year Trustees are sent other relevant updates to keep them abreast of their responsibilities.

Organisation

The group has, in the opinion of the Trustees, strong corporate governance appropriate for its size and operations. The main Board meets a minimum of five times a year and the sub-committees of the Board, namely the Finance and General Purposes Committee, Nominations Committee, EDI Committee, Development Committee and Health and Safety Committee meet in accordance with their terms of reference and report in full to the main Board.

The Board has a General Director to manage the day-to-day operations of the group and the General Director has delegated authority for operational matters including finance, employment and artistic performance related activity. The roles and responsibilities of the Chairman and the General Director are included in the group's Corporate Governance Manual. The Subsidiary company, Opera North Trading Ltd has its own board, which in turn reports into Opera North Ltd.

Key Management Personnel

Sir Richard Mantle resigned as General Director in December 2023 and was succeeded by Laura Canning. In addition to the General Director, the Company's senior executive team for the year 2023/24 comprised the Executive Director (Henry Filloux-Bennett), Music Director (Garry Walker), the Technical Director (Kieron Docherty), the Planning Director (Christine Chibnall), the Director of Orchestra and Chorus (Phil Boughton – to February 2024), the Projects Director (Dominic Gray), the Director of Learning & Engagement (Jacqui Cameron), the Director of Audiences (Emily Simpson), the Operations Director (Richard Ashton), the Finance Director (Kirsten Bullen), The Director of People (Jo Cambridge – from December 2023) and the Development Director (Liz Draper). Fortnightly meetings are held together.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The pay of senior staff is reviewed annually and normally adjusted in line with a company-wide inflationary increase. At the time of appointment salaries are benchmarked across the sector in similar industries. Where there are particular skills required or few comparator roles against which to benchmark, the remuneration is set in the context of the charitable sector as a whole as opposed to the commercial sector.

Related Parties

The Company has received substantial grants from two main public bodies. These main stakeholders, Arts Council England and Leeds City Council, are allowed to nominate representatives to attend and observe Board meetings as part of their conditions of grant. The nominee representatives come to occasional Board meetings and whilst encouraged to contribute to the proceedings are not Trustees and are not entitled to vote. These stakeholders are not related parties as defined in the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)).

Both the Friends of Opera North and Opera North Future Fund are considered to be related parties due to the presence of mutual board members and the close alignment and interrelation of their charitable objects. Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited.

Opera North Trading Limited is a fully owned subsidiary company that forms part of the Opera North group, which as such is a related party of Opera North Limited.

Health and Safety

There is a strong health and safety culture within the Company and a firm commitment to ensure a safe environment for staff, guest performers and visitors. The committee, chaired by a Trustee, comprises elected representatives from all areas within the organisation together with the General Director and three senior managers ex-officio. The committee oversees strategy and policy, training needs, compliance with legislation and ensures regular workplace inspections are carried out in all its venues.

We continued to work with a specialist firm who are assisting with developing suitable policies, procedures and risk assessments.

Public Benefit

The Trustees are aware of the Charity Commission's advice and guidance to Charities on Public Benefit and ensure these principles are embedded in the work Opera North does. The Trustees consider they meet the criteria of a public benefit entity. The present report gives a strong flavour of our activities in this regard. We seek all outlets to publicise our broad offering and the range and extent of engagement opportunities with the Company can be found on our website.

Opera North aims to present its work to as broad a range of audiences as possible, both through live performance, broadcast recordings, livestreaming, and work within schools and communities. Earlier sections of this Trustees' Report detail the activities undertaken by the various departments to achieve audience participation and engagement. It is worth repeating in the paragraphs below some of this activity.

We understand the need to articulate the impact of our work artistically, financially and in terms of the wellbeing impact on those who participate in workshops and ensembles or experience our work in performance. In the coming year we will improve the measurement of our activity across all of these metrics, allowing us to make a stronger case for the Company, our artform and the creative industries more generally.

Our work with young people is central to the Company's activity and we will continue to expand the In Harmony programme in schools alongside our other learning and engagement work. Our work in schools has been recognised by teachers to improve the concentration and confidence of pupils with a positive impact on educational attainment across the curriculum. The growth of our vocal and instrumental ensembles for young people are a vital part of our work to create pathways for those of all backgrounds to continue active participation in music.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

As a leading national and regional cultural organisation we endeavour to play a leadership role with our peers, sharing expertise and resources where appropriate to support smaller arts organisations and artists. Being the largest arts organisation in the region brings with it a degree of influence, and at the same time a responsibility to support our arts partners and to participate in wider civic agendas.

Reserves policy

The unrestricted funds of the charity (including designated funds) are £28,122,397 (2023 £29,395,258) and for the group £27,882,409 (2023: £29,335,898). Free reserves exclude restricted funds, funds held as fixed assets used by the charity, loans used to acquire fixed assets and particular designated funds which have been set aside for specific purposes.

The free reserves position at 31 March 2024 shows positive free reserves of £2,407,517 for the group (2023: £3,362,530) and £2,647,504 (2023: £3,421,890) for the Company.

Our current reserves policy is to hold a level of free reserves that reflects the assessed level of risk and to meet short-term planned deficits. The appropriate level of reserves is assessed at c2.8m representing 8 weeks' running costs. The reserves policy is kept under annual review, taking into account changing risk levels and forecasts.

Strategic Report

Financial Review

Ahead of 2023/24 financial year, a deficit position was forecast. It has been a difficult year for both box office income and fundraised income, with both coming in under target. Other earned income and theatre tax relief income have exceeded targets which has helped to counter the expected income gap. We are extremely grateful too for the increased creative tax relief rates applicable in the year and for the news of enhanced tax relief rates being held in place beyond 1 April 2025.

Expenditure has been challenging in the year with higher levels of wage inflation than budgeted. However, savings in some areas have largely managed to offset overspends in other areas.

Total income for the year (before tax relief) was £15,321,264 (2023: £15,584,907) and total expenditure for the year was £20,043,918 (2023: £19,830,302). As a result, net assets decreased to £28,183,902 (2023: £29,895,448). Our overall unrestricted, operational deficit was £725,780.

Risk Management, Principal Risks and Uncertainties

During the course of the year the Company has continued to identify and assess the major risks facing the business. Areas of risk are documented on a strategic risk register and discussed at executive, Board sub-committee and Board level to assess potential impacts and allow strategies to be implemented to manage the risks. The Board sub-committee structure works well and allows smaller groups to challenge the financial and funding environment (Finance and General Purpose Committee), the physical environment and safe working practices, policy decision making and development (Health and Safety Committee) and overall strategy and direction of travel at the full Board away day. The Trustees consider the effect of changes in legislation and regulations and their interpretation that might affect the operations of the company particularly with regard to employment practices and health and safety.

The general arts funding environment continues to present challenge and opportunity. We are pleased to be supported by way of a new multi-year funding agreements in place with our two main funders, Arts Council England (until 2026) and Leeds City Council (until 2026). We are pleased to hear the likely extension of Arts Council England funding into 2027.

Financial pressures have remained at the fore in 2023-24 and continue to be an area of risk in the coming year further to decreased income generation and the ongoing impact of recent inflationary increases to our cost base.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

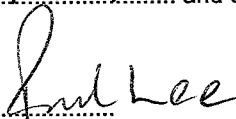
Statement of disclosure to auditor

So far as each person who was a Trustee at the date of approving this report is aware, there is no relevant audit information of which the company's auditor is unaware. Additionally, each Trustee has taken all the necessary steps that they ought to have taken as a Trustee in order to make themselves aware of all relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

RSM UK Audit LLP were appointed as auditor to the Company and a resolution proposing that they be reappointed will be put at a General Meeting.

The Trustees' Report (comprising the Directors' Report and Strategic Report) which has been prepared under the Charities Act 2011 and contains all information required in a Directors' Report by the Companies Act 2006 and the incorporated Strategic Report prepared under the Companies Act 2006, was approved by the Board of Trustees on 25/9/24 and signed on behalf of the Trustees by:



Paul Lee OBE
Chairman

OPERA NORTH LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

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

Company Law requires the charity trustees 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 the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that year.

In preparing the financial statements, the trustees 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;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the 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 adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2024

Opinion

We have audited the financial statements of Opera North Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2024 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Charity Balance Sheet the Consolidated Statement of Cashflows and notes to the financial statements, including 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 group's and the parent charitable company's affairs as at 31 March 2024 and of the group's incoming resources and application of resources, including 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 group and the parent charitable company 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.

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 group's or parent charitable company'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.

Other information

The other information comprises the information included in the annual 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.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2024

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, which includes the Directors' Report and the Strategic Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report and the Strategic Report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report or the Strategic Report included within the Trustees' Report.

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 14, the trustees (who are also the directors of the charitable company for the purposes of company law) 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 group's and parent charitable company'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 group or parent charitable company 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 these financial statements.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2024

material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the group and parent charitable company operates in and how the group and parent charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents, inspecting correspondence with local tax authorities and evaluating advice received from internal/external advisors.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to GDPR. We performed audit procedures to inquire of management and those charged with governance whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities where available.

The audit engagement team identified the risk of management override of controls and the completeness of legacy and donation income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed in relation to the risk of management override of controls included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgements and estimates. Audit procedures performed in relation to the risk around completeness of legacy and donation income included but were not limited to review post year end receipts, minutes and legacy pipelines to identify any donations or legacies that should have been recognised in the period under the SORP criteria.

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

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2024

Use of our report

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Lucy Robson

LUCY ROBSON (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
Central Square
5th Floor
29 Wellington Street
Leeds
LS1 4DL

Date: 01/10/24

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted Operational funds £	Unrestricted Designated funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income from:						
Donations and legacies	2	11,850,181	-	270,489	12,120,670	12,162,563
Capital project donations	2	-	2,488	-	2,488	31,531
Sponsorship & rental	3	233,322	-	-	233,322	212,844
Trading activities	3	350,280	-	-	350,280	330,591
Investments	4	46,511	-	-	46,511	14,957
<i>Charitable activities:</i>						
Productions and performances	5	2,567,993	-	-	2,567,993	2,832,421
Total income		15,048,287	2,488	270,489	15,321,264	15,584,907
Expenditure on:						
<i>Raising funds:</i>						
Fundraising	6	522,389	-	-	522,389	543,545
Trading activities	7	538,069	-	-	538,069	409,165
Capital project related	6	-	17,629	-	17,629	142,903
<i>Charitable activities:</i>						
Production and performances	8	17,808,063	629,222	528,546	18,965,831	18,734,689
Total expenditure		18,868,521	646,851	528,546	20,043,918	19,830,302
Net expenditure before tax		(3,820,234)	(644,363)	(258,057)	(4,722,654)	(4,245,395)
Theatre and Orchestral tax credit	14	3,011,108	-	-	3,011,108	2,764,103
Net expenditure after tax		(809,126)	(644,363)	(258,057)	(1,711,546)	(1,481,292)
Transfer between funds	22&23	83,346	(83,346)	-	-	-
Net movement in funds for the year		(725,780)	(727,709)	(258,057)	(1,711,546)	(1,481,292)
Total funds brought forward	22&23	4,510,726	24,825,172	559,550	29,895,448	31,376,740
Total funds carried forward	22&23	3,784,946	24,097,463	301,493	28,183,902	29,895,448

The statement of financial activities includes all gains and losses recognised in the year.

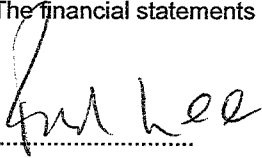
All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

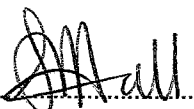
OPERA NORTH LIMITED**CONSOLIDATED BALANCE SHEET****AS AT 31 MARCH 2024**

	Notes	2024 £	2023 £
Fixed assets			
Tangible assets	15	26,317,558	26,804,115
		26,317,558	26,804,115
Current assets			
Stocks		10,085	13,667
Debtors due within one year	17	4,171,441	4,796,007
Debtors due after more than one year	17	-	726
Cash at bank and in hand		723,469	906,186
		4,904,995	5,716,586
Creditors: amounts falling due within one year	18	(2,184,842)	(1,636,910)
Net current assets		2,720,153	4,079,676
Total assets less current liabilities		29,037,711	30,883,791
Creditors: amounts falling due after more than one year	20	(853,809)	(988,343)
Net assets		28,183,902	29,895,448
Income funds			
Unrestricted - General funds	23	3,784,946	4,510,726
Unrestricted - Designated funds	23	24,097,463	24,825,172
Restricted funds	22	301,493	559,550
		28,183,902	29,895,448

The financial statements on pages 19 to 44 were approved and authorised for issue by the Trustees on 25/9/24



 P Lee
 Chairman



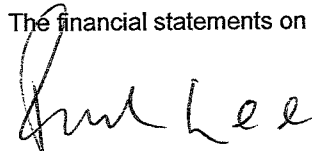
 S Hall
 Trustee

OPERA NORTH LIMITED**CHARITY BALANCE SHEET****AS AT 31 MARCH 2024**

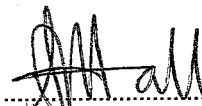
	Notes	£	2024 £	£	2023 £
Fixed assets					
Tangible assets	15		26,317,558		26,804,115
Investments	16		1		1
			<u>26,317,559</u>		<u>26,804,116</u>
Current assets					
Debtors due within one year	17	4,367,376		4,868,218	
Debtors due after more than one year	17	-		726	
Cash at bank and in hand		682,498		870,146	
		<u>5,049,874</u>		<u>5,739,090</u>	
Creditors: amounts falling due within one year	18	(2,089,734)		(1,600,055)	
Net current assets			<u>2,960,140</u>		<u>4,139,035</u>
Total assets less current liabilities			<u>29,277,699</u>		<u>30,943,151</u>
Creditors: amounts falling due after more than one year	20		(853,809)		(988,343)
Net assets			<u>28,423,890</u>		<u>29,954,808</u>
Income funds					
Unrestricted - General funds	23		4,024,934		4,570,086
Unrestricted - Designated funds	23		24,097,463		24,825,172
Restricted funds	22		301,493		559,550
			<u>28,423,890</u>		<u>29,954,808</u>

The parent company has a total gross income of £14,974,185 (2023 - £15,265,689) and a net deficit in the year of £1,530,918 (2023 - £1,402,041) including a deficit of £545,152 (2023 - £8,217,582) unrestricted, deficit of £727,709 on designated funds (2023 - surplus of £21,346,380) and £258,057 deficit (2023 - £14,530,839) restricted funds.

The financial statements on pages 19 to 44 were approved and authorised for issue by the trustees on 25/9/24



P Lee
Chairman



S Hall
Trustee

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 31 MARCH 2024

		2024	2023
	Notes	£	£
Cash flows from operating activities			
Cash generated from operations	25	450,414	(830,569)
Movement in tax relief debtor		(36,164)	(2,034,035)
Net cash provided by/(used in) operating activities		414,250	(2,864,604)
Cash flows from investing activities			
Purchase of tangible fixed assets		(438,537)	(358,719)
Proceeds on disposal of tangible assets		7,061	-
Net cash used in investing activities		(431,476)	(358,719)
Cash flows from financing activities			
Repayment of borrowings		(111,398)	(108,032)
Repayments of finances leases		(18,448)	(20,577)
Interest paid		(35,645)	-
Net cash used in financing activities		(165,491)	(128,609)
Net decrease in cash and cash equivalents		(182,717)	(3,351,932)
Cash and cash equivalents at beginning of year		906,186	4,258,118
Cash and cash equivalents at end of year		723,469	906,186

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Opera North Limited (the 'charity') is a private company limited by guarantee incorporated in England and Wales and registered as a charity under the Charities Act 2011 (registered charity number 511726). The registered office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Every member of the company undertakes to contribute to the assets of the company, in the event of the same being wound up during the time that they are a member, or within one year after they cease to be a member, for payment of the debts and liabilities of the company contracted before the time they ceased to be a member, and of the costs, charges and expense of winding up the same, and for the adjustment of the rights of the contributors themselves, such amount as may be required not exceeding one pound.

Accounting convention

The financial statements have been prepared under the historical cost convention in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)), the Charities Act 2011 and the Companies Act 2006.

Opera North Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Reduced disclosure

The charity is a qualifying entity for the purposes of FRS 102, being a member of a group where the parent of that group prepares publicly available consolidated financial statements, including this charity, which are intended to give a true and fair view of the assets, liabilities, financial position and profit or loss of the group. The charity has therefore taken advantage of exemptions from the following disclosure requirements:

- Section 7 'Statement of Cash Flows' – presentation of a statement of cash flow and relates notes and disclosures for the charity; and
- Section 33 'Related Party Disclosures' – Compensation for key management personnel of the charity only.

Basis of consolidation

The consolidated financial statements incorporate those of the charity, Opera North Limited, and its wholly owned trading subsidiary, Opera North Trading Limited (i.e. an entity that the group controls through its power to govern the financial and operating policies so as to obtain economic benefits).

All financial statements are made up to 31 March 2024. Where necessary, adjustments are made to the financial statements the subsidiary to bring the accounting policies used into line with those used by other members of the group.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment of the asset transferred.

Parent Statement of Financial Activities

As permitted by s408 Companies Act 2006, the charity has not presented its own Statement of Financial Activities as it prepares group accounts and the notes accompanying the charity balance sheet show its gross income and deficit for the financial year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (Continued)

Going concern

The Trustees have reviewed the financial position of the charity and group alongside the forecast income and expenditure and cashflow to 31 March 2026. They have considered the uncertainties arising from inflation and the potential impact on forecasts. Forecasts are considered reasonable with regard to the information available.

Forecasts assume there will be continued funding support from key donors, including Arts Council England. Opera North has a 3-year NPO funding agreement in place with Arts Council England for the period from April 2023 to March 2026. During the year ended 31 March 2024, Arts Council England announced there is expected to be a further year of extension funding for 2026-27 with a relatively straightforward application process. The process for applying for funding for the period from 1 April 2027 has not yet been announced.

When reviewing forecasts, the Trustees have taken into account the level of restricted income Opera North has and the level of unrestricted income and forecast reserves.

The Trustees have also considered the position of the charity's mortgage on its long leasehold storage property. A 10 year agreement was agreed and put in place in October 2021 with a 5-year fixed term rate until October 2026.

Free reserves remain healthy and in line with our target. On the strength of the reserves levels and the other considerations above, the trustees have concluded they have reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity. Unrestricted funds earmarked for particular purposes by the trustees are designated as separate funds. The designation has an administrative purpose only, and does not legally restrict the trustees' discretion to apply the fund.

Restricted funds are funds subject to specific trusts, which have been declared by the donor(s) but still within the objects of the charity.

Income

Income from grants or donations is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

In the case of a grant, evidence of entitlement usually exists when a formal offer of funding is communicated in writing. In the case of unrestricted donations from individuals, entitlement usually arises on receipt. In the case of legacy income, entitlement arises on notification by executors.

Recognition of income is deferred only when the group has to fulfil terms or conditions before becoming entitled to it, such as a restriction, by the donor, that the income can only be expended in a future period.

Donations in the form of assets are included in the balance sheet at their estimated value on receipt.

Box office income is recognised on staging of the related performance. Income from co-productions and income from production hires are recognised on fulfilment of contractual terms.

Rental income is recognised on a receivable basis. Investment income comprises interest received on cash balances.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (Continued)

Expenditure

Expenditure is accounted for on an accruals basis and is recognised when a liability is incurred. Irrecoverable VAT is included in the relevant cost category to which it relates. Production costs are written off at the first performance and no residual values are carried forward. Expenditure on future productions is included in prepayments.

Costs of raising funds are those costs incurred in attracting voluntary income.

Charitable activities include expenditure associated with the staging of concerts, operas, education events and projects and include both direct and indirect costs relating to these activities on a proportional basis.

Interest payable is recognised on an accruals basis.

Governance costs include those costs incurred in defining the strategic direction of the charity and meeting constitutional and statutory requirements.

General support costs associated with the central functions of finance, IT and human resources have been allocated across the departments on a basis consistent with the use of those resources.

Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. Capital expenditure below £500 is not capitalised.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Freehold land	No depreciation
Freehold buildings & improvements	5 years to 50 years
Long Leasehold & improvements	3 years to 50 years
Commercial vehicles – leased and owned	3 to 5 years
Equipment and musical instruments	3 to 10 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs and are subsequently measured at cost. Transaction costs are expensed as incurred.

Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held with banks.

Stocks

Stocks stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (Continued)

Financial instruments

The group has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the group's balance sheet when the group becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include trade and other debtors, amounts owed by group undertakings and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including trade and other creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Taxation

Opera North Limited is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge has arisen in the year. The charity operate the Theatre Tax Relief scheme and claim a tax credit through the corporation tax system. Following the introduction of Orchestral Tax Relief in April 2016, the charity claims a tax credit through the corporation tax system for this too.

Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the group is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (Continued)

Retirement benefits

The group contributes a percentage of salary to employees and pays this into the nominated Group Pension Plan, in compliance with regulations and the auto-enrolment framework. Costs are charged to the income and expenditure account as incurred.

Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessees.

Assets held under finance leases are recognised as assets at the lower of the assets fair value at the date of inception and the present value of the minimum lease payments. The related liability is included in the balance sheet as a finance lease obligation. Lease payments are treated as consisting of capital and interest elements. The interest is charged to the statement of financial activities so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities not readily apparent from other sources. The estimates and association assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

Apart from the deferral of income, as per the income recognition accounting policy, there are no other areas of estimation uncertainty.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

2 Income from donations and legacies

	2024 £	2023 £
Arts Council England – NPO grant	10,677,102	10,577,102
Arts Council England – Other grants	150,000	150,000
Local Authorities' grants	405,251	410,250
Trusts and individuals' donations	888,317	1,025,211
	<u>12,120,670</u>	<u>12,162,563</u>

Income from donations and legacies includes the following amounts classes as restricted funds, where the donor or grant specifies a particular activity, project or performance to support:

	2024 £	2023 £
Arts Council England – Other grants	150,000	150,000
Local Authorities' grants	10,000	15,000
Trusts and individuals' donations	110,489	294,296
	<u>270,489</u>	<u>459,296</u>

Arts Council England together with the Leeds City Council (Local Authority) are key stakeholders to the charity but are not related parties within the definition of the Charities SORP FRS 102.

Capital project donations

	2024 £	2023 £
Music Works campaign	2,488	31,531
	<u>2,488</u>	<u>31,531</u>

Included within capital project donations are donations relating to the Music Works campaign of which £2,488 (2023 - £31,531) are amounts which relate to designated funds.

3 Income from trading activities

	2024 £	2023 £
Sponsorship and Partnerships		
Corporate & HE partnerships and sponsorships	155,572	168,568
	<u>155,572</u>	<u>168,568</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

3 Income from trading activities (continued)

	2024 £	2023 £
Rental income		
Production hire & co-production income	48,500	34,776
Rental income from non-investment property	29,250	9,500
	<u>77,750</u>	<u>44,276</u>
Total sponsorship and rental income	<u>233,322</u>	<u>212,844</u>
	2024 £	2023 £
Opera North Trading Income		
Food and drink sales	327,956	269,649
Room hire and events sales	22,324	60,942
	<u>350,280</u>	<u>330,591</u>
	2024 £	2023 £
Total income from trading activities	<u>583,602</u>	<u>543,435</u>

All income from trading activities is classed as unrestricted income in both years.

4 Income from investments

	2024 £	2023 £
Bank interest	46,511	14,957
	<u>46,511</u>	<u>14,957</u>

All income from investments is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

5 Income from charitable activities

	2024	2023
	£	£
Income from productions and performances:		
Opera box office receipts	1,605,193	1,963,180
Concerts receipts	192,563	184,702
Programme sales	52,995	61,294
Education and other project activity	556,832	542,407
Sundry Income	160,410	80,838
	<u>2,567,993</u>	<u>2,832,421</u>

All income from charitable activities is classed as unrestricted income in both years.

6 Expenditure on raising funds

	2024	2023
	£	£
Fundraising costs can be analysed as:		
Staff costs	300,487	290,716
Direct departmental costs for fundraising materials and events	113,675	139,671
Capital project fundraising	-	10,501
General support costs (10% allocation) and depreciation (see note 9)	108,227	102,657
	<u>522,389</u>	<u>543,545</u>

Capital project costs:

During the course of the year, £17,629 (2023 - £142,903) has been expensed in relation to the final stages of a large-scale capital project.

Expenditure of £nil (2023 - £2,016) included within direct departmental costs for fundraising materials and events has been classed as restricted and £17,629 (2023 - £142,903) of capital project costs has been classed as designated. All other expenditure on raising funds for both years is classed as unrestricted.

7 Expenditure on trading activities

	2024	2023
	£	£
Trading activities can be analysed as:		
Catering costs	156,182	165,447
Staff costs	249,428	128,204
Operating expenditure	132,459	115,514
	<u>538,069</u>	<u>409,165</u>

No support costs have been allocated to trading activities. All expenditure on trading activities is classed as unrestricted expenditure in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

8 Expenditure on charitable activities

	Staff costs	Other costs	Depreciation	Total 2024	Total 2023
	£	£	£	£	£
Costs of performing company and related costs	9,705,798	8,172,808	442,065	18,320,671	18,599,354
Governance costs	39,229	127,943	477,988	645,160	135,335
	<u>9,745,027</u>	<u>8,300,751</u>	<u>920,053</u>	<u>18,965,831</u>	<u>18,734,689</u>
Other costs can be further analysed as:				2024	2023
				£	£
Concert and education programme costs				741,112	918,840
Production and stage management costs				1,031,335	728,397
Artists, performers and creative teams				2,840,561	3,586,421
Rehearsal, storage and premises rental				183,395	193,173
Marketing costs				641,274	693,394
Transport				162,155	156,721
Theatre rental and cost share				1,167,841	1,243,022
Subsistence and tour travel costs				411,445	490,936
General support cost allocation (90%) (see note 9)				958,045	818,286
Interest payable				35,645	37,923
				<u>8,172,808</u>	<u>8,867,113</u>
Governance costs:					
Legal and professional fees				79,163	51,074
Audit fees				32,780	33,100
General office				16,000	16,000
				<u>127,943</u>	<u>100,174</u>
				<u>8,300,751</u>	<u>8,967,287</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

8 Expenditure on charitable activities (continued)

Expenditure of £528,546 (2023: £955,649) within cost of productions and performances has been classed as restricted, due to being in respect of activities specifically funded. £646,648 (2023 - £732,107) has been classed as designated expenditure. All other expenditure on costs and performances for both years is classed as unrestricted.

All governance costs are classed as unrestricted expenditure. Of the above governance costs, £5,500 (2023 - £5,000) relates to the subsidiary trading company, Opera North Trading Limited.

9 Support costs

	2024 £	2023 £
IT equipment, licences and maintenance	132,934	131,036
Premises costs	575,102	497,416
Insurance	164,179	152,244
General office costs	317,993	245,870
	<u>1,190,208</u>	<u>1,026,566</u>

In the current year, support costs have been allocated 90% to expenditure on charitable activities and 10% to costs of raising funds.

10 Surplus for the financial year before tax

The surplus for the financial year as shown in the consolidated statement of financial activities is stated:

	2024 £	2023 £
After charging:		
Auditor's remuneration – audit fees	32,780	33,100
Auditors' remuneration – all non audit services	5,500	5,000
Depreciation	920,053	808,156
Operating lease rentals	6,689	20,561
Interest payable	35,645	39,296
Loss on disposal of fixed assets	-	597
	<u></u>	<u></u>
And after crediting:		
Bank deposit interest	46,511	14,957
Profit on disposal of fixed assets	2,020	-
	<u></u>	<u></u>

11 Remuneration of trustees

None of the trustees holding office during the year received any payment for their services as trustees (2023 – none).

The General Director resigned during the year and his salary for his services as General Director is included within the upper salary banding in note 13 to these accounts.

In his capacity as General Director and Chief Executive, Sir Richard Mantle, OBE received remuneration including benefits amounting to £66,902 (2023 - £102,168). Company pension contributions amounted to £30,821 (2023 - £40,000). Sir Richard Mantle retired on 2 December 2023, therefore this remuneration relates to the 8 month period up to his retirement.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

12 Related party transactions

Trustee expenses in respect of travel and subsistence relating to board meetings and other related matters totalling £1,814 (2023 - £489) were paid in the year for to two trustees (2023 - one trustee).

There were donations (including membership payments) to Opera North Limited from the Trustees in the year totalling £23,764 (2023 - £29,051).

During the year the charity made payments to the National Opera Studio, a charity in which Richard Mantle and Laura Canning were Trustees. These totalled £16,000 (2023: 16,000) for membership and £1,284 (2023: £684) for reimbursed expenses.

Opera North Trading Limited

Opera North Trading Limited is a wholly owned subsidiary of the charity, registered number 09231729. During the year the charity paid fees totalling £10,000 (2023 - £10,000) on behalf of the subsidiary and charged £3,201 (2023 - £1,372) interest on outstanding loans. In addition, purchases totalling £10,361 (2023 - £10,700) were made. At the year-end, Opera North Limited was owed £211,344 (2023 - £111,000) by Opera North Trading Limited which is shown in other debtors.

Opera North Future Fund

The Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. During the course of the year the Opera North Future Fund has supported the charity in a number of projects and initiatives including the specific programming within Howard Assembly Room, the Opera North Children's Chorus and Youth Company and other education activity, marketing and digital website support, artistic development and chorus mentoring. The total contribution from the Future Fund in the financial year was £250,000 (2023 - £168,764). During the course of the year, Opera North Limited paid costs on behalf of Opera North Future Fund amounting to £39,894 (2023 - £29,685) and received income on behalf of Opera North Future Fund amounting to £5 (2023 - £1,000). At the year-end, Opera North Limited was owed £40,702 (2023 - £58,813) by Opera North Future Fund which is shown in other debtors.

Friends of Opera North

As stated in the Trustees' Report, The Friends of Opera North is a separately registered charity, charity registered number 507574. Following a review of the Friends' constitution a decision was taken in December 2014 to more fully integrate with Opera North Limited. The Executive Committee, with approval of the members of the Friends of Opera North, voted to elect the Trustees of Opera North as the new Trustees of The Friends of Opera North. For the purposes of these accounts the two charities are being treated as entirely separate. During the course of the year, £45,000 (2023 - £65,000) has been contributed by Friends of Opera North to the Charity for production support and costs of £5,400 (2023 - £6,217) were paid on behalf of Friends of Opera North. Income was received on behalf of Opera North via Friends of Opera North of £nil (2023 - £8,500) with income of £nil (2023 - £8,238) for Friends of Opera North being receivable by Opera North. Income was received on behalf of Friends of Opera North via Opera North of £11,687 (2023 - £nil). At the year-end, Opera North Limited owed £1,566 (2023 - was owed £9,721) to Friends of Opera North which is shown in other creditors.

13 Staff numbers and costs

Number of employees

The average number (head count) of permanent staff employed by the group during the year, analysed by category, was as follows:

	2024 Number	2023 Number
Orchestra, chorus and music	98	93
Technical	50	47
Administration, Projects, Learning & Engagement	113	106
	<u>261</u>	<u>246</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

13 Staff numbers and costs (continued)

The aggregate payroll costs of these persons were as follows:

	2024	2023
	£	£
Wages and salaries	8,988,422	8,205,904
Social security costs	798,209	737,243
Pension costs	464,803	435,019
	<u>10,251,434</u>	<u>9,378,166</u>

The number of employees whose annual remuneration was £60,000 or more were:

	2024	2023
	Number	Number
£60,000-£69,999	6	3
£70,000-£79,999	3	-
£100,000-£109,999	-	1

Company pension contributions in respect of the above employees totalled £78,856 (2023 - £61,063) in the year.

The number of trustees to whom retirement benefits under defined contribution schemes are accruing during the year was 1 (2023 - 1).

The aggregate remuneration of key management personnel during the year was £981,476 (2023 - £876,807). Key management personnel is made up of the senior management team employees and the trustees.

Wages and salaries include redundancy and other exit costs totalling £78,320.

The company also employed casual staff at various times during the year.

14 Taxation

The theatre tax credit and orchestral tax credit for £3,011,108 (2023 - £2,764,103), relates to relief claimed in respect of expenditure directly attributable to productions and concerts in the year. This is Theatre Tax Relief and Orchestra Tax Relief.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Tangible fixed assets

Group & Company	Freehold property and improvements	Long leasehold and improvements	Commercial vehicles	Equipment and musical instruments	Total
	£	£	£	£	£
Cost					
At 1 April 2023	14,695,024	16,280,239	244,240	2,852,122	34,071,625
Additions	1,512	16,367	-	420,658	438,537
Disposals	-	-	-	(10,471)	(10,471)
At 31 March 2024	<u>14,696,536</u>	<u>16,296,606</u>	<u>244,240</u>	<u>3,262,309</u>	<u>34,499,691</u>
Depreciation					
At 1 April 2023	2,485,046	2,499,392	220,402	2,062,670	7,267,510
Charge for year	297,391	350,280	23,838	248,544	920,053
Disposal	-	-	-	(5,430)	(5,430)
At 31 March 2024	<u>2,782,437</u>	<u>2,849,672</u>	<u>244,240</u>	<u>2,305,784</u>	<u>8,182,133</u>
Carrying amount					
At 31 March 2024	<u>11,914,099</u>	<u>13,446,934</u>	<u>-</u>	<u>956,525</u>	<u>26,317,558</u>
At 31 March 2023	<u>12,209,978</u>	<u>13,780,847</u>	<u>23,838</u>	<u>789,452</u>	<u>26,804,115</u>

Within Freehold property and improvements is a land value of £550,000 (2023 - £550,000) upon which no depreciation has been charged.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

15 Tangible fixed assets (continued)

Included within Commercial Vehicles are assets held under finance leases. There has been depreciation charged on these assets totalling £23,838 (2023: £23,838) during the year and the net book value at the year end was £nil (2023: £23,838).

Historically, Arts Council England made a substantial donation to various parties, including Opera North, with regard to the capital project to refurbish the Leeds Grand Theatre and build production rehearsal and performance premises for Opera North. On 10 June 2009, legal documentation in the form of a 'Guarantee and Legal Charge' Deed was finalised giving Arts Council England a fixed registered charge on the freehold building asset. This charge can only be exercised if certain conditions are not met, the main condition being that the site is used for office and rehearsal facilities for a period of 20 years from September 2006. The charge has been registered at Companies House by the Arts Council England solicitors.

Included within Long Leasehold Buildings is a warehouse storage facility at Kirkstall, Leeds. This has been purchased using loan finance from HSBC Bank. In addition to the warehouse facility, HSBC Bank has taken a charge on the company's freehold offices, known as Howard Opera Centre, by way of additional security, limited to £1,150,000 to reflect the existing charge to Arts Council England.

16 Investment in subsidiary

The fixed asset investment comprises a 100% holding in the share capital of Opera North Trading Limited which was incorporated on 23 September 2014 and provides production related services to Opera North Limited. The registered office of Opera North Trading Limited is Howard Opera Centre, 8 Harrison Street, Leeds, West Yorkshire, LS1 6PA. The aggregate amount of share capital and reserves of Opera North Trading Limited as at 31 March 2024 was a deficit of £239,933 (2023 – deficit of £59,360) and the loss for the year was £180,625 (2023 – £79,251).

17 Debtors

	2024	Group 2023	2024	Charity 2023
Amounts falling due within one year:	£	£	£	£
Trade debtors	285,282	389,032	275,611	351,601
Other debtors	185,162	281,866	184,400	281,383
Theatre & Orchestra tax credit	2,806,355	2,770,191	2,806,355	2,770,191
Amounts owed by group undertakings	-	-	211,344	111,000
Prepayments and accrued income	894,642	1,354,918	889,666	1,354,043
	<u>4,171,441</u>	<u>4,796,007</u>	<u>4,367,376</u>	<u>4,868,218</u>
Amounts due after more than one year:	£	Group 2023	2024	Charity 2023
		£	£	£
Prepayments and accrued income	-	726	-	726
	<u>-</u>	<u>726</u>	<u>-</u>	<u>726</u>

The amounts owed by group undertakings are taken out under the terms of a loan agreement. Interest is charged at 2.5%. The loan is repayable on demand and is secured by a debenture.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

18 Creditors

Amounts falling due within one year

	2024	Group 2023	2024	Charity 2023
	£	£	£	£
Bank loans	115,049	111,490	115,049	111,490
Obligations under finance leases	19,877	18,748	19,877	18,748
Trade creditors	407,981	497,991	381,319	493,393
Social security and other taxes	254,362	230,775	228,947	215,560
Accruals and deferred income	1,268,410	701,909	1,232,121	690,129
Other creditors	119,163	75,997	112,421	70,735
	<u>2,184,842</u>	<u>1,636,910</u>	<u>2,089,734</u>	<u>1,600,055</u>

Included within other creditors is an amount totalling £64,112 (2023 - £63,345) in relation to a pension creditor.

19 Deferred income

Deferred income comprises income whereby the charity must fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

	Group £	Charity £
At 1 April 2023	353,735	378,183
Amount released to the Statement of Financial Activities	(353,735)	(378,183)
Amount deferred in the year	<u>1,058,735</u>	<u>1,032,818</u>
At 31 March 2024	<u>1,058,735</u>	<u>1,032,818</u>

Deferred income has arisen in relation to advance box office and sales income that relates to events scheduled after the year end. In March 2024, the first instalment of the 2024/25 Arts Council England NPO Funding was received early, and this has been deferred in full. This explains the significant increase in deferred income compared to the figure brought forward.

20 Creditors

Amounts falling due after more than one year

	Group 2024	Group 2023	Charity 2024	Charity 2023
	£	£	£	£
Bank loans	853,809	968,766	853,809	968,766
Obligations under finance leases	-	19,577	-	19,577
	<u>853,809</u>	<u>988,343</u>	<u>853,809</u>	<u>988,343</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

21 Analysis of debt

Analysis of bank loan repayments:

	2024 £	2023 £
Due within one year	115,049	111,490
Due between one year and five years	853,809	968,766
	<u>968,858</u>	<u>1,080,256</u>

Loan amounts due are in relation to a 10 year HSBC loan of £1,232,419 financed in October 2021. Interest is charged at 3.15% fixed for a period of 5 years. Interest of £32,530 (2023 - £35,897) has been charged in the period for this loan.

Bank loans of £968,858 (2023 - £1,080,256) and obligations under finance leases of £19,877 (2023 - £38,325) are all secured by the charity. Bank loans and overdrafts are secured by a legal mortgage against the freehold property and leasehold property held by the charity. Obligations under finance leases are secured by fixed charges on the assets to which they relate.

22 Restricted funds

The income funds of the group include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

Group and Charity	Balance at 1 April 2023 £	Movement in funds			Balance at 31 March 2024 £
		Income £	Expenditure £	Transfers £	
Community Partnership projects	20,852	10,000	(20,854)	-	9,998
Leverhulme Trust supported activity	199,494	-	(70,957)	-	128,537
In Harmony programme	137,958	207,833	(182,833)	-	162,958
Other Learning & Engagement Projects	200,000	19,041	(219,041)	-	-
Howard Assembly Room / Projects	1,000	18,615	(19,615)	-	-
Requiem (Leeds 2023)	-	15,000	(15,000)	-	-
Other restricted funds	246	-	(246)	-	-
Total restricted funds	<u>559,550</u>	<u>270,489</u>	<u>(528,546)</u>	<u>-</u>	<u>301,493</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

22 Restricted funds (continued)

	Balance at 1 April 2022	Movement in funds			Balance at 31 March 2023
	£	Income £	Expenditure £	Transfers £	£
Music Works	14,032,470	-	-	(14,032,470)	-
Community Partnership projects	41,250	15,000	(35,398)	-	20,852
Leverhulme Trust supported activity	134,427	150,849	(85,782)	-	199,494
In Harmony programme	192,958	164,607	(219,607)	-	137,958
Other Learning & Engagement Projects	400,000	9,200	(209,200)	-	200,000
Parsifal Circle	289,038	58,705	(347,743)	-	-
Dementia friendly	-	42,000	(41,000)	-	1,000
Howard Assembly Room / Projects	-	171	(171)	-	-
Kirklees activities	-	8,764	(8,764)	-	-
Talent development	-	10,000	(10,000)	-	-
Other restricted funds	246	-	-	-	246
	<u>15,090,389</u>	<u>459,296</u>	<u>(957,665)</u>	<u>(14,032,470)</u>	<u>559,550</u>

Restricted funds of £301,493 (2023 - £559,550) comprises the following funds:

Community Partnerships Projects of £9,998 (2023 - £20,852). These are projects to work with disadvantaged communities in Leeds and help to transform the lives of people through music and opera.

Leverhulme Trust supported activity of £128,537 (2023 - £199,494) which contributes to programmes supporting the development of young artists, usually at the outset of their careers through a range of activities, including residencies.

In Harmony project of £162,958 (2023 - £137,958) which takes place in several schools in South Leeds. It seeks to deliver an inclusive programme of high-quality music education and performance opportunities in order to encourage young people from all backgrounds to engage with the arts and, through doing so, benefit from a range of wider outcomes.

Other Learning & Engagement Projects of £nil (2023 - £200,000). These are funds that are given to Opera North to support this area of work.

Howard Assembly Room fund of £nil (2023 - £1,000) these were funds given to support the work of both the concert series in the Howard Assembly Room and also the related off-site Project department work undertaken in other venues.

Requiem (Leeds 2023) related to putting on a performance of Mozart's Requiem as part of a four-way international collaboration between Opera North and partners in Leeds and South Africa. This was part of Leeds 2023 Year of Culture.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

23 Unrestricted funds Group

	Balance at 1 April 2023	Movement in funds				Balance at 31 March 2024
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
	£	£	£	£	£	£
Designated funds	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463
General unrestricted funds	4,510,726	15,048,287	(18,868,521)	83,346	3,011,108	3,784,946
Total unrestricted funds	29,335,898	15,050,775	(19,515,372)	-	3,011,108	27,882,409

	Balance at 1 April 2022	Movement in funds				Balance at 31 March 2023
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
	£	£	£	£	£	£
Designated funds	3,478,792	31,531	(732,107)	22,046,956	-	24,825,172
General unrestricted funds	12,807,559	15,094,080	(18,140,530)	(8,014,486)	2,764,103	4,510,726
Total unrestricted funds	16,286,351	15,125,611	(18,872,637)	14,032,470	2,764,103	29,335,898

Charity

	Balance at 1 April 2023	Movement in funds				Balance at 31 March 2024
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
	£	£	£	£	£	£
Designated funds	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463
General unrestricted funds	4,570,086	14,701,208	(18,340,814)	83,346	3,011,108	4,024,934
Total unrestricted funds	29,395,258	14,703,696	(18,987,665)	-	3,011,108	28,122,397

	Balance at 1 April 2022	Movement in funds				Balance at 31 March 2023
	£	Income	Expenditure	Transfers	Theatre and Orchestral tax credit	£
	£	£	£	£	£	£
Designated funds	3,478,792	31,531	(732,107)	22,046,956	-	24,825,172
General unrestricted funds	12,787,668	14,774,862	(17,742,061)	(8,014,486)	2,764,103	4,570,086
Total unrestricted funds	16,266,460	14,806,393	(18,474,168)	14,032,470	2,764,103	29,395,258

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

23 Unrestricted funds (Continued)

Further analysis of designated funds

Group and Charity

	Balance at 1 April 2023	Income	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2024
	£	£	Expenditure	Transfers	£	£
New business plan investment	100,000	-	-	-	-	100,000
Music Works property reserve	15,899,380	-	(391,019)	24,831	-	15,533,192
Music Works project completion	149,509	2,488	(17,629)	(108,177)	-	26,191
Transformation Fund	8,676,283	-	(238,203)	-	-	8,438,080
Total designated	24,825,172	2,488	(646,851)	(83,346)	-	24,097,463

	Balance at 1 April 2022	Income	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2023
	£	£	Expenditure	Transfers	£	£
New business plan Investment	1,000,000	-	-	(900,000)	-	100,000
Music Works property reserve	2,478,792	31,531	(493,904)	13,882,961	-	15,899,380
Music Works project completion	-	-	-	149,509	-	149,509
Transformation Fund	-	-	(238,203)	8,914,486	-	8,676,283
Total designated funds	3,478,792	31,531	(732,107)	22,046,956	-	24,825,172

Designated funds were earmarked by the trustees during the year ended 31 March 2024 to support the charity's new business plan and the Music Works capital project.

Business plan investment fund of £100,000 is to be used in future years as per internal plans in place.

The balances held in designated funds in line with Music Works of £15,533,192 will be reduced by annual depreciation with in line depreciation on the assets.

The Music works completion fund of £26,191 has been designated for professional costs not yet billed.

The Transformation fund of £8,438,080 is held in relation to fixed assets purchased as part of the Opera North Transformation project which was completed in 2008. Movement in the year relates to depreciation.

Unrestricted funds comprise an operating reserve for general purposes.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

24 Analysis of net assets between funds Group

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	2,320,095	23,997,463	-	26,317,558
Cash at bank and other net current assets	2,318,660	100,000	301,493	2,720,153
Long term liabilities	(853,809)	-	-	(853,809)
	<u>3,784,946</u>	<u>24,097,463</u>	<u>301,493</u>	<u>28,183,902</u>

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	2,228,452	24,575,663	-	26,804,115
Cash at bank and Other net current assets	3,270,617	249,509	559,550	4,079,676
Long term liabilities	(988,343)	-	-	(988,343)
	<u>4,510,726</u>	<u>24,825,172</u>	<u>559,550</u>	<u>29,895,448</u>

Analysis of net assets between funds Charity

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	2,320,095	23,997,463	-	26,317,558
Fixed asset investments	1	-	-	1
Cash at bank and Other net current assets	2,558,647	100,000	301,493	2,960,140
Long term liabilities	(853,809)	-	-	(853,809)
	<u>4,024,934</u>	<u>24,097,463</u>	<u>301,493</u>	<u>28,423,890</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

24 Analysis of net assets between funds (continued)

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	2,228,452	24,575,663	-	26,804,115
Fixed asset investments	1	-	-	1
Cash at bank and Other net current assets	3,329,976	249,509	559,550	4,139,035
Long term liabilities	(988,343)	-	-	(988,343)
	<u>4,570,086</u>	<u>24,825,172</u>	<u>559,550</u>	<u>29,954,808</u>

25 Reconciliation of net expenditure for the reporting period (as per the statement of financial activities)	2024	2023
	£	£
Net expenditure for the reporting period (as per the statement of financial activities)	(1,711,546)	(1,481,292)
Adjustments for:		
Depreciation of tangible fixed assets	920,053	808,156
Finance costs	35,645	-
(Profit)/loss on disposal of fixed assets	(2,020)	597
Movements in working capital:		
Decrease/(increase) in stock	3,582	(13,667)
Decrease in debtors	661,456	517,666
Increase/(decrease) in creditors	543,244	(662,029)
Net cash provided by/(used in) operating activities	<u>450,414</u>	<u>(830,569)</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

26 Analysis of changes in net debt

	Balance at 1 April 2023	Cash flows	Balance at 31 March 2024
	£	£	£
Cash and cash equivalents			
Cash	906,186	(182,717)	723,469
	<u>906,186</u>	<u>(182,717)</u>	<u>723,469</u>
Borrowings			
Debt due within one year	(111,490)	(3,559)	(115,049)
Debt due after one year	<u>(1,191,738)</u>	<u>337,929</u>	<u>(853,809)</u>
	(1,303,228)	334,370	(968,858)
Finance lease obligations			
Debt due within one year	(18,748)	(1,129)	(19,877)
Debt due after one year	<u>(19,577)</u>	<u>19,577</u>	<u>-</u>
	(38,325)	18,448	(19,877)
Total	<u>(435,367)</u>	<u>170,101</u>	<u>(265,266)</u>

27 Operating lease commitments

At the reporting end date, the group and charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2024 £	2023 £
Within one year	6,719	7,459
Between one and five years	12,377	13,337
After five years	230	-
	<u>19,326</u>	<u>20,796</u>

28 Events after the balance sheet date

No such events.

29 Charity Statement of financial activities

The charity has taken advantage of the exemptions afforded by Section 408 of the Companies Act and has not included its own income and expenditure account in these financial statements.

30 Capital commitments

There are capital commitments at 31 March 2024 totalling £nil (2023 - £nil).

OPERA NORTH LIMITED

England & Wales - Charity number 511726

Accounts

Charity Registration No. 511726

Company Registration No. 01550778 (England and Wales)

**OPERA NORTH LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2023**

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees / Directors	Ed Anderson CBE Howard Gatiss Henrietta Jowitt Paul Lee OBE (Chairman) Sir Richard Mantle OBE Rosie Millard OBE (Joint Vice Chair) Cllr Jonathan Pryor Minhazul Abedin Rachel Elwell (Joint Vice Chair from 16 June 2023) Sarah Hall Dominic Wallis Caroline Roberts-Cherry (Appointed 15 December 2022) Victoria Wharton (Appointed 15 December 2022)	
Company Secretary	Kirsten Bullen	
General Director and Chief Executive	Sir Richard Mantle OBE	
Committee Chairs		
Finance and General Purposes	Sarah Hall	
Development	Clive Lloyd	
Nominations	Paul Lee OBE	
Health and Safety	Sir Richard Mantle OBE (Sarah Hall from June 2022)	
Equality Diversity and Inclusion	Renee Hunt (Rosie Millard OBE from 16 June 2023)	
Charity number	511726	
Company number	01550778	
Registered office	Howard Opera Centre 8 Harrison Street Leeds LS1 6PA	
Auditor	RSM UK Audit LLP Chartered Accountants Central Square 5th Floor 29 Wellington Street Leeds LS1 4DL	
Bankers	HSBC 33 Park Row Leeds LS1 1LD	Coutts & Co 440 Strand London WC2R 0QS

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Solicitors

Wrigleys LLP
19 Cookridge Street
Leeds
LS2 3AG

Womble Bond Dickinson
1 Whitehall Rd
Leeds
LS1 4BN

Blacks Solicitors LLP
City Point
29 King Street
Leeds
LS1 2HL

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The Trustees, who act as Directors for the purposes of company law, are pleased to present their annual report which comprises the Strategic Report and Directors' Report for Companies Act 2006 purposes and the audited consolidated financial statements for the year ended 31 March 2023.

Reference and Administrative details

Opera North Limited is a company limited by guarantee, company registered number 01550778 and is registered as a charity under the Charities Act 2011, charity registered number 511726.

Its registered and principal office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Trustees

The Directors of Opera North Limited are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year end were as follows:

Minhazul Abedin	
Ed Anderson CBE	
Rachel Elwell	Joint Vice Chair from June 2023
Howard Gatiss	
Sarah Hall	
Renee Hunt	Joint Vice Chair Resigned 16 June 2023
Henrietta Jowitt	
Paul Lee OBE	Chairman
Peter Maniura	Resigned 5 January 2023
Sir Richard Mantle OBE	
Rosie Millard OBE	Joint Vice Chair
Cllr Jonathan Pryor	
Caroline Roberts-Cherry	Appointed 15 December 2022
Dominic Wallis	
Irving Warnett	Resigned 5 January 2023
Victoria Wharton	Appointed 15 December 2022
Company Secretary	Kirsten Bullen

Purpose, activities, achievements, and performance

Opera North is England's national opera company in the North, based in Leeds and committed to the North, serving the communities and people of the region. We believe we are uniquely successful in providing an eclectic range of experiences for many diverse audiences, all under the banner of opera. We aim to curate an adventurous cultural offer which continues to exploit the operatic canon, developing fresh approaches to the way in which opera can be realised, harnessing theatrical and design innovation together with high quality musical performance.

Our purpose

Creating extraordinary experiences every day, using music and opera to entertain, engage, challenge and inspire.

Our aims:

Create extraordinary experiences

We aim to create a body of artistic work that has diversity and sustainability at its heart, from mainstage touring opera to concerts, gigs and pop-up performances, we strive to create great art, available to all.

For people everywhere

We serve our diverse communities in the north of England by touring to venues large and small, expected and unexpected, and reach international audiences through an enhanced digital offer. Our sector-leading Community Partnerships programme reaches people who face significant barriers to engaging with the arts and our livestreams/digital capture of performances extend access across the UK and beyond.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

Build resilience

We work to secure Opera North's future in the heart of Leeds, ensuring both that we are here to serve an ever more diverse public for years to come and that we develop new income streams to shore up our financial resilience. We plan for the future, exploiting the facilities of the new Howard Opera Centre, the reinvigorated Howard Assembly Room and the newly opened Kino Restaurant and Bar as well as optimising the energy efficiency of the Opera North estate. We also continue to strengthen and diversify our staff and Board of Trustees.

Develop staff and artists

We create an environment that nurtures the well-being of our permanent staff and visiting artists, and fosters new, more flexible, ways of working. We invest in a Company-wide Equality, Diversity and Inclusion strategy, clarify the Company's identity and values, create new staff training and artist development programmes, and roll out Carbon Literacy training beyond our permanent staff to visiting artists and creatives.

Deepen educational engagement

We create opportunities for young people, adults and families to participate and make music with us in the purpose-built Education Suite in the Howard Opera Centre, as well as in schools and other community settings. We inspire young people of all backgrounds to experience, create and participate in arts and culture; we actively encourage and support young performers from under-represented groups; we deliver creative activity that enhances the health and well-being of families and communities; and we continue to develop a programme of community cultural engagement linked to In Harmony Opera North.

Work in partnership

Opera North works in partnership, deepening our relationships with major cultural partners in Leeds and beyond, and with leading HE institutions in Leeds, York and Newcastle. We are a champion of environmental sustainability in the arts and culture sector; and we are building on the success of the Music Works redevelopment campaign to strengthen our partnerships in the public and private sectors, positioning the Company as a leading advocate for our region.

In a normal year our work is delivered under four main strands of activity:

- A mainstage operatic programme in Leeds and on tour
- A year-round symphonic programme by the Orchestra of Opera North
- Opera North Projects – creating and programming an innovative range of events and performances in diverse artforms, many performed in the Howard Assembly Room, the Company's second stage.
- An internationally recognised and extensive Education Programme

Chairman's Introduction

The turbulence and uncertainty generated by Arts Council England's decision, announced in November, to make a 30% cut to funding for the UK opera sector as a whole in the period 2023-26 has provided an unwelcome backdrop to the year. Though Opera North is gratified to have retained its NPO status, we remain acutely concerned about the broader impact of ACE's decisions on the sector and the continued absence of a national strategy for opera. In Opera North's case, our award of standstill funding for the period continues a cut in real terms that stretches back to 2015, and the threat this represents to the Group's productivity is compounded by the current decades-high rate of inflation and concomitant increases in operating costs. We are extremely grateful however for the continued uplift of creative tax relief rates.

The year brought significant managerial changes to the Company, above all the announcement in September of Richard Mantle's retirement as General Director/CEO towards the end of 2023 after nearly three decades at the helm. His successor, Laura Canning, currently Director of Artistic Administration at Garsington Opera, was appointed in April and will take up her post in December 2023 on Richard's retirement. David Collins departed in January to become Executive Director at Northern Ballet and was replaced in May as Executive Director by Henry Filloux-Bennett, formerly Executive Director/Deputy CEO at HOME Manchester. The Board is confident that with Laura and Henry in place Opera North will have the right leadership to develop a vision for the Group throughout the rest of the decade and beyond.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

In June, Richard was awarded a richly-deserved knighthood in His Majesty the King's first birthday honours, in recognition of his outstanding contribution to opera. The many notable achievements of his tenure at Opera North include the transformation of the Group's home base in Leeds, including the restoration of the Howard Assembly Room in 2009 and the opening of the Howard Opera Centre in 2021; a vast expansion of Opera North's educational activities; and signature artistic achievements such as the 8 Little Greats season in 2004, the Festival of Britten in 2013, and the complete *Ring* cycle in 2016, to name but a few. Richard is always the first to stress that the achievements of the Group are indeed company achievements, not attributable to a single individual; but it is his leadership that has shaped Opera North's character, which he once described as a 'blend of vision, talent, courage and resourcefulness' – words that could be applied equally well to Richard himself. All of us who have worked with Richard over the years feel a profound sense of gratitude for his immense service to the Group, and wish him well in his retirement, when he will doubtless be as busy as ever.

Excellence, diversity, partnership and community have characterised an enormously productive year across all strands of the Group's activities. We continued to explore innovative ways of diversifying the main stage repertoire with critically-acclaimed reimagining's of Monteverdi's *Orpheus* and in our 2023/24 production of Mozart's *Requiem*. Both were created in partnership: *Orpheus* with South Asian Arts UK, and *Requiem* with Phoenix Dance Theatre and two South African companies, Jazzart Dance Theatre and Cape Town Opera. These productions were also captured by Opera North's in-house film unit, *Orpheus* being live-streamed on OperaVision platform, and *Requiem* scheduled for broadcast on BBC4 this autumn. Throughout the year artistic excellence went hand in hand with creative participation across the work of the Education, Projects and Community Partnerships teams, as well as activity beyond the main stage which took the Chorus and Orchestra far and wide across the 'North', further embedding the Group in the communities it serves.

The increasing cost of living and ongoing reverberations from the pandemic continue to place a significant drag on our capacity to generate earned income – principally from the box office – and on fundraising, with little prospect of the economic outlook improving to any large degree in the immediate future. We remain profoundly grateful to all of our partners and supporters – individuals, trusts and foundations and the corporate sector – who have kept faith with us during what are challenging times for everyone. The management is also mindful of the impact of the current economic environment on our staff, and I would like to pay tribute to the passion, resilience, resourcefulness, creativity and commitment of all those who work for and with Opera North during what has been a busy and challenging year. It is the skill, talent and dedication of all our people which enable the Group to fulfil its mission to make opera and music at the highest level of achievement for and with the broadest range of audiences and participants throughout the North.

Main stage opera

Originally scheduled for the summer of 2021 before the pandemic intervened, Wagner's *Parsifal* finally opened at Leeds Grand Theatre at the beginning of June 2022 before touring to concert halls in Manchester, Nottingham, Gateshead and London (Royal Festival Hall). Conducted by former Music Director Richard Farnes, the performances in Leeds were conceived by director Sam Brown specifically for a theatrical environment, before reverting to straightforward concert performances on the road. The press responded with enthusiasm, Nicholas Kenyon writing in the *Telegraph*: 'I cannot recommend highly enough this dramatically thought-provoking, musically enveloping experience, offering a vivid human metaphor for today of hope won through bitter suffering.'

The 2021 Opera North/Leeds Playhouse co-production of Sondheim's *A Little Night Music* returned for a second run in the Quarry Theatre in July, this time free of the social distancing and other Covid restrictions which were in place the previous summer. Dame Josephine Barstow reprised her unforgettable portrayal of the ex-courtesan Madame Armfeldt, now joined by American mezzo Sandra Piques Eddy as her actress daughter Desiree.

Diversity and partnership were at the core of the year. The centrepiece of the autumn season was a new version of the earliest opera to have secured a permanent place in the repertoire, Monteverdi's *Orfeo* (1607). Produced in collaboration with Leeds-based South Asian Arts UK, *Orpheus* united the music of the European baroque with the Indian classical tradition, with arrangements and new music composed by Opera North Artist-in-Residence Jasdeep Singh Degun, who was co-musical director with baroque specialist Laurence Cummings. All the musicians – singers and instrumentalists – shared the stage, lirone and theorbo rubbing shoulders with sitar and santoor. Anna Himali Howard's production, designed by Leslie Travers, found the mythic in the everyday, locating the story in the back garden of a house which could have been found in any town or city in the UK. The production significantly

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

diversified Opera North's main stage audience and went on to win the award for Outstanding Achievement in Opera at the 2022 Critics' Circle Music Awards, where it was lauded as 'one of the most remarkable operatic events in living memory.'

Complementing *Orpheus* were concert performances of Gluck's 18th-century version of the Orpheus myth, *Orfeo ed Euridice*, conducted by Principal Guest Conductor Antony Hermus, with internationally-renowned mezzo-soprano Alice Coote returning to the Company for the first time since 2009 in the role of Orfeo; and a re-staging by Leeds Playhouse Associate Director Amy Leach of *Orpheus in the Record Shop* by writer, performer and beatboxer Testament, which was originally commissioned and performed in Autumn 2020 as part of the Opera North/Leeds Playhouse Connecting Voices festival, and later filmed and broadcast in the BBC's Lights Up strand of arts programming.

Completing the autumn season was a revival of Alessandro Talevi's 2014 production of Verdi's *La traviata*, designed by Madeleine Boyd. In order to maximise the overall number of performances and facilitate consecutive performances on tour, there were two principal casts: Alison Langer and Máire Flavin shared the role of Violetta; Nico Darmanin and Oliver Johnston took turns as Alfredo; with Stephen Gadd and Damiano Salerno as Alfredo's father Giorgio Germont. Conducting duties were also shared between Jonathan Webb and Manoj Kamps.

The autumn season toured from Leeds to Newcastle, Nottingham and Salford, generating almost £900,000 in box office revenue, and reaching 92% of financial target.

In the winter season the Company presented its first ever production of Richard Strauss's entertaining mingling of backstage comedy and mythological opera, *Ariadne auf Naxos*, in a co-production with Gothenburg Opera, where it was first seen in 2018. Antony Hermus conducted Rodula Gaitanou's production, with sets and costumes by George Souglides that cleverly took inspiration from Federico Fellini's Cinecittá film studio. There were notable Cinecittá Company operatic debuts for Elizabeth Llewellyn (Ariadne), Hannah Hipp (Composer) and Ric Furman, who stepped into the role of Bacchus during stage rehearsals following the withdrawal of Erin Caves.

A busy winter season also included two revivals. Edward Dick's viscerally exciting 2018 production of *Tosca* was conducted by Music Director Garry Walker, with Giselle Allen (Tosca) and Robert Hayward (Scarpia) reprising their roles, and Magdalena Molendowska singing the title role at some performances. It was 'a corker of a show...' according to Richard Morrison in a five-star review in *The Times* '... cast with seasoned Opera North regulars at the top of their form, staged imaginatively and cogently, and with Puccini's searing score pungently played by a fired-up orchestra.' Sir David Pountney's vintage production of Janáček's opera about the natural cycle of renewal, *The Cunning Little Vixen*, which originated at Scottish Opera in 1980, remained as fresh and prescient as ever in this latest revival, which was conducted by Andrew Gourlay and shared with a new generation of opera-goers across the North in schools' matinee performances in Leeds, Newcastle, Nottingham, Salford and Hull.

The winter season generated box office revenue of almost £1.1 million, achieving 103% of the financial target.

Orchestra and Chorus of Opera North

Chorus-centred projects in Spring 2022 included the revival of *A Little Night Music* at Leeds Playhouse, a series of community and education events culminating in a flashmob in the playground of Richmond Hill Academy as one of the first events of Opera North's **Richmond Hill Residency**, which is part of LEEDS 2023, and *Summertime*, a programme devised by Head of Music David Cowan for a short concert tour featuring choruses, solos and duets. *Summertime* opened in the Howard Assembly Room before visiting Dewsbury, Nenthead and Penrith, as well as several of Opera North's In Harmony schools at the start of July. The Cumbrian dates came about through the Rural Touring Network and were particularly well received. Although audience numbers were modest, the impact the performances had within these small rural communities was far greater than the numbers alone would indicate.

Both Chorus and Orchestra were front and centre of *Parsifal*, with the Chorus almost doubled in size to 60 singers. The involvement of the Chorus increased significantly in order to fulfil Sam Brown's directorial vision. This contributed to the rave reviews the production received in Leeds before concert performances around the country played to equally enthusiastic audiences.

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In the autumn the Chorus featured strongly in a concert performance of Gluck's *Orfeo ed Euridice* in Huddersfield Town Hall, where it was part of the Kirklees Concert Season before moving into the Leeds Grand and the regular theatre tour venues where it played in repertoire with the revival of *La traviata*. In addition, several Chorus members took roles and covers in both of these pieces as well as in the groundbreaking *Orpheus: Monteverdi Reimagined*. More innovation followed in two sold-out performances with Julia Holter and her band as part of the Huddersfield Contemporary Music Festival and at the Barbican in London for her new soundtrack to the 1928 silent film, *The Passion of Joan of Arc*. This was an extraordinary event, with even the use of bagpipes adding to the performance.

Choristers took key roles in all three productions in the winter season and covered even more roles. This resulted in an extremely busy period in Leeds as rehearsals and cover rehearsals ran alongside performances. Several choristers also performed the solo roles in *Eugene Onegin* with the **Opera North Youth Orchestra** under the baton of Chorus Master Oliver Rundell, and were joined for the performance at the University of Leeds by the rest of the Chorus. The *Onegin* project was an excellent example of all areas of the Company combining to deliver a very special occasion, as several players in the Orchestra coached the young musicians in the Youth Orchestra.

The Orchestra began its spring season in Pudsey Civic Hall, firstly to record **Jasdeep Singh Degun's Arya**, the Concerto for Sitar and Orchestra commissioned by Director of Orchestra and Chorus Phil Boughton, which was premiered in Huddersfield Town Hall in February 2020 just before the onset of the Covid pandemic. Jasdeep oversaw much of the recording, which was conducted by Harry Sever and produced by Floating Earth and Will Todd. The second event to take place in Pudsey Civic Hall was the culmination of the *Parsifal* rehearsals before the production moved into Leeds Grand Theatre for the stage rehearsals.

Members of the Orchestra were involved with the run of *A Little Night Music* at Leeds Playhouse, before the July concerts in Millennium Square resumed fully for the first time since 2019. There were three events: **80s Classical**, **Club Classical** and **Opera in the City**. Audience numbers were lower than in previous years for *80s Classical*, but a good night was had by those who did attend, with Belinda Carlisle and Kim Wilde joining the Orchestra for an evening of nostalgia. John Newman was the headline act at *Club Classical* and the concert was an excellent example of the way the two styles can combine. The producer of the show thought it was the best performance of this orchestral club music fusion he'd been involved in, and the audience certainly had a good time. The final event was the *Opera in the City* gala, and although this played to an audience of more than 800, heavy rain dampened the event. Soloists Elin Pritchard and David Junghoon Kim were joined by Ukrainian soprano Inna Husieva from the National Opera Studio, who galvanised the audience with a Ukrainian folk song.

Following the summer break the Orchestra returned for the Education department's **Orchestra Academy** before appearing at the Royal Hall in Harrogate as part of Ripon International Festival. The **2022/23 Kirklees Concert Season** opened in September under the baton of Music Director Garry Walker with an American-inspired concert featuring concertos by Aaron Copland and Artie Shaw performed by clarinettist Julian Bliss. The Kirklees orchestral season continued through to the spring of 2023, each concert featuring the world premiere of a new Minute Masterpiece, and the performances regularly garnered four and five star reviews. The lunchtime chamber series at Dewsbury Town Hall featured an extra concert, a welcome development that led to requests for a longer season running later into the year. A vital component of the cultural life of the area, the season continues to be a key part of Kirklees Year of Music 2023.

Further recording sessions took place in the Mantle Music Studio in the spring, of two trombone concertos with soloist Christian Jones, Opera North's bass trombonist: **Benjamin Ellin's Gresley**, which Christian premiered with the Orchestra as part of the Kirklees Season, and Ellin's *Pandora*, written originally for Joe Alessi, Principal Trombone of the New York Philharmonic.

Howard Assembly Room (HAR)

The Howard Assembly Room's year-round festival programme of diverse and eclectic performances included more than 80 events, including appearances by the poets **Linton Kwesi Johnson** and **Simon Armitage** in partnership with the Jamaica Society's Out of Many festival. Legendary British jazz saxophonist **Courtney Pine**, now a HAR regular, was also presented as part of Out of Many. International artists in the season included **Bassekou Kouyate**

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(Mali), the **Tashi Lhunpo Monks** (Tibet), **Roopa Panesar** and **Amjad Ali Khan** (India), **Škampa Quartet** (Czech Republic) and pianist **Samuel Yirga** (Ethiopia) among many others.

Opera North's civic role is vital to its purpose and values, and over the year specially curated concerts were presented in the HAR for **Holocaust Memorial Day** (January), **Refugee Week** (June) and **Black History Month** (October). We also expanded and developed our **Relaxed Performances** for people living with dementia, and **Wellbeing Weekends** featuring a range of events contributing to health and wellbeing.

Having access to the performing company at Opera North is a unique privilege. Over the year there were a number of performances from company members, including a sold out concert of Steve Reich's *Different Trains* by a string quartet drawn from within the Orchestra.

Other producing and presenting partners across the season included Leeds International Concert Season, Leeds International Film Festival, Leeds International Festival of Ideas, South Asian Arts UK, the University of Leeds and Leeds Lieder. The HAR programme across the year exceeded audience targets. Artists were nearly 40% global majority and 50% female.

'Opera North spares no pains to offer a stimulating programme in the Howard Assembly Room'
Ron Simpson, *The Reviews Hub*

'This is an event, the memory of which will live with me for a long time'
Tyke It To *The Limit* on An Evening with Lynton Kwesi Johnson

'After this evenly-weighted, nigh-on-perfect performance it doesn't somehow seem right to request, nay demand, another song, but Lisa O'Neill is more than happy to oblige ... bringing with it a close to a magical evening.'
Godsinthetvzine, on Lisa O'Neill

Opera North Projects

For the third time in succession Opera North was commissioned by the New Music Biennial to produce a new work for the national festival of new music. Inspired by the Company's main stage production of *Orpheus*, UK female sitarist **Roopa Panesar** was invited to make a new work, ***The Crossing***, for sitar, piano and tabla. Sold out performances were given at the Southbank Centre in London, Coventry City of Culture and the Howard Assembly Room.

'Inspired by traditional Hindustani baithak concerts, the close proximity of musicians and audience influences the direction of each performance, offering a space in which to contemplate and respond to music after the disruption and tumult of the last two years.'
Culture For Health Europe

There was a return to London in November for another new Projects commission, ***The Passion of Joan of Arc***. Bringing together electronics, percussion and the full Chorus of Opera North, American composer **Julia Holter** created a mesmerising live accompaniment to the 1928 silent film of the same name. Sold out performances at Huddersfield Town Hall and the Barbican were widely acclaimed, with a five-star review in *The Guardian* describing it as *'a powerfully spellbinding union of image and sound.'*

Resonance, Opera North's rolling series of artist residencies for global majority music creators, entered its sixth successive year of funding from the PRS Foundation for Music, with whom we are a national Talent Development Partner. This year's residencies included Newcastle-based neo-jazz singer Ni Maxine, Iranian refugee pianist and composer Babak Mirsarali, and santoor (hammered dulcima) player Kaviraj Singh, who also gave an acclaimed performance as Charonte in the mainstage *Orpheus* production. We are delighted to have been awarded continuation funding from the PRSF for 2023-2024.

First presented during lockdown in 2020, ***As You Are: A Soundwalk for Leeds*** was remounted as part of Leeds City of Culture 2023. Composed by South African cellist **Abel Selacoe**, the score featured the Orchestra and

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Chorus of Opera North, as well as African guest musicians and Abel himself. More than 2000 people took the opportunity in April 2023 to see and listen to their city with Abel's soundtrack in their ears.

Academic Partnerships

The DARE Partnership between Opera North and the University of Leeds continues to be our main partnership with the Higher Education sector. Encompassing student engagement and training, collaborative research, and a jointly curated public programme, DARE is often cited as a model of best practice for cross-sector partnerships of this kind.

Also highly valued is our ongoing partnership with Leeds Conservatoire, and we were delighted to sign a new three-year Memorandum of Understanding during the year. Orchestral and vocal contribution to the Conservatoire's training programme is now embedded in the work of both organisations. During the year we also signed a new three-year partnership agreement with Newcastle University, for student engagement and collaborative research focused on the human voice.

We have hosted two student interns from the University of Leeds, one student placement from the Accademia alla Scala in Milan, and two long-term scholarships through the Pettman DARE programme, both based in Opera North Education. We are co-supervising two PhD students, one working on digital innovation (University of York) and the other on engagement of the arts with refugees and people seeking asylum (University of Leeds). Over the coming year we aim to build new partnerships with the Universities of York and Hull, and have begun initial conversations with the University of Nottingham and Nottingham Trent University toward a shared partnership agreement between the three organisations.

Community Partnerships

The **Encore** scheme now includes more than 100 community groups representing a range of disadvantaged groups across Leeds and beyond. Each year 1500+ individuals attend an opera, concert or other performance through the scheme, as well as being able to access backstage tours, mini-performances and creative activities. Training for front of house staff ensures the right degree of care and attention for all participants whatever their difficulty or disadvantage.

The Community Partnerships team also runs **Encore Plus**, a special higher level scheme through which we build closer relationships with five or six selected partner groups each year. For 2022-23, these closer partnership groups were: *Lychee Red*, part of Health for All, which runs a singing group and social club for older people from the Chinese community; *Pyramid of Arts*, which offers art activities and artist development schemes for adults living with a disability; *Richmond Hill Elderly Action*, which provides support and activities for older adults; and *VISC* (Visually Impaired Social Club), which collectively organises social activities by and for blind people and people living with a visual impairment. Reflecting Opera North's position as the only opera company in the UK to have been awarded **Theatre of Sanctuary** status for its work with refugees and sanctuary seekers, the other two partners are the Resettlement Team of *The Refugee Council* which supports people seeking asylum who have just arrived in the UK, and *PAFRAS* (Positive Action for Refugees and Asylum Seekers) which supports people in Leeds seeking asylum or appealing a refusal.

'When I come here I enjoy the best of my ability. I am grateful for all that Zoe has done for us and I hope it will continue.'

Merville, *Feel Good Factor*

'I think what you are doing is admirable and is very much appreciated for we would not be able to come without your help. Thank you very much.'

Encore group member

'I have got mental health problems – it was soothing. Loved the diversity of the performance. A very powerful message – what a sophisticated extraordinary night.'

Peter, *Little London Arts*

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'Just to say, we are very grateful for the Encore tickets that we receive from Opera North, which have allowed some of our asylum seeker guests to access events they couldn't otherwise have attended.' Dot, *The Conversation Club*

Arts Together is the Leeds-wide network of arts organisations and community groups that Opera North has been managing since 2019, supported by a grant from the Esmée Fairbairn Foundation. The network brings together the engagement schemes and ticket offers from all the main cultural centres in the city, and serves as a one-stop shop for community groups to access these. In addition, the network offers training and support in a range of areas, from working with refugees to mental health in the workplace, and a session was held on best practice guidelines for working with people living with dementia. Whilst the four-year grant from the Esmée Fairbairn Foundation has now expired, we are delighted that Leeds City Council has offered to fund the programme for 2023.

Opera North Education

'We went to the youth orchestra and chorus performance of Eugene Onegin yesterday and were hugely impressed by all we saw and heard. We came away feeling proud to be associated with Opera North and all it does.'
Opera North Patron, March 2023

The **Opera North Youth Company**, comprising three choral ensembles aged 8-18, continued to train and perform throughout the year. More than 40 young people performed in the main stage productions of *Tosca* and *The Cunning Little Vixen* in the winter season. Away from the main stage, the two performances of *The Selfish Giant* that took place in the Howard Assembly Room at the beginning of August 2022 garnered a four star review in The Reviews Hub. Co-commissioned with Garsington Opera, *The Selfish Giant* featured the younger members of the Opera North Youth Company alongside professional soloists and musicians from the Orchestra of Opera North.

While the Opera North Youth Orchestra continued to grow in both size and stature, the focus for the Education team over the year 2022/23 was to develop programmes to bridge the gap between **In Harmony** – a first access provision which celebrated its 10th birthday in December 2022 – and the existing youth talent development provision; and so the **Young Musicians Studio** and **In Harmony Choir** were born. Meeting weekly at a local secondary school on a Saturday morning, the Young Musicians Studio offers classes in musicianship, improvisation and composition, as well as ensembles and small group instrumental tuition taught by specialist tutors; a genuine development pathway to support children and young people who demonstrate the potential and enthusiasm to develop beyond the first access provision provided through *In Harmony* to over 2,500 children each week. The *In Harmony* Choir meets at individual *In Harmony* schools, after school, weekly; coming together for termly performances, some with the Opera North Children's Chorus.

Summer 2022 saw numerous short courses run for young people at the Howard Opera Centre: a **Creative Arts Camp** for children aged 8-11; a **Strings Academy** and an **Orchestra Academy** for more advanced students. In the autumn the Education team delivered a range of activity to appeal to the young and not so young; both in person and online. For families, **Bring Along A Baby Choir** allowed a setting for new parents to spend some time in a relaxed sensory environment with their baby while enjoying some group singing with other adults; the **Little Listeners: Carnival of the Animals** orchestral concert returned by popular demand in September in the HAR, with further dates on tour. For families at home, the team released a series of films based on Saint-Saëns' *Carnival of the Animals*; and activity introducing children to Indian musical instruments was added to **Opera North's Little School of Music** to complement the mainstage production of *Orpheus*. In the winter season the Education team took opera far and wide across the North: the interactive family show **Little Listeners: Mini Vixen**, based on the music and story of Janáček's *The Cunning Little Vixen*, reached over 2,750 people through 44 performances in 32 venues; ranging from library settings and schools to small venues in towns and cities including Doncaster, Huddersfield, Wakefield, Leeds, Salford Quays, York, Workington, Alnwick and Nottingham. The Opera North family strand of work was formally recognised when the **Fantastic for Families** Awards shortlist was announced for 'those who have made an outstanding contribution to family and age-friendly arts and culture in 2021-22.'

January 2023 saw the start of the second iteration of **Big Sing: The Water Diviner's Tale** which in 2023 culminates in summer performances in Doncaster, Barnsley, Leeds and Alnwick. Meanwhile, Opera North was awarded **Outstanding Musical Initiative** at the **Music & Drama Education Awards** for the 2022 version of the project which saw the specially commissioned arrangement of *The Water Diviner's Tale*, by composer Rachel Portman and librettist Owen Sheers, being performed by over 800 primary-aged children from 22 schools across Cumbria, Barnsley, Doncaster and Leeds.

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'The judges were impressed by the scale and inclusivity of this project, also commenting on the importance of the topic. They noted that the range of CPD and resources provided for teachers will ensure that the project has a legacy. This is a large-scale, ambitious and immersive project with clear evidence of qualitative and statistical outcomes for the children involved.'

At the other end of the age spectrum, the award-winning online singing course, **From Couch to Chorus**, returned for a fifth edition, attracting 650 participants, aged 23 to 88, from six countries; a group of older participants worked together under the expert guidance of the Education drama coach Gemma Woffinden, and Education vocal animator Marie Claire Breen, to sing and stage the 'Brindisi' chorus from *La traviata* during a series of two-hour sessions held over four weeks. Monthly sessions in the Bramall Education Suite for those living with dementia brought a much welcome ray of sunshine into participants' lives.

Digital programme

A film of **Orpheus: Monteverdi Reimagined** was captured and streamed on OperaVision on 31 October 2022 after which it was available for six months. The digital team trialled a new hybrid model for *Orpheus*, working with a smaller technical crew from outside broadcast company Stagecast and a team of freelance camera operators and sound engineers, while Opera North members of staff also took key roles within the project, including Director, Producer, Production Manager, Camera Operator and Script Supervisor. This enabled the in-house team to fully develop the project creatively, to build in-house skills and capacity, and to establish that we could deliver a high-quality film internally at a much-reduced project cost. The film had 42,500 views on OperaVision during the six-month period and fantastic audience feedback from people around the world, including a significant audience in India, and a young new-to-opera audience engaged via a series of TikTok posts that drove traffic to the film.

In the **Howard Assembly Room**, the team did a series of test films in Summer 2022 to see the possibilities of the new kit and set up, and to create a show reel which could be shared with incoming artists and their agents to showcase the work that could be created through collaboration. This is now coming to fruition with two gigs captured and ready for streaming behind a paywall in August 2023.

The team has continued to create promotional content for marketing and communications campaigns, and video is one of the primary channels for engaging audiences and converting to ticket sales. For example the **Tosca trailer**, created in-house at no cost other than staff time, generated upwards of £20k in ticket sales revenue.

Other film work includes profile work to showcase significant projects, for example the **In Harmony 10-year anniversary film** which constitutes a celebratory moment but also a film that can engage supporters and potential partners.

Opera North is a member of the advisory group for The Space, the national digital hub funded by the BBC and Arts Council England. This group is particularly interested in a shared rights concordat, and researching the impact of digital distribution on audiences for live performance. We remain members of OperaVision (the EU-funded Opera Europa channel for sharing filmed opera productions).

Fundraising

Opera North continues to pursue a wide base of funding to support its work, drawn from private philanthropy, the corporate sector and charitable trusts and foundations. The Company benefits from significant support from individuals and trusts and foundations across the breadth of work from education to community partnerships, artist development and main stage repertoire.

The pandemic presented a significant challenge for fundraising, and a key focus of the year was to start the process of building back to pre-pandemic levels of fundraising. With much of the Company's work now back in full swing, from main stage opera to education activity and community partnerships outreach, there is increasing opportunity to cultivate new sources of fundraised income. Opera North is enormously grateful to the many individuals, trusts and foundations and corporate partners who continue to support us as we emerge from the impact of the pandemic.

Aside from our key supporters, Arts Council England and Leeds City Council, major supporters during the year included:

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- The Liz and Terry Bramall Foundation (£600,000 over three years) towards the education programme in Yorkshire
- Leverhulme Trust (£239,305 over three years) towards residencies for student opera singers and répétiteurs at the National Opera Studio and the Royal Northern College of Music
- Esmée Fairbairn Foundation (£40,000) towards a cross-city partnership of cultural organisations designed to engage disadvantaged communities with the arts
- The Patrons of Opera North

Where donors have placed restrictions on their gifts, the amounts have been included within restricted funds.

We also continue to receive support from the Higher Education sector, most notably the University of Leeds, as well as from the corporate sector. Corporate donors included Victoria Leeds (Hammerson) for access activity, the West Yorkshire Ticketing Company in support of upcoming work on stage, as well as continuing partnerships with BDB and Sagars.

We record enormous thanks to an increasing number of individuals who are enabling us to build significant philanthropic support for the work of the Company, as well as The Future Fund, currently enhanced by a Catalyst Award from Arts Council England.

Plans for future periods

Main stage opera

The artistic programme for the FY2023-24 commences in May with *The Pearl Fishers* and *Requiem* at Leeds Grand Theatre, for which designers Joanna Parker (set/costumes/video) and Peter Mumford (lighting) create a scenic environment specifically for both productions. Directed by Matthew Eberhardt, *The Pearl Fishers* builds on the experience of presenting *Parsifal* in a hybrid theatre/concert staging at LGT in 2022, although this time the Orchestra is in its usual place in the pit. The production responds to the challenges of presenting the orientalist fantasy of the opera's 19th century creators for a 21st century audience. Matthew Kofi Waldren conducts in Leeds and then in concert performances on tour in Manchester, Gateshead, Hull and Nottingham.

As with *Orpheus* in Autumn 2022, cross-cultural exchange is at the heart of *Requiem: Journeys of the Soul*, the product of a four-way international collaboration between Opera North and Leeds neighbours Phoenix Dance Theatre and South African partners Jazzart Dance Theatre and Cape Town Opera. Conceived during the pandemic, this double bill pairs Mozart's *Requiem* with the world premiere of *After Tears: After a Requiem*, a new work by South African composer Neo Muyanga. Both works are conducted by Music Director Garry Walker and directed/choreographed by Dane Hurst. A film of *Requiem* captured during two of the performances is to be broadcast on BBC4 later in 2023.

In Autumn 2023 Opera North embarks on its first full season of sustainable productions guided by the Theatre Green Book, an industry-wide initiative which facilitates sustainable ways of working across productions, buildings and operations. Billed the **Green Season**, it features new productions of Verdi's *Falstaff* and Puccini's *La rondine* directed by, respectively, Olivia Fuchs and James Hurley, and the world premiere of *Masque of Might*, an 'eco-entertainment' adapted and assembled by Sir David Pountney from works by Henry Purcell. Designed by Leslie Travers, with costumes by Gabrielle Dalton and Marie-Jeanne Lecca, and lighting by Paule Constable, all three productions use shared scenic elements to create three interlinked yet distinctive designs. All sets, props and costumes will be sourced from previous productions or purchased second-hand, thus reducing the use of materials and the carbon footprint of the season.

Tim Albery's durable, acutely observed production of Mozart's unsettling comedy *Così fan tutte* returns in the winter season, to be joined by an intriguing double bill which brings together two products of youthful genius. Karolina Sofulak's production of Mascagni's *Cavalleria rusticana* was first seen in the Little Greats season in 2017, and she also directs Opera North's first ever production of Rachmaninov's earliest opera, *Aleko*, composed when he was just 19 years old. Completing the season is a revival of Giles Havergal's 2013 immersive 'site-specific' production of Britten's intimate village comedy *Albert Herring* in the Howard Assembly Room. This will also be

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streamed online on the OperaVision platform so that it can be shared with Opera North audiences across the North and beyond.

Apart from *Albert Herring*, all of the productions in the autumn and winter theatre seasons will open at Leeds Grand Theatre and tour to Newcastle, Nottingham and Salford; in addition, there will be a return visit to Hull in the winter season with *Così fan tutte*.

Projects

Highlights of the 2023/24 programme include:

- Summer 2023 – **Taal Yatra**, a sound and light installation with percussion from India and Africa, will be remounted as part of the Blue Dot Music Festival in Jodrell Bank, Cheshire, where it will be experienced by more than 20,000 people over one weekend
- Autumn 2023 – a special series of environmentally conscious talks, films and musical performances will be presented in the Howard Assembly Room to accompany the Green Season on the mainstage
- New projects include **Resonance Connect**, a Sky Studios commission that will bring together global majority musicians from Opera North's Resonance programme with film-makers to create short music films for broadcast. Resonance will also expand to include a new residency programme for refugee music creators, called **Resonance Refuge**
- The **Howard Assembly Room** programme will include artists from Korea, the USA, Ireland, Zimbabwe and Pakistan, many of whom will be giving their only UK performances outside London. Partner presenters in the HAR for 2023-24 include **Leeds International Film Festival**, **BBC Radio 3's *Contains Strong Language*** poetry festival, and **South Asian Arts UK's** annual concert for the winter solstice.

Kirklees Concert Season

Music Director **Garry Walker** opens the 2023/24 Kirklees Concert Season with a 'New World' themed programme featuring works by Gershwin, Puella, Abreu, Gulda (whose Cello Concerto features soloist **Andreas Brantelid**) and Dvořák's much-loved Symphony No. 9.

Further highlights of the orchestral season include:

- Portuguese conductor **Joana Carneiro** in her debut with the Orchestra of Opera North in a programme including Beethoven's Seventh Symphony
- The Orchestra joins forces with the **Chorus of Opera North** for Bernstein's *Chichester Psalms* and Holst's *The Planets* conducted by **Andrew Grams**
- An all-French programme conducted by **Julia Jones** featuring Ravel's *Rhapsodie Espagnole*, Berlioz's *Symphonie Fantastique* and former Leeds International Piano Competition winner **Artur Pizarro** in Saint-Saëns' Piano Concerto No. 2
- Principal Guest Conductor **Antony Hermus** with Rimsky-Korsakov's *Scheherazade* and outstanding British pianist **Steven Osborne** in Ravel's Piano Concerto in G
- **Garry Walker** in the closing concert of the season featuring Mahler's First Symphony and Richard Strauss' beautiful musical farewell, the *Four Last Songs*, sung by soprano **Francesca Chiejina**
- **New commissions** from five of the original cohort of Minute Masterpieces composers.

An extended Dewsbury Chamber Concert Series will continue to play its increasingly vital role in the cultural and community life of the area, with small ensembles from within the Orchestra and special guests sharing the spotlight, including sopranos **Ellie Laugharne** and **Elin Pritchard**, tenor **Dafydd Jones**, Opera North's Head of Music **David Cowan** and Assistant Head of Music **Annette Saunders**, and sitarist **Jasdeep Singh Degun**.

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Friends of Opera North

The Friends of Opera North is a separately registered charity, charity registered number 507574. Trustees of the Friends of Opera North all serve on the board of Opera North Ltd. For the purposes of these accounts the two charities are being treated as entirely separate but are deemed to be related parties due to the trustees of Friends of Opera North serving on the board of Opera North Ltd.

Structure, Governance and Management

Governing Document

The Company is limited by guarantee and registered as a charity under the Charities Act 2011. It is governed by its Memorandum and Articles of Association dated 13 March 1981 and amended 2 July 1981, 14 July 2000 and 19 August 2005 to allow for current governance arrangements. The Company enjoys charitable status for taxation purposes.

Any person can apply to become a member of Opera North Limited and must be approved by the Board who shall have absolute discretion as to the admission to membership. Each member agrees to contribute £1 in the event of the charity winding up. Opera North's fully-owned subsidiary company, Opera North Trading Limited (formerly Opera North Productions Limited), is governed by its Articles of Association as amended on 13 July 2021.

Appointment of Trustees

In accordance with the Articles of Association, the number of Trustees shall be at least five but not more than seventeen. In every year, one third of the Trustees shall retire from office and if eligible can offer themselves for re-election. In 2019, in line with the latest recommendations in the Charity Governance Code, it was resolved that the maximum term should be reduced to nine years, except in exceptional circumstances.

The Nominations Committee recommends appointments to the Board of Trustees. All Trustees are members of Opera North Limited. A Trustee skills audit is undertaken regularly to assess both individual and collective current specialisms, and knowledge areas to aid the ongoing review of the board make-up.

Trustee Induction and Training

New Trustees undergo a programme of induction, which is planned to allow a thorough insight into the activities of the Company. The Trustee spends time with key employees throughout the Company both in the administrative offices and stage and performing areas. At the time of appointment each Trustee receives an Induction Pack which includes a copy of the Memorandum and Articles of Association, the dates of meetings and structure of the Board and terms of reference for all the working sub-committees of the Board together with a copy of the Business Plan, most recent financial statements and other appropriate literature detailing events and forthcoming activities. Throughout the year Trustees are sent other relevant updates to keep them abreast of their responsibilities.

Organisation

The Company has, in the opinion of the Trustees, strong corporate governance appropriate for its size and operations. The main Board meets a minimum of five times a year and the sub-committees of the Board, namely the Finance and General Purposes Committee, Nominations Committee, EDI Committee, Development Committee and Health and Safety Committee meet in accordance with their terms of reference and report in full to the main Board.

The Board has a General Director to manage the day-to-day operations of the Company and the General Director has delegated authority for operational matters including finance, employment and artistic performance related activity. The roles and responsibilities of the Chairman and the General Director are included in the Company's Corporate Governance Manual. The Subsidiary company, Opera North Trading Ltd has its own board and reports into Opera North Ltd.

Key Management Personnel

In addition to the General Director, the Company's senior executive team comprises the Executive Director (David Collins to January 2023 and Henry Filloux-Bennett from May 2023), Music Director (Garry Walker), the Technical Director (Kieron Docherty), the Planning Director (Christine Chibnall), the Director of Orchestra and Chorus (Phil Boughton), the Projects Director (Dominic Gray), the Director of Education and In Harmony Leeds (Jacqui Cameron), the Director of Audiences (Emily Simpson), the Operations Director (Richard Ashton), the Finance

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Director (Kirsten Bullen) and the Development Director (Liz Draper – from May 2022). Fortnightly meetings are held together.

The pay of senior staff is reviewed annually and normally adjusted in line with a company-wide inflationary increase. At the time of appointment salaries are benchmarked across the sector in similar industries. Where there are particular skills required or few comparator roles against which to benchmark, the remuneration is set in the context of the charitable sector as a whole as opposed to the commercial sector.

Related Parties

The Company has received substantial grants from two main public bodies. These main stakeholders, Arts Council England and Leeds City Council, are allowed to nominate representatives to attend and observe Board meetings as part of their conditions of grant. The nominee representatives come to occasional Board meetings and whilst encouraged to contribute to the proceedings are not Trustees and are not entitled to vote. These stakeholders are not related parties as defined in the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)).

Both the Friends of Opera North and Opera North Future Fund are considered to be related parties due to the presence of mutual board members and the close alignment and interrelation of their charitable objects. Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited.

Health and Safety

There is a strong health and safety culture within the Company and a firm commitment to ensure a safe environment for staff, guest performers and visitors. During the year, the committee was chaired initially by Richard Mantle, General Director and then by Sarah Hall. The committee comprises elected representatives from all areas within the organisation together with the General Director and three senior managers ex-officio. The committee oversees strategy and policy, training needs, compliance with legislation and ensures regular workplace inspections are carried out in all its venues.

We have continued to work with a specialist firm who have assisted with developing suitable policies, procedures and risk assessments.

Public Benefit

The Trustees are aware of the Charity Commission's advice and guidance to Charities on Public Benefit and ensure these principles are embedded in the work Opera North does. The Trustees consider they meet the criteria of a public benefit entity. The present report gives a strong flavour of our activities in this regard. We seek all outlets to publicise our broad offering and the range and extent of engagement opportunities with the Company can be found on our website.

Opera North aims to present its work to as broad a range of audiences as possible, both through live performance, broadcast recordings, livestreaming, and work within schools and communities. Earlier sections of this Trustees' Report detail the activities undertaken by the various departments to achieve audience participation and engagement. It is worth repeating in the paragraphs below some of this activity.

We understand the need to articulate the impact of our work artistically, financially and in terms of the wellbeing impact on those who participate in workshops and ensembles or experience our work in performance. In the coming year we will improve the measurement of our activity across all of these metrics, allowing us to make a stronger case for the Company, our artform and the creative industries more generally.

Our work with young people is central to the Company's activity and we will continue to expand the In Harmony programme in schools alongside our other education work. Our work in schools has been recognised by teachers to improve the concentration and confidence of pupils with a positive impact on educational attainment across the curriculum. The growth of our vocal and instrumental ensembles for young people are a vital part of our work to create pathways for those of all backgrounds to continue active participation in music.

As a leading national and regional cultural organisation we endeavour to play a leadership role with our peers, sharing expertise and resources where appropriate to support smaller arts organisations and artists. Being the

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

largest arts organisation in the region brings with it a degree of influence, and at the same time a responsibility to support our arts partners and to participate in wider civic agendas.

Equality, Diversity and Inclusion

Ensuring our work represents and is accessible to all in the communities we serve is a priority for Opera North. As well as the work on our stages and artists we employ, we know we must make greater strides in diversifying our workforce and leadership, through creating a truly inclusive workplace to ensure we are able to attract, retain and develop people from all backgrounds and protected characteristics.

We have continued to work with Tonic Theatre following their Diversity Review of the Company and are working towards the creation and implementation of a new EDI Strategy for Opera North, to be delivered by the organisation's EDI Lead who starts in post in August 2023. Progress will continue to be monitored by a Board-led Inclusivity and Relevance Committee, with support from staff Diversity Action and Anti-racism groups.

On our stages we continue to embrace the creative case for diversity, the production of Orpheus, a collaboration with SAA-uk, resulted in a musical collaboration between western classical and Indian classical musicians in the creation of a unique, acclaimed reimagining of Monteverdi's *Orfeo* in Autumn 2022

Environmental Responsibility

As an opera company with a global outlook, Opera North believes it has a responsibility to put environmental thinking and action at the heart of all it does. By engaging employees, musicians, audiences, communities, and supporters in the environmental process, the Company can help to reduce its environmental impact and carbon footprint and inspire wider change towards a more sustainable future.

Actions during the period included:

- Increasing the pool of in-house qualified trainers to deliver Opera North's bespoke carbon literacy training. This ensured we were able to maintain 100% training for our full-time employees
- The appointment of a sustainability champion from Sustainable Arts in Leeds to help plan the implementation of the Theatre Green Book principles to the Autumn 2023 mainstage Green Season. They began to assess, through regular reporting and executive consulting, an action plan and route map with the ambition of achieving the Theatre Green Book's Intermediate accreditation for sustainable productions which will be reported on next FY. Early briefing for the season's directors, set designer and costume designers resulted in their signing a Green Production Agreement. Early engagement with our visiting theatres for the season commenced
- The continuing collection of utility data, interrogating and assessing any savings where possible. The majority of the Company's utilities had already been locked into fixed term contracts to 2025 prior to the major volatility in the energy market during this period, so the Company did not experience the major unit cost rises others experienced. We maintained continuous dialogue with our energy advisers about the one electricity contract due for renewal in Autumn 2023. All the electricity contracts continued to be 100% renewable and the gas contracts 100% green gas (biomethane gas from anaerobic digestion plants). Increase in electricity usage during this period was mostly due to the opening of Opera North's restaurant Kino (there is no gas supplied into the restaurant)
- The completion and participation of the Arts Council England's National Portfolio Organisation Spotlight programme, which aimed to help participating organisations take steps on their vital decarbonisation journey and to reduce energy use emissions
- Generating 12,897 kilowatt-hours during the FY from the 51 photovoltaic panels on the Howard Opera Centre roof
- The commissioning and producing of Big Sing: *The Water Diviner's Tale* by Opera North Education. This work by composer Rachel Portman and librettist Owen Sheers is on the theme of climate change and how we are all responsible for our actions on Earth. Schoolchildren performed as part of a massed choir, accompanied by professional soloists and members of the Orchestra of Opera North.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

Extending Reach and Accessibility

In Summer 2022, a **Whistlestop Opera** *Tale of Orpheus & Eurydice* was created and toured to community settings and venues across the North, giving many people their first experience of the union of Western and South Asian classical music which would be at the heart of the main stage production of Orpheus in the autumn. Opening at the Howard Assembly Room, *A Tale of Orpheus & Eurydice* toured to a gurdwara in Chapeltown and appeared on the main stage at Bradford Literature Festival, as well as visiting all our touring cities and reaching a wide and diverse audience.

Opera North strives to make its work open to all, with specific accessible performances of main stage repertoire, including Audio Described and BSL interpreted. In addition, there was a relaxed, dementia-friendly & BSL-interpreted performance of *La traviata* included in the autumn season attracting over 300 people with access or needs, in particular those living with dementia and their carers.

Reserves policy

The unrestricted funds of the charity are £29,395,258 (2022: £16,266,460) and for the group £29,335,898 (2022: £16,286,351). Free reserves exclude restricted funds, funds held as fixed assets used by the charity, loans used to acquire fixed assets and particular designated funds which have been set aside for specific purposes.

The free reserves position at 31 March 2023 shows positive free reserves of £3,362,530 for the group (2022: £2,928,729) and £3,421,890 (2022: £2,908,898) for the Company. During the year, £900,000 of a business plan designated fund was transferred to general unrestricted funds. Restricted funds relating to Music Works capital project were transferred to designated funds reflecting the project completion now conditions relating to their original restriction have been satisfied.

Our current reserves policy is to hold a level of free reserves that reflects the assessed level of risk and to meet short-term planned deficits. The level of risk is still elevated but reduced from our 2022 position. The appropriate level of reserves is assessed at c£3.1m representing two months' running costs. The reserves policy is kept under annual review, taking into account changing risk levels and forecasts.

Strategic Report

Financial Review

Ahead of 2022/23 financial year, a deficit position was forecast. Box Office income has picked up in the year but the Spring season in particular generated earned income below target. We remain extremely grateful for the constant support from key stakeholders, most notably from Arts Council England and Leeds City Council. We are extremely grateful too for the increased creative tax relief rates applicable in the year and for the extension of the enhanced rates to 31 March 2025.

Generating the level of other planned fundraising income has been challenging and income fell short of targets. However, the higher tax relief rates for theatre and orchestra tax relief have been most welcome and this increased rate, coupled with a review of our claim calculations has generated additional income, more than compensating for income shortfalls elsewhere.

Expenditure has been challenging in the year with very high rates of inflation impacting all areas of costs. However, this has been kept under regular review and sufficient internal savings were made in many areas to keep overall costs on budget despite the external economic pressures.

Total income for the year was £15,584,907 (2022: £16,231,170) and total expenditure for the year was £19,830,302 (2022: £16,480,165). As a result net assets decreased to £29,895,448 (2022: £31,376,740). Overall, we are pleased that, in a very difficult climate, our overall unrestricted, operational deficit of £282,347 is significantly lower than expected.

Risk Management, Principal Risks and Uncertainties

During the course of the year the Company has continued to identify and assess the major risks facing the business. Areas of risk are documented on a strategic risk register and discussed at executive, Board sub-committee and Board level to assess potential impacts and allow strategies to be implemented to manage the risks.

OPERA NORTH LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORTS AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The Board sub-committee structure works well and allows smaller groups to challenge the financial and funding environment (Finance and General Purpose Committee), the physical environment and safe working practices, policy decision making and development (Health and Safety Committee) and overall strategy and direction of travel at the full Board away day. The Trustees consider the effect of changes in legislation and regulations and their interpretation that might affect the operations of the company particularly with regard to employment practices and health and safety.

The general arts funding environment continues to present challenge and opportunity. We are pleased to be supported by way of a new multi-year funding agreements in place with our two main funders, Arts Council England (until 2026) and Leeds City Council (until 2026).

A significant funding stream for us has been the introduction of the Theatre and Orchestral Tax Relief programmes. These schemes are playing a key role in our ability to invest in repertoire and we are grateful that the enhanced rates have been extended.

Inflationary pressures have remained at the fore in 2022-23 and continue to be an area of risk in the coming year, impacting a wide range of costs and potentially audience spend.

A robust procedure was put in place to make two key appointments for the organisation in the coming year. Henry Filloux-Bennett started as Executive Director in May 2023 following the departure of David Collins in January 2023. Following the announcement of Richard Mantle's retirement in December 2023, Laura Canning has been appointed General Director with effect from 1 December, joining the Company from 1 October 2023.

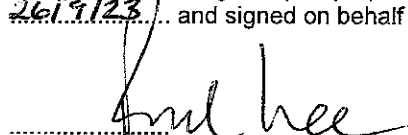
Statement of disclosure to auditor

So far as each person who was a Trustee at the date of approving this report is aware, there is no relevant audit information of which the company's auditor is unaware. Additionally, each Trustee has taken all the necessary steps that they ought to have taken as a Trustee in order to make themselves aware of all relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

RSM UK Audit LLP were appointed as auditor to the Company and a resolution proposing that they be reappointed will be put at a General Meeting.

The Trustees' Report (comprising the Directors' Report and Strategic Report) which has been prepared under the Charities Act 2011 and contains all information required in a Directors' Report by the Companies Act 2006 and the incorporated Strategic Report prepared under the Companies Act 2006, was approved by the Board of Trustees on 26/9/23 and signed on behalf of the Trustees by:


Paul Lee OBE
Chairman

OPERA NORTH LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

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

Company Law requires the charity trustees 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 the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that year.

In preparing the financial statements, the trustees 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;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the 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 adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2023

Opinion

We have audited the financial statements of Opera North Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Charity Balance Sheet the Consolidated Statement of Cashflows and notes to the financial statements, including 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 group's and the parent charitable company's affairs as at 31 March 2023 and of the group's incoming resources and application of resources, including 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 charitable company 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.

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 charitable company'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.

Other information

The other information comprises the information included in the annual 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.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2023

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, which includes the Directors' Report and the Strategic Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report and the Strategic Report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report or the Strategic Report included within the Trustees' Report.

We have nothing to report in respect of the following matters where 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 19, the trustees (who are also the directors of the charitable company for the purposes of company law) 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 group's and parent charitable company'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 group or parent charitable company 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 these financial statements.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2023

material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory framework that the charitable company operates in and how the charitable company is complying with the legal and regulatory framework;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, Charities Act 2011, the charitable company's governing document, tax legislation and Charities (Protection and Social Investment) Act 2016. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing the financial statements including the Trustees' Report, remaining alert to new or unusual transactions which may not be in accordance with the governing documents, inspecting correspondence with local tax authorities and evaluating advice received from internal/external advisors.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to GDPR. We performed audit procedures to inquire of management and those charged with governance whether the charitable company is in compliance with these law and regulations and inspected correspondence with regulatory authorities where available.

The audit engagement team identified the risk of management override of controls and the completeness of legacy and donation income as the areas where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed in relation to the risk of management override of controls included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgements and estimates. Audit procedures performed in relation to the risk around completeness of legacy and donation income included but were not limited to review post year end receipts, minutes and legacy pipelines to identify any donations or legacies that should have been recognised in the period under the SORP criteria.

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

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED FOR THE YEAR ENDED 31 MARCH 2023

Use of our report

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Lucy Robson

LUCY ROBSON (Senior Statutory Auditor)
For and on behalf of RSM UK AUDIT LLP, Statutory Auditor
Chartered Accountants
Central Square
5th Floor
29 Wellington Street
Leeds
LS1 4DL

Date: 28/09/23

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted Operational funds £	Unrestricted Designated funds £	Restricted funds £	Total 2023 £	Total 2022 £
<u>Income from:</u>						
Donations and legacies	2	11,703,267	-	459,296	12,162,563	12,939,835
Capital project donations	2	-	31,531	-	31,531	354,026
Sponsorship & rental	3	212,844	-	-	212,844	-
Trading activities	3	330,591	-	-	330,591	186,610
Investments	4	14,957	-	-	14,957	2,076
<i>Charitable activities:</i>						
Productions and performances	5	2,832,421	-	-	2,832,421	1,998,623
Other income	6	-	-	-	-	750,000
Total income		15,094,080	31,531	459,296	15,584,907	16,231,170
<u>Expenditure on:</u>						
<i>Costs of raising funds:</i>						
Fundraising	7	541,529	-	2,016	543,545	418,456
Trading activities	8	409,165	-	-	409,165	-
Capital project related	7	-	142,903	-	142,903	234,405
<i>Charitable activities:</i>						
Production and performances	9	17,189,836	589,204	955,649	18,734,689	15,827,304
Total expenditure		18,140,530	732,107	957,665	19,830,302	16,480,165
Net movement in funds before tax		(3,046,450)	(700,576)	(498,369)	(4,245,395)	(248,995)
Theatre and Orchestral tax credit	15	2,764,103	-	-	2,764,103	736,156
Net movement in funds after tax		(282,347)	(700,576)	(498,369)	(1,481,292)	487,161
Transfer between funds	23&24	(8,014,486)	22,046,956	(14,032,470)	-	-
Net movement in funds for the year		(8,296,833)	21,346,380	(14,530,839)	(1,481,292)	487,161
Total funds brought forward	23&24	12,807,559	3,478,792	15,090,389	31,376,740	30,889,579
Total funds carried forward	23&24	4,510,726	24,825,172	559,550	29,895,448	31,376,740

The statement of financial activities includes all gains and losses recognised in the year.

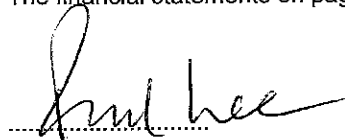
All income and expenditure derive from continuing activities.

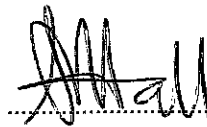
The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

OPERA NORTH LIMITED
CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2023

		2023		2022	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	16	26,804,115		27,254,149	
		26,804,115		27,254,149	
Current assets					
Stocks		13,667		-	
Debtors due within one year	18	4,796,007	3,244,152		
Debtors due after more than one year	18	726	36,212		
Cash at bank and in hand		906,186	4,258,118		
		5,716,586	7,538,482		
Creditors: amounts falling due within one year	19	(1,636,910)	(2,297,314)		
Net current assets		4,079,676		5,241,168	
Total assets less current liabilities		30,833,791		32,495,317	
Creditors: amounts falling due after more than one year	21	(988,343)		(1,118,577)	
Net assets		29,895,448		31,376,740	
Income funds					
Unrestricted - General funds	24	4,510,726		12,807,559	
Unrestricted - Designated funds	24	24,825,172		3,478,792	
Restricted funds	23	559,550		15,090,389	
		29,895,448		31,376,740	

The financial statements on pages 25 to 50 were approved and authorised for issue by the trustees on 26/9/23.


P Lee
Chairman

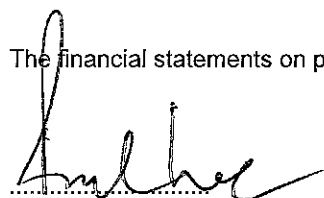

S Hall
Trustee

OPERA NORTH LIMITED**CHARITY BALANCE SHEET****AS AT 31 MARCH 2023**

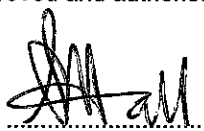
	Notes	£	2023 £	£	2022 £
Fixed assets					
Tangible assets	16		26,804,115		27,254,149
Investments	17		1		1
			<u>26,804,116</u>		<u>27,254,150</u>
Current assets					
Debtors due within one year	18	4,868,218		3,244,152	
Debtors due after more than one year	18	726		36,212	
Cash at bank and in hand		870,146		4,235,921	
			<u>5,739,090</u>	<u>7,516,285</u>	
Creditors: amounts falling due within one year	19	(1,600,055)		(2,295,009)	
Net current assets			<u>4,139,035</u>		<u>5,221,276</u>
Total assets less current liabilities			<u>30,943,151</u>		<u>32,475,426</u>
Creditors: amounts falling due after more than one year	21		(988,343)		(1,118,577)
Net assets			<u>29,954,808</u>		<u>31,356,849</u>
Income funds					
Unrestricted - General funds	24		4,570,086		12,787,668
Unrestricted - Designated funds	24		24,825,172		3,478,792
Restricted funds	23		559,550		15,090,389
			<u>29,954,808</u>		<u>31,356,849</u>

The parent company has a total gross income of £15,265,689 (2022 - £16,231,170) and a net deficit in the year of £1,402,041 (2022 - surplus of £375,203) including a deficit of £8,217,582 (2022 - £282,159) unrestricted, surplus of £21,346,380 on designated funds and £14,530,839 deficit (2022 - surplus of £657,362) restricted funds.

The financial statements on pages 25 to 50 were approved and authorised for issue by the trustees on 26/9/23.



P Lee
Chairman



S Hall
Trustee

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 31 MARCH 2023

		2023		2022	
	Notes	£	£	£	£
Cash flows from operating activities					
Cash generated from operations	25	(830,569)		676,744	
Movement in tax relief debtor		(2,034,035)		(736,156)	
Net cash inflow from operating activities		<u>(2,864,604)</u>		<u>(59,412)</u>	
Investing activities					
Purchase of tangible fixed assets		(358,719)	(3,912,545)		
Disposal of other investments		-	50,000		
Net cash used in investing activities		<u>(358,719)</u>		<u>(3,862,545)</u>	
Cash flows from financing activities					
Repayment of borrowings		(108,032)	(97,667)		
Obligations under finance lease		(20,577)	(20,577)		
Net cash used in financing activities		<u>(128,609)</u>		<u>(118,244)</u>	
Net (decrease)/increase in cash and cash		<u>(3,351,932)</u>		<u>(4,040,201)</u>	
Cash and cash equivalents at beginning of year		4,258,118		8,298,319	
Cash and cash equivalents at end of year		<u>906,186</u>		<u>4,258,118</u>	

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Opera North Limited is a private company limited by guarantee incorporated in England and Wales and registered as a charity under the Charities Act 2011 (registered charity number 511726). The registered office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Every member of the company undertakes to contribute to the assets of the company, in the event of the same being wound up during the time that they are a member, or within one year after they cease to be a member, for payment of the debts and liabilities of the company contracted before the time they ceased to be a member, and of the costs, charges and expense of winding up the same, and for the adjustment of the rights of the contributors themselves, such amount as may be required not exceeding one pound.

Accounting convention

The financial statements have been prepared in accordance with the charitable company's memorandum and articles of association, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102)", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Opera North Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Basis of consolidation

The consolidated financial statements incorporate those of the Company, Opera North Limited, and its wholly owned trading subsidiary, Opera North Trading Limited (i.e. an entity that the group controls through its power to govern the financial and operating policies so as to obtain economic benefits).

All financial statements are made up to 31 March 2023. Where necessary, adjustments are made to the financial statements the subsidiary to bring the accounting policies used into line with those used by other members of the group.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment of the asset transferred.

Parent Statement of Financial Activities

As permitted by s408 Companies Act 2006, the charitable company has not presented its own Statement of Financial Activities as it prepares group accounts and the notes accompanying the charity balance sheet show its gross income and deficit for the financial year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (Continued)

Going concern

The Trustees have reviewed the financial position of the charity and group alongside the forecast income and expenditure and cashflow to 31 March 2025. They have considered preliminary projections up to 2026. They have considered the uncertainties arising from inflation and the potential impact on forecasts. Forecasts are considered reasonable with regard to the information available.

Forecasts assume there will be continued funding support from key donors, including Arts Council England. Opera North has a 3-year NPO funding agreement in place with Arts Council England for the period from April 2023 to March 2026. As with other arts organisations, the process for applying for funding for the period from 1 April 2026 has not yet commenced.

When reviewing forecasts, the Trustees have taken into account the level of restricted income Opera North has and the level of unrestricted income and forecast reserves.

The Trustees have also considered the position of the charity's mortgage on its long leasehold storage property. A 10 year agreement was agreed and put in place in October 2021.

The completion of the building project in 2022 reduced the financial risk of the organisation and the Trustees were pleased that sufficient funds were secured to complete the works.

Free reserves remain healthy and in line with our target. On the strength of the reserves levels and the other considerations above, the trustees have concluded they have reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity. Unrestricted funds earmarked for particular purposes by the trustees are designated as separate funds. The designation has an administrative purpose only, and does not legally restrict the trustees' discretion to apply the fund.

Restricted funds are funds subject to specific trusts, which have been declared by the donor(s) but still within the objects of the charity.

Incoming resources

Income from grants or donations is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

In the case of a grant, evidence of entitlement usually exists when a formal offer of funding is communicated in writing. In the case of unrestricted donations from individuals, entitlement usually arises on receipt. In the case of legacy income, entitlement arises on notification by executors.

Recognition of income is deferred only when the company has to fulfil terms or conditions before becoming entitled to it, such as a restriction, by the donor, that the income can only be expended in a future period.

Donations in the form of assets are included in the balance sheet at their estimated value on receipt.

Box office income is recognised on staging of the related performance. Income from co-productions and income from production hires are recognised on fulfilment of contractual terms.

Rental income is recognised on a receivable basis. Investment income comprises interest received on cash balances.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (Continued)

Resources expended

Expenditure is accounted for on an accruals basis and is recognised when a liability is incurred. Irrecoverable VAT is included in the relevant cost category to which it relates. Production costs are written off at the first performance and no residual values are carried forward. Expenditure on future productions is included in prepayments.

Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable activities include expenditure associated with the staging of concerts, operas, education events and projects and include both direct and indirect costs relating to these activities on a proportional basis.

Interest payable is recognised on an accruals basis.

Governance costs include those costs incurred in defining the strategic direction of the charity and meeting constitutional and statutory requirements.

General support costs associated with the central functions of finance, IT and human resources have been allocated across the departments on a basis consistent with the use of those resources.

Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. Capital expenditure below £500 is not capitalised.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Freehold land	No depreciation
Freehold buildings & improvements	5 years to 50 years
Long Leasehold & improvements	3 years to 50 years
Commercial vehicles – leased and owned	3 to 5 years
Equipment and musical instruments	3 - 10 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs and are subsequently measured at fair value at each reporting date. Changes in fair value are recognised in net income/(expenditure) for the year. Transaction costs are expensed as incurred.

Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held with banks.

Stocks

Stocks stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (Continued)

Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including trade and other creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Taxation

Opera North Limited is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge has arisen in the year. The company and trading subsidiary operate the Theatre Tax Relief scheme and claim a tax credit through the corporation tax system. Following the introduction of Orchestral Tax Relief in April 2016, the Company claim a tax credit through the corporation tax system for this too.

Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charitable company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (Continued)

Retirement benefits

The company contributes a percentage of salary to employees and pays this into the nominated Group Pension Plan, in compliance with regulations and the auto-enrolment framework. Costs are charged to the income and expenditure account as incurred.

Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessees.

Assets held under finance leases are recognised as assets at the lower of the assets fair value at the date of inception and the present value of the minimum lease payments. The related liability is included in the statement of financial position as a finance lease obligation. Lease payments are treated as consisting of capital and interest elements. The interest is charged to the statement of financial activities so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities not readily apparent from other sources. The estimates and association assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

Apart from the deferral of income, as per the income recognition accounting policy, there are no other areas of estimation uncertainty.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

2 Income from donations and legacies

	2023 £	2022 £
Arts Council England – NPO grant	10,577,102	10,577,102
Arts Council England – Other grants	150,000	151,000
Local Authorities' grants	410,250	416,715
Trusts and individuals' donations	1,025,211	1,795,018
	<u>12,162,563</u>	<u>12,939,835</u>

Income from donations and legacies includes the following amounts classes as restricted funds, where the donor or grant specifies a particular activity, project or performance to support:

	2023 £	2022 £
Arts Council England – Other grants	150,000	151,000
Local Authorities' grants	15,000	15,000
Trusts and individuals' donations	294,296	970,887
	<u>459,296</u>	<u>1,136,887</u>

Arts Council England together with the Leeds City Council (Local Authority) are key stakeholders to the company but are not related parties within the definition of the Charities SORP FRS 102.

Capital project donations

	2023 £	2022 £
Music Works campaign	31,531	354,026
	<u>31,531</u>	<u>354,026</u>

Included within capital project donations are donations relating to the Music Works campaign of which £31,531 (2022 - £354,026) are amounts which relate to designated funds, previous years was included in restricted funds.

3 Income from trading activities

	2023 £	2022 £
Sponsorship and Partnerships		
Corporate & HE partnerships and sponsorships	168,568	177,540
	<u>168,568</u>	<u>177,540</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

3 Income from trading activities (continued)

	2023 £	2022 £
Rental income		
Production hire & co-production income	34,776	9,070
Rental income from non-investment property	9,500	-
	<u>44,276</u>	<u>9,070</u>
Opera North Trading Income	2023 £	2022 £
Food and drink sales	269,649	-
Room hire and events sales	60,942	-
	<u>330,591</u>	<u>-</u>
	2023 £	2022 £
Total income from trading activities	<u>543,435</u>	<u>186,610</u>

All income from trading activities is classed as unrestricted income in both years.

4 Income from investments

	2023 £	2022 £
Bank interest	14,957	2,076
	<u>14,957</u>	<u>2,076</u>

All income from investments is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

5 Income from charitable activities

	2023 £	2022 £
Income from productions and performances:		
Opera box office receipts	1,963,180	1,320,745
Concerts receipts	184,702	140,187
Programme sales	61,294	34,300
Education and other project activity	542,407	423,831
Sundry Income	80,838	79,560
	<u>2,832,421</u>	<u>1,998,623</u>

All income from charitable activities is classed as unrestricted income in both years.

6 Other income

	2023 £	2022 £
Reverse premium from Leeds City Council	-	750,000
	<u>-</u>	<u>750,000</u>

Income recognised in the prior year relates to income received from Leeds City Council to take on dilapidated buildings.

7 Expenditure on raising funds

	2023 £	2022 £
Fundraising costs can be analysed as:		
Staff costs	290,716	257,195
Direct departmental costs for fundraising materials and events	139,671	138,018
Capital project fundraising	10,501	12,135
General support costs (10% allocation) and depreciation (see note 9)	102,657	11,108
	<u>543,545</u>	<u>418,456</u>

Capital project costs:

During the course of the year, £142,903 (2022 - £234,405) has been expensed in relation to the final stages of a large-scale capital project.

Expenditure of £2,016 (2022 - £12,135) included within direct departmental costs for fundraising materials and events has been classed as restricted and £142,903 (2022 - £234,405) of capital project costs has been classed as designated. All other expenditure on raising funds for both years is classed as unrestricted.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

8 Expenditure on trading activities

	2023	2022
	£	£
Trading activities can be analysed as:		
Catering costs	165,447	-
Staff costs	128,204	-
Operating expenditure	115,514	-
	<u>409,165</u>	<u>-</u>

No support costs have been allocated to trading activities.

9 Expenditure on charitable activities

	Staff costs	Other costs	Depreciation	Total 2023	Total 2022
	£	£	£	£	£
Costs of performing company and related costs	8,924,085	8,867,113	808,156	18,599,354	15,701,474
Governance costs	35,161	100,174	-	135,335	125,830
	<u>8,959,246</u>	<u>8,967,287</u>	<u>808,156</u>	<u>18,734,689</u>	<u>15,827,304</u>

Other costs can be further analysed as:

	2023	2022
	£	£
Concert and education programme costs	918,840	717,610
Production and stage management costs	728,397	949,866
Artists, performers and creative teams	3,586,421	2,524,573
Rehearsal, storage and premises rental	193,173	212,830
Marketing costs	693,394	605,154
Transport	156,721	153,919
Theatre rental and cost share	1,243,022	893,020
Subsistence and tour travel costs	490,936	355,037
General support cost allocation (90%) (see note 9)	818,286	650,937
Interest payable	37,923	34,727
	<u>8,867,113</u>	<u>7,097,673</u>
Governance costs:		
Legal and professional fees	51,074	36,549
Audit fees	33,100	29,228
General office	16,000	16,000
	<u>100,174</u>	<u>81,777</u>
	<u>8,967,287</u>	<u>7,179,450</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

9 Expenditure on charitable activities (continued)

Expenditure of £955,649 (2022 - £587,011) within cost of productions and performances has been classed as restricted, due to being in respect of activities specifically funded. £732,107 has been classed as designated expenditure. All other expenditure on costs and performances for both years is classed as unrestricted.

All governance costs are classed as unrestricted expenditure. Of the above governance costs, £5,000 (2022 - £3,000) relates to the subsidiary trading company, Opera North Trading Limited.

10 Support costs

	2023 £	2022 £
IT equipment, licences and maintenance	131,036	98,031
Premises costs	497,416	194,832
Insurance	152,244	134,357
General office costs	245,870	234,825
	<u>1,026,566</u>	<u>662,045</u>

In the current year, support costs have been allocated 90% to expenditure on charitable activities and 10% to costs of raising funds.

11 Surplus for the financial year before tax

The surplus for the financial year as shown in the consolidated statement of financial activities is stated:

	2023 £	2022 £
After charging:		
Auditor's remuneration – audit fees	33,100	29,227
Depreciation	808,156	464,712
Operating lease rentals	20,561	25,562
Interest payable	39,296	34,727
	<u>899,113</u>	<u>554,228</u>
And after crediting:		
Bank deposit interest	14,957	2,076
	<u>914,070</u>	<u>556,304</u>

12 Remuneration of trustees

None of the trustees holding office during the year received any payment for their services as trustees.

The General Director was appointed a trustee on 18 April 2012 and his salary for his services as General Director is included within the upper salary banding in note 14 to these accounts.

In his capacity as General Director and Chief Executive, Sir Richard Mantle, OBE received remuneration including benefits amounting to £102,168 (2022 - £130,050). Company pension contributions amounted to £40,000 (2022 - £12,118)

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

13 Related party transactions

Trustee expenses in respect of travel and subsistence relating to board meetings and other related matters totalling £489 (2022 - £282) were paid in the year for to one trustee (2022: two trustees).

There were donations (including membership payments) to Opera North Limited from the Trustees in the year totalling £29,051 (2022 - £67,469).

During the year the charitable company made payments for membership and subscriptions to the National Opera Studio, a charity in which Richard Mantle OBE and Peter Maniura are trustees, totalling £16,684 (2022 - £18,419).

Opera North Trading Limited

Opera North Trading Limited is a wholly owned subsidiary of the charity, registered number 09231729. During the year the charitable company paid fees totalling £10,000 (2022 - £3,000) on behalf of the subsidiary and charged £1,372 (2022 - £nil) interest on outstanding loans. In addition purchases totalling £10,700 (2022 - £nil) were made. At the year-end, Opera North Limited was owed £111,000 (2022 - £nil) by Opera North Trading Limited which is shown in other debtors.

Opera North Future Fund

The Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. During the course of the year the Opera North Future Fund has supported the charity in a number of projects and initiatives including the specific programming within Howard Assembly Room, the Opera North Children's Chorus and Youth Company and other education activity, marketing and digital website support, artistic development and chorus mentoring. The total contribution from the Future Fund in the financial year was £168,764 (2022 - £306,000). During the course of the year, Opera North Limited paid costs on behalf of Opera North Future Fund amounting to £29,685 (2022 - £21,911) and received income on behalf of Opera North Future Fund amounting to £1,000 (2022 - £nil). At the year-end, Opera North Limited was owed £58,813 (2022 - £249,364) by Opera North Future Fund which is shown in other debtors.

Friends of Opera North

As stated in the Trustees Report, The Friends of Opera North is a separately registered charity, charity registered number 507574. Following a review of the Friends' constitution a decision was taken in December 2014 to more fully integrate with Opera North Limited. The Executive Committee, with approval of the members of the Friends of Opera North, voted to elect the Trustees of Opera North as the new Trustees of The Friends of Opera North. For the purposes of these accounts the two charities are being treated as entirely separate. During the course of the year, £65,000 (2022 - £140,000) has been contributed by Friends of Opera North to the Charity for production support and costs of £6,217 (2022 - £4,578) were paid on behalf of Friends of Opera North. Income was received on behalf of Opera North via Friends of Opera North of £8,500 with income of £8,238 for Friends of Opera North being receivable by Opera North. At the year-end, Opera North Limited was owed £9,721 (2022 - £143,242) by Friends of Opera North which is shown in other debtors.

14 Staff numbers and costs

Number of employees

The average number (head count) of permanent staff employed by the company during the year, analysed by category, was as follows:

	2023 Number	2022 Number
Orchestra, chorus and music	93	94
Technical	47	45
Administration, Education and Projects	106	91
	<u>246</u>	<u>230</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Staff numbers and costs (continued)

The aggregate payroll costs of these persons were as follows:

	2023 £	2022 £
Wages and salaries	8,205,904	7,451,813
Social security costs	737,243	657,611
Pension costs	435,019	371,914
	<u>9,378,166</u>	<u>8,481,338</u>

The number of employees whose annual remuneration was £60,000 or more were:

	2023 Number	2022 Number
£60,000-£69,999	3	4
£100,000-£109,999	1	-
£130,000-£139,999	-	1

Company pension contributions in respect of the above employees totalled £61,063 (2022 - £43,689) in the year.

The number of trustees to whom retirement benefits under defined contribution schemes are accruing during the year was 1 (2022 - 1).

The aggregate remuneration of key management personnel during the year was £876,807 (2022 - £771,832). Key management personnel is made up of the senior management team employees.

The company also employed casual staff at various times during the year.

15 Taxation

The theatre tax credit and orchestral tax credit for £2,764,103 (2022 - £736,156), relates to relief claimed in respect of expenditure directly attributable to productions and concerts in the year. This is Theatre Tax Relief and Orchestra Tax Relief. Rates of relief were raised on 27 October 2021 to provide support following the coronavirus pandemic. Theatre tax relief is up to 50% (previously 25%) on expenditure which is directly attributable to a production, and orchestral tax relief allows relief up to 50% (previously 25%) for eligible concert expenditure. Rates will reduce for the year ended 31 March 2026 (to 35%) and will revert to standard in the following year (to 25%).

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

16 Tangible fixed assets

Group & Company	Freehold property and improvements	Long leasehold and improvements	Commercial vehicles	Equipment and musical instruments	Total
	£	£	£	£	£
Cost					
At 1 April 2022	14,714,623	16,289,385	259,240	2,466,051	33,729,299
Additions	6,585	44,453	-	307,681	358,719
Disposals	-	-	(15,000)	(1,394)	(16,394)
Transfers	(26,184)	(53,599)	-	79,783	-
At 31 March 2023	14,695,024	16,280,239	244,240	2,852,121	34,071,624
Depreciation					
At 1 April 2022	2,188,067	2,180,731	208,440	1,897,912	6,475,150
Charge for year	296,979	318,661	25,400	165,726	806,766
Disposal	-	-	(13,438)	(968)	(14,406)
At 31 March 2023	2,485,046	2,499,392	220,402	2,062,670	7,267,509
Carrying amount					
At 31 March 2023	<u>12,209,978</u>	<u>13,780,847</u>	<u>23,838</u>	<u>789,451</u>	<u>26,804,114</u>
At 31 March 2022	<u>12,526,556</u>	<u>14,108,654</u>	<u>50,800</u>	<u>568,139</u>	<u>27,254,149</u>

Within Freehold Land and Buildings is a land value of £550,000 (2022 - £550,000) upon which no depreciation has been charged.

Management have reviewed the classification of fixed assets during the year and the transfers represent changes made as a result.

There was no impact on accumulated depreciation because these assets had not yet been depreciated.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

16 Tangible fixed assets (continued)

Included within Commercial Vehicles are assets held under finance leases. There has been depreciation charged on these assets totalling £23,838 (2022: £23,838) during the year and the net book value at the year end was £23,838 (2022: £47,676).

Historically, Arts Council England made a substantial donation to various parties, including Opera North, with regard to the capital project to refurbish the Leeds Grand Theatre and build production rehearsal and performance premises for Opera North. On 10 June 2009, legal documentation in the form of a 'Guarantee and Legal Charge' Deed was finalised giving Arts Council England a fixed registered charge on the freehold building asset. This charge can only be exercised if certain conditions are not met, the main condition being that the site is used for office and rehearsal facilities for a period of 20 years from September 2006. The charge has been registered at Companies House by the Arts Council England solicitors.

Included within Long Leasehold Buildings is a warehouse storage facility at Kirkstall, Leeds. This has been purchased using loan finance from HSBC bank. In addition to the warehouse facility, HSBC bank has taken a charge on the company's freehold offices, known as Howard Opera Centre, by way of additional security, limited to £1,150,000 to reflect the existing charge to Arts Council England.

17 Investment in subsidiary

The fixed asset investment comprises a 100% holding in the share capital of Opera North Trading Limited which was incorporated on 23 September 2014 and provides production related services to Opera North Limited. The registered office of Opera North Trading Limited is Howard Opera Centre, 8 Harrison Street, Leeds, West Yorkshire, LS1 6PA. The aggregate amount of share capital and reserves of Opera North Trading Limited as at 31 March 2023 was a deficit of £59,360 (2022 – surplus of £19,892) and the loss for the year was £79,251 (2022 – loss of £3,713).

18 Debtors

	2023	Group	2023	Charity
	£	2022	£	2022
		£		£
Amounts falling due within one year:				
Trade debtors	389,032	305,536	351,601	305,536
Other debtors	281,866	698,751	281,383	698,751
Theatre & Orchestra tax credit	2,770,191	736,156	2,770,191	736,156
Amounts owed by group undertakings	-	-	111,000	-
Prepayments and accrued income	1,354,918	1,503,709	1,354,043	1,503,709
	<u>4,796,007</u>	<u>3,244,152</u>	<u>4,868,218</u>	<u>3,244,152</u>
	2023	Group	2023	Charity
	£	2022	£	2022
		£		£
Amounts due after more than one year:				
Prepayments and accrued income	726	36,212	726	36,212
	<u>726</u>	<u>36,212</u>	<u>726</u>	<u>36,212</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

19 Creditors

Amounts falling due within one year

	2023 £	Group 2022 £	2023 £	Charity 2022 £
Bank loans and overdrafts	111,490	108,036	111,490	108,036
Obligations under finance leases	18,748	20,577	18,748	20,577
Trade creditors	497,991	909,023	493,393	908,975
Social security and other taxes	230,775	189,494	215,560	189,494
Accruals and deferred income	701,909	973,222	690,129	970,222
Other creditors	75,997	96,962	70,735	96,962
Amounts owed to group undertakings	-	-	-	743
	<u>1,636,910</u>	<u>2,297,314</u>	<u>1,600,055</u>	<u>2,295,009</u>

Included within other creditors is an amount totalling £63,345 (2022 - £56,079) in relation to a pension creditor.

20 Deferred income

Deferred income comprises income whereby the charity must fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

	Group £	Charity £
At 1 April 2022	378,183	378,183
Amount released to the Statement of Financial Activities	(378,183)	(378,183)
Amount deferred in the year	<u>353,735</u>	<u>378,183</u>
At 31 March 2023	<u>353,735</u>	<u>378,183</u>

Deferred income has arisen in relation to advance box office and sales income that relates to events scheduled after the year end.

21 Creditors

Amounts falling due after one year

	Group		Charity	
	2023 £	2022 £	2023 £	2022 £
Bank loans and overdrafts	968,766	1,080,252	968,766	1,080,252
Obligations under finance leases	19,577	38,325	19,577	38,325
	<u>988,343</u>	<u>1,118,577</u>	<u>988,343</u>	<u>1,118,577</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

22 Analysis of debt

Analysis of bank loan repayments:	2023 £	2022 £
Due within one year	111,490	108,036
Due between one year and five years	968,766	1,080,252
	<u>1,080,256</u>	<u>1,188,288</u>

Loan amounts due are in relation to a 10 year HSBC loan of £1,232,419 financed in October 2021. Interest is charged at 3.15% fixed for a period of 5 years. Interest of £35,897 (2022 - £31,329) has been charged in the period for this loan.

Bank loans and overdrafts of £1,080,256 (2022 - £1,188,288) and obligations under finance leases of £38,325 (2022 - £58,902) are all secured by the charity. Bank loans and overdrafts are secured by a legal mortgage against the freehold property and leasehold property held by the charity. Obligations under finance leases are secured by fixed charges on the assets to which they relate.

23 Restricted funds

The income funds of the group include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

Group and Charity	Movement in funds				Balance at 31 March 2023 £
	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	
Music Works	14,032,470	-	-	(14,032,470)	-
Community Partnership projects	41,250	15,000	(35,398)	-	20,852
Leverhulme Trust supported activity	134,427	150,849	(85,782)	-	199,494
In Harmony education programme	192,958	164,607	(219,607)	-	137,958
Other education projects	400,000	9,200	(209,200)	-	200,000
Parsifal Circle	289,038	58,705	(347,743)	-	-
Howard Assembly Room / Projects	-	42,000	(41,000)	-	1,000
Kirklees activities	-	171	(171)	-	-
Talent development	-	8,764	(8,764)	-	-
Richmond Hill	-	10,000	(10,000)	-	-
Other restricted funds	246	-	-	-	246
Total restricted funds	<u>15,090,389</u>	<u>459,296</u>	<u>(957,665)</u>	<u>(14,032,470)</u>	<u>559,550</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

23 Restricted funds (continued)

	Balance at 1 April 2021	Incoming resources	Movement in funds Resources expended	Transfers	Balance at 31 March 2022
	£	£	£	£	£
Music Works	13,924,983	354,026	(246,539)	-	14,032,470
Community Partnership projects	58,300	2,000	(19,050)	-	41,250
Leverhulme Trust supported activity	189,621	-	(55,194)	-	134,427
In Harmony education programme	192,958	182,000	(182,000)	-	192,958
Other education projects	-	614,800	(214,800)	-	400,000
Parsifal Circle	65,840	227,394	(4,196)	-	289,038
Dementia friendly	-	5,000	(5,000)	-	-
Howard Assembly Room / Projects	-	58,000	(58,000)	-	-
Kirklees activities	209	228	(437)	-	-
Talent development	870	26,000	(26,870)	-	-
Other restricted funds	246	21,465	(21,465)	-	246
	<u>14,433,027</u>	<u>1,490,913</u>	<u>(833,551)</u>	<u>-</u>	<u>15,090,389</u>

Restricted funds of £559,550 (2022 - £15,090,389) comprises the following funds:

Music Works of £nil (2022 - £14,032,470), was the fundraising campaign to enable a significant capital redevelopment project to transform the Leeds premises and allow for planned increased activity in the new space. The Company's transformed buildings are a welcoming home for everyone; a place for artists to make thrilling music; developing talent and inspiring audiences; and cements Opera North as a creative powerhouse in the heart of Leeds. The Music Works project and buildings was completed in Summer 2022 and therefore the purpose of the restricted funding was met. The balance has then been transferred to designated funds and will be reduced by the future depreciation on the build each year.

Community Partnerships Projects of £20,852 (2022 - £41,250). These are projects to work with disadvantaged communities in Leeds and help to transform the lives of people through music and opera.

Leverhulme Trust supported activity of £199,494 (2022 - £134,427) which contributes to programmes supporting the development of young artists, usually at the outset of their careers through a range of activities, including residencies.

In Harmony education project of £137,958 (2022 - £192,958) which takes place in several schools in South Leeds. It seeks to deliver an inclusive programme of high-quality music education and performance opportunities in order to encourage young people from all backgrounds to engage with the arts and, through doing so, benefit from a range of wider outcomes.

Other education projects of £200,000 (2022 - £400,000). These are funds that are given to Opera North to support either specific education projects or general education work.

Parsifal Circle funds of £nil (2022 - £289,038) were generated to support the 2023 production of Parsifal.

Howard Assembly Room funds are £1,000 (2022 - £nil) those given to support the work of both the concert series in the Howard Assembly Room and also the related off-site Project department work undertaken in other venues.

Talent development is made up of various small projects relating to developing artistic talent.

Richmond Hill is a community project in the Richmond Hill area of Leeds.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

24 Unrestricted funds Group

	Balance at 1 April 2022	Incoming resources	Movement in funds			Balance at 31 March 2023
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	3,478,792	31,531	(732,107)	22,046,956	-	24,825,172
General unrestricted funds	12,807,559	15,094,080	(18,140,530)	(8,014,486)	2,764,103	4,510,726
Total unrestricted funds	16,286,351	15,125,611	(18,872,637)	14,032,470	2,764,103	29,335,898

	Balance at 1 April 2021	Incoming resources	Movement in funds			Balance at 31 March 2022
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	2,728,792	750,000	-	-	-	3,478,792
General unrestricted funds	13,727,760	13,990,257	(15,646,614)	-	736,156	12,807,559
Total unrestricted funds	16,456,552	14,740,257	(15,646,614)	-	736,156	16,286,351

Charity

	Balance at 1 April 2022	Incoming resources	Movement in funds			Balance at 31 March 2023
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	3,478,792	31,531	(732,107)	22,046,956	-	24,825,172
General unrestricted funds	12,787,668	14,774,862	(17,742,061)	(8,014,486)	2,764,103	4,570,086
Total unrestricted funds	16,266,460	14,806,393	(18,474,168)	14,032,470	2,764,103	29,395,258

	Balance at 1 April 2021	Incoming resources	Movement in funds			Balance at 31 March 2022
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	2,728,792	750,000	-	-	-	3,478,792
General unrestricted funds	13,704,156	13,990,257	(15,642,901)	-	736,156	12,787,668
Total unrestricted funds	16,432,948	14,740,257	(15,642,901)	-	736,156	16,266,460

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

24 Unrestricted funds (Continued)

Further analysis of designated funds

Group and Charity

	Balance at 1 April 2022	Incoming resources	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2023
	£	£	Resources expended	Transfers	£	£
New business plan investment	1,000,000	-	-	(900,000)	-	100,000
Music works property reserve	2,478,792	31,531	(493,904)	13,882,961	-	15,899,380
Music Works project completion	-	-	-	149,509	-	149,509
Transformation Fund	-	-	(238,203)	8,914,486	-	8,676,283
Total designated	<u>3,478,792</u>	<u>31,531</u>	<u>(732,107)</u>	<u>22,046,956</u>	<u>-</u>	<u>24,825,172</u>

	Balance at 1 April 2021	Incoming resources	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2022
	£	£	Resources expended	Transfers	£	£
New business plan investment	1,000,000	-	-	-	-	1,000,000
Music works property reserve	1,728,792	750,000	-	-	-	2,478,792
Total designated funds	<u>2,728,792</u>	<u>750,000</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>3,478,792</u>

Designated funds were earmarked by the trustees during the year ended 31 March 2023 to support the charity's new business plan and the Music Works capital project.

The fund of £100,000 is to be used in future years as per internal plans in place. The balances held in designated funds in line with Music Works of £15,899,380 will be reduced by annual depreciation with in line depreciation on the assets.

The Music works completion fund of £149,509 has been designated for professional costs not yet billed.

The Transformation fund of £8,676,283, is held in relation to fixed assets purchased as part of the Opera North Transformation project which was completed in 2008. Movement in the year relates to depreciation.

Unrestricted funds comprise an operating reserve for general purposes.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

24 Analysis of net assets between funds Group

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	2,228,452	24,575,663	-	26,804,115
Cash at bank and other net current assets	3,270,617	249,509	559,550	4,079,676
Long term liabilities	(988,343)	-	-	(988,343)
	<u>4,510,726</u>	<u>24,825,172</u>	<u>559,550</u>	<u>29,895,448</u>

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2022 are represented by:				
Tangible fixed assets	10,793,194	2,478,792	13,982,163	27,254,149
Cash at bank and Other net current assets	3,132,942	1,000,000	1,108,226	5,241,168
Long term liabilities	(1,118,577)	-	-	(1,118,577)
	<u>12,807,559</u>	<u>3,478,792</u>	<u>15,090,389</u>	<u>31,376,740</u>

Analysis of net assets between funds Charity

	Unrestricted General funds	Unrestricted Designated funds	Restricted funds	Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	2,228,452	24,575,663	-	26,804,116
Cash at bank and Other net current assets	3,329,977	249,509	559,550	4,139,035
Long term liabilities	(988,343)	-	-	(988,343)
	<u>4,570,086</u>	<u>24,825,172</u>	<u>559,550</u>	<u>29,954,808</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

24 Analysis of net assets between funds (continued)

	Unrestricted General funds £	Unrestricted Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2022 are represented by:				
Tangible fixed assets	10,793,194	2,478,792	13,982,163	27,254,149
Cash at bank and Other net current assets	3,113,051	1,000,000	1,108,226	5,221,277
Long term liabilities	(1,118,577)	-	-	(1,118,577)
	<u>12,787,668</u>	<u>3,478,792</u>	<u>15,090,389</u>	<u>31,356,849</u>

25 Cash generated from operations

	2023 £	2022 £
(Deficit)/Surplus for the year	(1,481,292)	487,161
Adjustments for:		
Depreciation of tangible fixed assets	808,156	464,712
Loss on disposal of fixed assets	597	-
Movements in working capital:		
Increase in stock	(13,667)	-
Decrease/(increase) in debtors	517,666	(389,517)
(Decrease)/Increase in creditors	(662,029)	114,388
Cash generated from operations	<u>(830,569)</u>	<u>676,744</u>

26 Analysis of changes in net debt

	Balance at 1 April 2022 £	Cash flows £	Other non-cash changes £	Balance at 31 March 2023 £
Cash and cash equivalents				
Cash	4,258,118	(3,351,932)	-	906,186
	<u>4,258,118</u>	<u>(3,351,932)</u>	<u>-</u>	<u>906,186</u>
Borrowings				
Debt due within one year	(108,036)	(3,454)	-	(111,490)
Debt due after one year	(1,080,252)	(111,486)	-	(1,191,738)
	<u>(1,188,288)</u>	<u>(114,940)</u>	<u>-</u>	<u>(1,303,228)</u>
Total	<u>3,069,830</u>	<u>(3,466,872)</u>	<u>-</u>	<u>(397,042)</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

27 Operating lease commitments

At the reporting end date the charitable company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2023 £	2022 £
Within one year	7,459	20,478
Between one and five years	13,337	4,848
	<u>20,796</u>	<u>25,326</u>

28 Events after the balance sheet date

Sir Richard Mantle OBE, General Director has announced his retirement to take place on 4th December 2023. His successor, Laura Canning has been appointed and will join the organisation in October 2023. In addition, Henry Filloux-Bennett joined the organisation as Executive Director in May 2023.

29 Charity Statement of financial activities

The charitable company has taken advantage of the exemptions afforded by Section 408 of the Companies Act and has not included its own income and expenditure account in these financial statements.

OPERA NORTH LIMITED

England & Wales - Charity number 511726

Accounts

Charity Registration No. 511726

Company Registration No. 01550778 (England and Wales)

**OPERA NORTH LIMITED
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2022**

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees / Directors	Ed Anderson Howard Gatiss Renee Hunt (Joint Vice Chair) Henrietta Jowitt Paul Lee OBE (Chairman) Peter Maniura Richard Mantle OBE Rosie Millard OBE (Joint Vice Chair) Cllr Jonathan Pryor Irving Warnett Minhazul Abedin (appointed 24 March 2022) Rachel Elwell (appointed 16 December 2021) Sarah Hall (appointed 16 December 2021) Dominic Wallis (appointed 16 December 2021)		
Company Secretary	Kirsten Bullen		
General Director and Chief Executive	Richard Mantle OBE		
Committee Chairs			
Finance and General Purposes	Irving Warnett		
Development	Clive Lloyd		
Nominations	Paul Lee OBE		
Health and Safety	Richard Mantle OBE (Sarah Hall from June 2022)		
Equality Diversity and Inclusion	Renee Hunt		
Charity number	511726		
Company number	01550778		
Registered office	Howard Opera Centre 8 Harrison Street Leeds LS1 6PA		
Auditor	RSM UK Audit LLP Chartered Accountants Central Square 5th Floor 29 Wellington Street Leeds LS1 4DL		
Bankers	HSBC 33 Park Row Leeds LS1 1LD	Coutts & Co 440 Strand London WC2R 0QS	
Solicitors	Wrigleys LLP 19 Cookridge Street Leeds LS2 3AG	Womble Bond Dickinson 1 Whitehall Rd Leeds LS1 4BN	Blacks Solicitors LLP City Point 29 King Street Leeds LS1 2HL

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees, who act as Directors for the purposes of company law, are pleased to present their annual report which comprises the Strategic Report and Directors' Report for Companies Act 2006 purposes and the audited consolidated financial statements for the year ended 31 March 2022.

Reference and Administrative details

Opera North Limited is a company limited by guarantee, company registered number 01550778 and is registered as a charity under the Charities Act 2011, charity registered number 511726.

Its registered and principal office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Trustees

The Directors of Opera North Limited are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year end were as follows:

Minhazul Abedin (Appointed 24 March 2022)

Ed Anderson

Mark Armour (Retired 16 December 2021)

Rachel Elwell (Appointed 16 December 2021)

Howard Gatiss

Sarah Hall (Appointed 16 December 2021)

Renee Hunt Joint Vice Chair

Henrietta Jowitt

Paul Lee OBE Chairman

Peter Maniura

Richard Mantle OBE

Rosie Millard OBE Joint Vice Chair

Cllr Jonathan Pryor

Dominic Wallis (Appointed 16 December 2021)

Irving Warnett

Company Secretary Kirsten Bullen

Purpose, activities, achievements, and performance

Opera North is England's national opera company in the North, based in Leeds and committed to the North, serving the communities and people of the region. We believe we are uniquely successful in providing an eclectic range of experiences for many diverse audiences, all under the banner of opera. We aim to curate an adventurous cultural offer which continues to exploit the operatic canon, developing fresh approaches to the way in which opera can be realised, harnessing theatrical and design innovation together with high quality musical performance.

Our purpose

Creating extraordinary experiences every day, using music and opera to entertain, engage, challenge and inspire.

Our aims:

Create extraordinary experiences

We aim to create a body of artistic work that has diversity and sustainability at its heart, from mainstage touring opera to concerts, gigs and pop-up performances, we strive to create great art, available to all.

For people everywhere

We serve our diverse communities in the north of England by touring to venues large and small, expected and unexpected, and reach international audiences through an enhanced digital offer. Our sector-leading Community Partnerships programme reaches people who face significant barriers to engaging with the arts and our livestreams/digital capture of performances extend access across the UK and beyond.

Build resilience

We work to secure Opera North's future in the heart of Leeds in the new Howard Opera Centre and reinvigorated Howard Assembly Room, ensuring that we are here to serve an ever more diverse public for years to come. We

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

plan for the future, ensuring the Company will emerge from the challenges of the pandemic; develop new income streams, including a new hospitality offer; optimise the energy efficiency of the Opera North estate; and continue to strengthen and diversify our staff and Board of Trustees.

Develop staff and artists

We create an environment that nurtures the well-being of our permanent staff and visiting artists, and fosters new, more flexible, ways of working. We invest in a Company-wide Equality, Diversity and Inclusion strategy, clarify the Company's identity and values, create new staff training and artist development programmes, and roll out Carbon Literacy training beyond our permanent staff to visiting artists and creatives.

Deepen educational engagement

We create opportunities for young people, adults and families to participate and make music with us in the new purpose-built Education Studio in the Howard Opera Centre, as well as in schools and other community settings. We inspire young people of all backgrounds to experience, create and participate in arts and culture; we actively encourage and support young performers from under-represented groups; we deliver creative activity that enhances the health and well-being of families and communities; and we continue to develop a programme of community cultural engagement linked to In Harmony Opera North.

Work in partnership

Opera North works in partnership, deepening our relationships with major cultural partners in Leeds and beyond, and with leading HE institutions in Leeds, York and Newcastle. We are a champion of environmental sustainability in the arts and culture sector; and we will build on the success of the Music Works redevelopment campaign to strengthen our partnerships in the public and private sectors and position the Company as a leading advocate for our region.

In a normal year our work is delivered under four main strands of activity:

A mainstage operatic programme in Leeds and on tour

A year-round symphonic programme by the Orchestra of Opera North

Opera North Projects – creating and programming an innovative range of events and performances in diverse artforms, many performed in the Howard Assembly Room, the Company's second stage.

An internationally recognised and extensive Education Programme

The year was characterised by a return to live performance whilst negotiating the gradual relaxation of Covid-19 restrictions through the summer and autumn, at the same time completing the major Music Works capital transformation to deliver the Howard Opera Centre and reopen the Howard Assembly Room.

Chairman's Introduction

This has been a momentous year for Opera North. The early months were still dominated by the Covid-19 pandemic, which the Company weathered with characteristic creativity, resilience and adaptability, with a number of innovations initially developed in response to Covid continuing post-pandemic. In the autumn, the Company returned to a full programme of live performance, with Garry Walker making his long-awaited debut as Music Director, and officially opened the Howard Opera Centre (HOC), its new home in the heart of Leeds.

The HOC immediately had a transformative effect on the day-to-day life and work of the Company and the communities it serves. Opera North Education began to populate the HOC last summer, with the Opera North Youth Chorus among the first to use the building early in August. The Howard Assembly Room (HAR) re-opened in October following a two-and-a-half year hiatus for the Music Works redevelopment project. More than ten years after it first opened, the HAR has come of age, with its own entrance and public spaces housed in a beautiful atrium. The relocation of orchestral rehearsals to the new state of the art Mantle Music Studio in the HOC enabled the HAR to be relaunched with an expanded programme of richly diverse artistic and community activity.

The Music Works redevelopment project will be completed in the summer of 2022 with the opening of a new bar and restaurant, Kino. The completion of this visionary scheme is all the more remarkable given the impact of the pandemic both on the physical works and on fundraising. We are immensely grateful to all of our partners and supporters – individuals, trusts and foundations, the corporate sector, and Leeds City Council and Arts Council England – who have kept faith with us during this challenging period. The Company will remain indebted to the late

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

Dr Keith Howard OBE, without whose extraordinary generosity and faith in Opera North, the Music Works transformation would not have been possible.

Whilst our home is in Leeds, we are a company for the whole of the North. As well as resuming main stage touring to our regular venues in Newcastle, Nottingham and Salford, we returned to Hull in the winter season. We also reached audiences well beyond the major cultural centres with **Whistle Stop Opera: The Magic Flute**, which visited venues both indoors and outdoors last summer.

Although the emergence of the Omicron variant of Covid in December had a serious impact on rehearsals at the beginning of 2022, all our main stage opera productions opened on schedule, and whilst Covid-related absences severely stretched the Company, especially on the tour in March, not a single performance was lost – a tribute to the Company's robust Covid protocols and the tireless efforts of the management's Covid taskforce.

Opera North's in-house digital capability was enhanced during the period, with notable digital work including a livestream of Handel's **Alcina** on the OperaVision platform in February, a further instalment of the online singing workshop *From Couch to Chorus*, and a new collaboration with Sky Studios, *Resonance Connect*.

Our partnerships with organisations in the cultural, higher education and business sectors continue to be strengthened year on year, with artistic highlights in 2021/22 including highly praised collaborations with Leeds Playhouse on Sondheim's **A Little Night Music** and with Phoenix Dance Theatre on **West Side Story Symphonic Dances**.

Our strategic priorities of diversity and sustainability were advanced across all strands of the Company's work, including on the main stage in a new production of *Rigoletto* directed by British-Nigerian theatre-maker Femi Elufowoju Jnr who was making his Opera-directing debut, and in **Alcina**, our first sustainable main stage production, in which all the scenic elements were vintage, second-hand or repurposed.

Although ticket sales have been gratifyingly resilient in the emergence from lockdown, the picture across the theatre industry as a whole has been much more variable. Going forward, the rising cost of living is certain to be a major issue for the immediate future, posing a significant challenge both to box office income and to fundraising, as disposable income comes under severe pressure from the highest rate of inflation the country has experienced for decades. Nevertheless, we remain as determined as ever to fulfil our mission to create extraordinary experiences with and for all of our communities in the North.

Main stage opera

A gradual return to live performance began in the summer of 2021 with concert performances of **Fidelio** in Leeds, Salford and Nottingham conducted by former Music Director Paul Daniel; a revival of the **Whistle Stop Opera Magic Flute** first seen in 2018, which played indoors and outdoors throughout the summer in venues from Appleby to Winchester; and the co-production of Stephen Sondheim's **A Little Night Music** with Leeds Playhouse postponed from the spring of 2020. All of these performances were subject to social distancing measures and capacity indoors capped at a maximum of 50%.

A return to opera performance at full capacity began in October 2021 with the Company's first **Carmen** for ten years conducted by Garry Walker in his Covid-delayed debut as Music Director. Directed by Edward Dick, American mezzo Chrystal E. Williams gave a fearless performance in the title role. The role of Don José was originally assigned to Rafael Rojas, a much-loved member of Opera North's extended family of guest artists, and a great favourite with audiences; but the effects of long Covid forced him to withdraw late in rehearsals. It was with profound sadness that we learned of his death at home in Mexico in January 2022.

Carmen was joined by a **Bernstein double bill** that paired his one-act opera **Trouble in Tahiti** – directed by Matthew Eberhardt and first seen in the Little Greats season in 2017 – with an entirely new dance work based on the **Symphonic Dances from West Side Story**. The latter was Opera North's second major collaboration with Leeds-based Phoenix Dance Theatre, and choreographed by Phoenix's recently-appointed Artistic Director Dane Hurst, who also choreographed **Halfway and Beyond**, an entirely new spoken-word piece by Leeds-based poet Khadijah Ibrahiim which served as prelude to the *Symphonic Dances*. Antony Hermus was the conductor.

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The autumn season toured to Leeds, Newcastle, Salford and Nottingham and generated more than £600,000 in ticket sales, exceeding the financial target by 8% overall.

In January Garry Walker conducted a new production of **Rigoletto** directed by the highly distinguished British-Nigerian theatre-maker Femi Elufowoju jr, making his debut as an opera director with Opera North. American baritone Eric Greene sang the title role, and the cast also included American soprano Jasmine Habersham as Rigoletto's daughter Gilda, Russian tenor Roman Arndt as the licentious Duke of Mantua, and Sir Willard White as Monterone, delivering the famous curse with peerless authority.

Together with further performances of Carmen, the winter season was completed by Handel's 'magic' opera **Alcina** in a new production conducted by Baroque specialist Laurence Cummings, directed by Tim Albery and designed by Hannah Clark. Alcina was Opera North's first environmentally sustainable main stage production, in which all the scenic elements, furniture, fabrics and costumes were vintage, second-hand or repurposed, as part of the Company's wider commitment to sustainability. The performance on 17 February was streamed live from Leeds Grand Theatre on the OperaVision platform (see 'Digital programme' section below).

The winter season toured to Leeds, Salford, Nottingham, Newcastle and Hull and generated more than £900,000 in ticket sales, exceeding the financial target by 39% overall (and also exceeding the pre-Covid target by 3%).

Orchestra and Chorus of Opera North

With Covid restrictions still in place at the beginning of the period, the Orchestra launched **The Whitehall Road Sessions**, a series of concerts streamed live from our temporary rehearsal space at Whitehall Road in Leeds beginning in April. The five concerts in the series featured chamber ensembles from within the Orchestra in music ranging from Debussy to Herzogenberg, with several of the concerts featuring composers and performers from diverse backgrounds. Alice Zawadski brought her multi-instrumental and compositional skills to a remarkable programme featuring all female composers and performers building on and inspired by Walking Home: Sound Journeys from Lockdown, recorded by musicians during lockdown for BBC Arts and Arts Council England's Culture in Quarantine programme. This concert was later adapted for inclusion in the 2021/22 Kirklees Concert Chamber Concert Season.

Following a slightly truncated, behind closed doors version of the annual **National Opera Studio residency**, also in Whitehall Road, the gradual return to live performance began in June when the Orchestra and Chorus resurrected **Fidelio** at Leeds Town Hall, The Lowry and Nottingham Royal Concert Hall. After all the effort that had gone into the livestream version the previous December it was hugely gratifying to perform Beethoven's great hymn to liberty to live audiences again. In addition, at The Lowry, the Orchestra performed an **Opera Gala** under Paul Daniel with Nico Darmanin and Elin Pritchard to bring some larger pieces to the public realm again that had previously been restricted by space limitations in orchestra pits.

Throughout this period, and throughout the rest of the year, members of the Orchestra and Chorus were busy with side-by-sides, coaching and performances, both with Opera North Education and with our Higher Education partners including Leeds Conservatoire, the University of Hull and Royal Northern College of Music.

Our co-production of **A Little Night Music** with Leeds Playhouse provided a vehicle with which to showcase the talent and versatility of the Company's core ensembles, with many of the leading roles in the production cast from within the Chorus and Jonathan Tunick's original orchestration of Sondheim's score glowing afresh played by members of the Orchestra under the expert baton of Jim Holmes.

Although the easing of Covid restrictions meant that the Millennium Square concerts at the end of July were technically permitted, the risks involved in mounting them were too great in the circumstances, so the Chorus and Orchestra moved back behind closed doors for rehearsals and rep sessions in the Mantle Music Studio, thus utilising the new space for the first time prior to the summer holiday period. With the relaxation of Covid rules and the requirement for distancing gone, the full orchestra was able to occupy the space for two days of playing through repertoire to try different layouts and configurations in the room without the pressure of preparing repertoire. In a nod to the formation of the Orchestra, the first piece played in the space was Wagner's Overture Die Meistersinger, the first music ever played by the Orchestra back in 1978. The space has been deliberately designed with quite a dry acoustic, making it better for rehearsal, but after years of playing in Leeds Town Hall and Whitehall Road the contrast has taken the players some getting used to.

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September saw a rescheduled performance of **80s Classical** in Millennium Square take place to a very lively and excited audience happy to be back after more than two years without this popular event. It was the final concert for the current "line-up" of artists as the programme will be refreshed for the next performance in July 2022.

The **2021/22 Kirklees Concert Season** also opened in September with audiences returning to Huddersfield Town Hall for the first time since the Orchestra's last concert there in February 2020. Although audience figures overall for the season were close to target, bookings were worryingly low at the start of the week of each concert, but by the day itself figures were as expected. This pattern continued throughout the season, as audiences waited to see if the event would actually go ahead, and if they themselves were healthy and/or required to isolate before committing to buying tickets. Only the Viennese concerts at New Year suffered due to high levels of uncertainty about impending lockdowns post-Christmas with the rise of the Omicron variant. Attendances in both Huddersfield and Hull were significantly lower than expected due to the uncertainty; indeed, it wasn't certain they would take place until a couple of days beforehand.

Howard Assembly Room (HAR)

The Howard Assembly Room re-opened in October 2021 with a full programme of concerts, gigs, film and performance. Highlights of the opening season included appearances by British jazz legend **Courtney Pine**, poet laureate **Simon Armitage**, and the **Brodsky Quartet**. There was an increased number of chamber concerts featuring musicians and singers from Opera North's core ensembles, and important city partnerships were resumed, including with **South Asian Arts UK (SAA-uk)** and **Leeds International Film Festival**. Only one concert was cancelled due to Covid, and audiences responded well to the increased precautions taken. The winter season had fewer concerts due to artists postponing touring appearances; nevertheless, the season included sell-out performances by Tuvan throat singers **Huun Huur Tu** and Danish band **Efterklang**. The HAR was also host to the **Leeds Lieder Festival** for the first time. Audiences for both seasons exceeded targets. Artists across both seasons were 40% minority ethnic and 50% female.

Projects

Over this difficult year it was challenging to create and tour new projects. However, we were able to revive our animated film **La Petite Bohème**, designed for outdoor screenings in public spaces, which was shown four times outside Leeds Playhouse. Projects also commissioned and produced a new live score by the Scottish composer Erland Cooper for the 1928 silent film **The Wind**, which was performed in Leeds, Manchester and Newcastle by Erland and the Ladies' Chorus of Opera North. For the UK-wide New Music Biennial sitarist Roopa Panesar and pianist Al MacSween were commissioned to make **The Crossing**, an immersive 15-minute performance for the Southbank Centre and Coventry City of Culture.

It was pleasing to receive our fifth year of funding from the PRS Foundation toward **Resonance**, our year-round artist residency programme for black and minority ethnic music creators. This year's cohort included Manchester-based Persian percussionist Arian Sadr and composer, bass trombonist, percussionist and mbira player Hannabiell Sanders from Newcastle.

Following a lengthy pause due to Covid, we are reviving plans with York Heritage Trust to create a sound walk for the city's walls, working with Welsh harpist Catrin Finch and the Orchestra of Opera North.

Higher Education

Opera North has three strategic Higher Education partnerships, with the Universities of Leeds and Newcastle and with Leeds Conservatoire. Each partnership delivers student engagement and training, collaborative research, and public engagement. As universities returned to in-person contact we were able to resume side-by-side sessions and masterclasses for students, public-facing talks and symposia, and co-produced events including musical performances and visual art. We continue to co-supervise two PhD candidates from the University of Leeds, one on Opera North Education and the other on our engagement work with refugees and people seeking asylum. We are also partners with York University's XR Stories, a digital story-telling research project funded by Innovate UK.

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Community Partnerships

As well as engaging with nearly 100 **Encore** community partners in and around Leeds, Community Partnerships also has a special scheme called **Encore Plus**, through which we build closer relationships with five or six selected partner groups each year. For 2021-22, these close partnership groups were:

Feel Good Factor (Health and Wellbeing charity)
St Augustine's (Halifax based charity working with refugees and people seeking asylum)
Helping Hands (charity supporting older people in Armley, Leeds)
Inkwell Arts (Leeds charity supporting people with learning disabilities)
Mafwa Theatre (arts charity for refugees and people seeking asylum)
Changing Lives (nationwide charity particularly focused on homelessness)

All Encore partners are invited to Opera North performances at Leeds Grand Theatre and the Howard Assembly Room. As well as free or heavily subsidised tickets, the groups and individuals are personally welcomed and helped to find their way into the theatre. Training for front of house staff ensures the right degree of care and attention for all participants whatever their difficulty or disadvantage.

Over the autumn and winter seasons we welcomed around 640 Encore guests, mostly to Carmen as anticipated, but with a good spread across other events including talks and films in the HAR.

'You are brilliant because you try to make things bespoke to people's needs and THAT is what works. We love the care, thought and attention you have given to us through your work.'

St Augustine's Centre, Halifax

'Just to say, we are very grateful for the Encore tickets that we receive from Opera North, which have allowed some of our asylum-seeker guests to access events they couldn't otherwise have attended.'

Dot Read, Chair of the Conversation Club

'As a Chinese community group, many of us have never been to Opera North in our lifetime; we felt so privileged to be chosen as a partner this year. When we were invited to the introduction to Alcina we thought it could be challenging to understand the performance because of the language barriers. But we had a great time; in the end, we all enjoyed the performance and had a lot of laughter and interactions with the actor. We are looking forward to the next trip again.'

Huazhu Liu, Community Project Worker at Health For All, Leeds

Opera North Education

'I could enthuse ALL day about how brilliant it is having the education suite. It has changed my life.'
Education Project Manager, December 2021

The highlight of this year for the Education team was moving into the Howard Opera Centre with its dedicated space for Education activity. The Bramall Education Studio, Holbeck Teaching Room and Mantle Music Studio were all put to good use during the first week of August when the **Opera North Youth Chorus** became the first people to use the building. Two weeks later the Howard Opera Centre was full of live music again with the **Summer Strings Academy**; followed by the much-anticipated return of the **Summer Orchestra Academy** the following week.

The **Opera North Youth Company** made good use of the Howard Opera Centre on Wednesday and Thursday evenings, as well as at weekends when rehearsing their production of **Brundibar**. After Covid delays, the **Opera North Youth Orchestra** was finally launched in October. Directed by Opera North Chorus Master Oliver Rundell, 17 to 21-year-olds come from all over the UK, including from Derbyshire, Durham, Manchester, Hull and Cardiff, as well as from Leeds.

A new monthly **Dementia Café** was launched in the Bramall Studio, whilst at the other end of the age spectrum the space is proving to be the perfect setting for a new series of multi-sensory early years sessions designed especially for babies, toddlers and pre-schoolers: **Little ONes**.

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Beyond the Howard Opera Centre the Education team continued to tour work for families and schools across the North. **Whistle Stop Opera: The Magic Flute** performed to socially-distanced audiences at both indoor and outdoor venues throughout the summer and autumn, taking in York, Winchester, Arnside, Hexham, Appleby, Barnard Castle, Otley, Helmsley, Halifax, Hull, Beverley, Goole, Bridlington and Hornsea, as well as a variety of venues in Leeds, including our partner in Harmony schools.

In September, the brass section of the Orchestra, joined by our vocal amateur, rehearsed and performed a family concert, centred around **Carnival of the Animals**, in Whitby, Skipton, Malton and Northallerton in partnership with Orchestras Live and NYMAZ.

Our second venture in partnership with Orchestras Live this year resulted in the creation of **Song of the Skerne**. This special film screening and live performance event featured a new piece of music that took inspiration from the River Skerne in Darlington. Written by pupils from Haughton Academy, working with composer Sarah Freestone, folk artist Katie Doherty and Opera North orchestral musicians Christopher Bradley and Christian Jones, the new piece was created by the young people and the creative team over a series of Zoom workshops during 2021. The piece was then orchestrated for members of the Orchestra of Opera North and recorded at Leeds Town Hall. The young people from Haughton Academy and two feeder primary schools recorded their vocal and instrumental tracks and performed it as part of an Opera North concert at Darlington Hippodrome in November.

The Education team also completed a songwriting project at the Rosehill Theatre in Cumbria, whilst closer to home **ON Tour** was launched, with 15 players from the Orchestra visiting six Yorkshire schools. In January, the 2022 **Big Sing** was launched – Rachel Portman's **The Water Diviner's Tale** – with a series of CPD sessions for teachers across the north of England, followed by the first set of in-school workshops led by ON Education specialist staff.

As for many arts organisations up and down the country, the resumption of normal delivery after Covid, combined with a general sense that the pandemic was ending, encouraged a sudden flurry of staff resignations as people, having enjoyed a break from routine and the opportunity to reflect on what they wanted out of life, embarked on major life changes. Much of July was therefore taken up with interviews, many of them on Zoom. Whilst we lost young staff keen to work in London, we attracted experienced project managers keen to leave the capital; one staff member left to train as a secondary English and drama teacher whilst another is retraining as an accountant. In return we attracted staff keen to move into the arts from other professions, each bringing with them their own unique skill set and personality from which we will all benefit. One fundamental change to Opera North Education was the appointment of Adam McKenzie to the role of Head of Instrumental Learning; he continues in his position as principal bassoon with the Orchestra and so, both to support him as we develop the instrumental learning strand, and to cement the importance of Education to the Orchestra, we appointed five Artistic Advisors from within the Orchestra: Byron Parish, David Aspin, Andrew Mason, Blair Sinclair and Mark Wagstaff.

Digital programme

Following the rapid expansion of digital activity through the pandemic, in Autumn 2021 Opera North's in house video department was increased from two to three permanent members of staff, enabling us to increase capacity and also to take on more complex projects in house.

As well as creating promotional content for marketing and communications campaigns, a new focus was the development of livestreaming and capture infrastructure in the transformed Howard Assembly Room. Fibre cabling was installed in the HAR, enabling a combination of rigged remote control (PTZ) cameras and operated cameras to connect to a production gallery space within the backstage area. Opera North now has the facilities and staff resources to regularly stream or capture events from the HAR, and demount equipment to stream from Leeds Grand Theatre or other spaces as needed.

On 17 February, **Alcina** was livestreamed from Leeds Grand Theatre to the OperaVision platform, achieving 33,945 views. **The Seven Deadly Sins**, originally streamed live in November 2020, was also made available for free via OperaVision from April 2022 for a six-month period. Looking to the future, the Company will build its streamed content to reach national and international audiences.

In addition to streaming content, the Company continued to innovate in participatory online activity to enable more people of all backgrounds to make music. The award-winning **From Couch to Chorus** continued with 879 people learning to sing online with the Chorus of Opera North. We continued to collaborate with Sky Studios on the new

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project, **Resonance Connect**, which brings together music creators from black and ethnically diverse backgrounds with innovators in digital and film capture. Three collaborations between musicians and film-makers have been commissioned, and the projects will be presented on Sky Arts over the coming 12 months.

Opera North is a member of the advisory group for The Space, the national digital hub funded by the BBC and Arts Council England. This group is particularly interested in a shared rights concordat and researching the impact of digital distribution on audiences for live performance. We remain members of OperaVision (the EU-funded Opera Europa channel for sharing filmed opera productions). XR Stories at the University of York, with whom we are a strategic industry partner, is funded by Innovate UK. Further initiatives through this programme are planned for 2022-23.

Music Works

The completion of Music Works and the opening of our new facilities in the Howard Opera Centre, together with the re-opening of the Howard Assembly Room, presents a pivotal moment for Opera North. With the combined expertise and resources of the Company under one roof, it gives Opera North the platform to test and develop models of best practice in music tuition and arts participation that will level up opportunity, develop skills and create critical diversity in the arts. This will enable the sector to thrive and ensure that our work is truly for everyone, with everyone.

The vision for the Howard Opera Centre was to create a welcome space for everyone to be part of Opera North upon arrival. Everyone who comes to Opera North, whether artist, student, business support staff or programme participant, will all enter through the shared entrance on Harrison Street that leads to an open and accessible Reception area. The accessible entrance and new Education facilities at ground level with accessible amenities means that we can broaden our education and community programme offering to individuals and community groups we have not been able to partner with before. With all facilities under one roof at the Howard Opera Centre, we can better share our work as a professional opera company with the communities we engage with. We can bring members from our Community Partner organisations and children from local schools to see a rehearsal in the music studios and we can share the intricate craft and creative skill that goes into the making of every costume they will see on stage. Never before have we had this opportunity to draw people closer to our work and strengthen our ability to continue developing a much closer relationship with our communities.

Music Works has created world-class rehearsal facilities, including a new music rehearsal studio, and provides a purpose-built facility for our resident and guest artists to develop their craft. The Mantle Music Studio is equipped with acoustic panelling and energy efficient climate control to support instrument condition and maintenance. It hosts large scale orchestral rehearsals, chorus repertoire calls and sitzprobe, as well as more intimate rehearsals. The space has a 40-capacity chorus gallery on the mezzanine level for rehearsals that also allows singers covering roles and others to observe rehearsals.

A new lift has created ease of access for all. The music rehearsal studio also hosts our Young Performers Programme where young musicians will take part in the annual Summer Orchestra Camp, and the space will also double as a performance venue for smaller sections and ensemble performances. Three new acoustically engineered music coaching rooms provide the ultimate setting for small group tuition, one-to-one vocal coaching/instrumental sessions or small-scale rehearsals. These rooms enhance our ability to provide the highest level of support to all Opera North artists as well as visiting artists. On any given day, we may find a guest artist rehearsing in one room, whilst In Harmony pupils are receiving instrumental tuition in the coaching room next door.

In August 2021, due to a change in social distancing guidelines, members of the Opera North Youth Chorus were very excited to be the first to make music and art in the Howard Opera Centre ahead of the official opening. The group worked with director Gemma Woffinden and composer James Batty exploring the myth of Theseus and the Minotaur. The team created *Ariadne: A Digital Story*.

'I really loved having this week to look forward to in the summer, working with people I wouldn't normally work with and trying out new things.'

Samuel, member of the Opera North Youth Chorus

Music Works has delivered a dedicated home for our Education work, where engagement and participation in the arts is at the core of the mission. The Howard Opera Centre provides the Company with a valuable permanent

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base, creating a cohesive hub for the Education department to collaborate and test new ideas that will develop sustainable methods of delivery, particularly around the development of group tuition models.

With our new facilities we can extend our reach across the Family and Adult Programme by adding to activities that have proven successful with participants, such as Sing ON and Little ONes, to introducing new programmes like the monthly dementia cafés and the return of Little Listeners in the spring.

In October 2021, we welcomed the community to join us behind the scenes of the Howard Opera Centre and Howard Assembly Room, underpinning our commitment to create a home where everyone is welcome to make music. We invited people to come and find out more about the Company and enjoy a programme of performances, talks and workshops. We held an Open Day: Backstage Pass and Family Festival to coincide with most schools' autumn half term holiday. Over the two days we welcomed more than 1,000 people to our new home and shared with them up close what the Music Works transformation has achieved for the Company. This included a taster of programmes in which they could take part, such as the Family Big Sing involving music and story-telling, and a special session of Little ONes with an emphasis on music and magic.

In the same week, the dementia-friendly performance of Carmen took place to an audience of more than 150 people living with dementia and their carers, and we launched the first Open Mic Night in the HAR, showcasing the musical talent of refugees and people seeking asylum as part of our remit as a Theatre of Sanctuary. It was an exceptional week of engagement and participation, and we were delighted with the positive response from the community to Music Works and the Howard Opera Centre.

Music Works has also delivered a transformation of the Howard Assembly Room, giving the venue its own dedicated front door and public spaces for the first time. An inspiring new atrium space was created linking the entrance, new restaurant and bar with the venue. Freed from the constraint of being used as a rehearsal space for the Orchestra of Opera North, the Howard Assembly Room is now able to operate as a year-round home for an eclectic programme of live music, talks, films and participatory activity. The final stage of Music Works is almost complete, with the restaurant and bar due opening in July 2022.

The related fundraising campaign has obtained donations, grants and pledges towards the desired £18m target, however a proportion of the funding previously pledged is yet to be received. Despite the challenge of the pandemic, the Company was able to move fundraising online during the year, conducting virtual events and tours, securing support from a wide range of individuals and Trusts and Foundations. We are grateful to all our donors. The project would not be possible without their support, and in particular, the extraordinary generosity of the late Dr Keith Howard, who gave £11.25m to the project.

Fundraising – general

Opera North continues to pursue a wide base of funding to support its work, drawn from private philanthropy, the corporate sector and charitable trusts and foundations. The Company benefits from significant support from individuals and trusts and foundations across the breadth of work from education to community partnerships, artist development and main stage repertoire. The pandemic presented a significant challenge for fundraising, as restricted activity in turn limited the delivery of projects around which it was possible to generate support.

As the Company returned to live performances on tour in the autumn we were able to reconnect with many of the people who had continued their support throughout the pandemic and launch a new initiative, Amplify, focused on generating support for the core ensembles of Orchestra and Chorus. With the completion of Music Works we have also been able to host individual, trusts and corporate partners in our transformed home, allowing them to experience at first hand the Company's extensive education and community activity. Opera North is enormously grateful to the many individuals, trusts and foundations and corporate partners who continue to support us as we emerge from the impact of the pandemic.

Aside from our key supporters, Arts Council England and Leeds City Council, major supporters during the year included:

- The Emerald Foundation for continued support of the Music Works capital project
- The Liz and Terry Bramall Foundation (£600,000 over three years) towards the education programme in Yorkshire

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- Leverhulme Trust (£239,305 over three years) towards residencies for student opera singers and répétiteurs at the National Opera Studio and the Royal Northern College of Music
- Esmée Fairbairn Foundation (£40,000) towards a cross-city partnership of cultural organisations designed to engage disadvantaged communities with the arts
- The Patrons of Opera North who maintained their support throughout the pandemic

Where donors have placed restrictions on their gifts, the amounts have been included within restricted funds.

We also continue to receive support from the Higher Education sector, most notably the University of Leeds and the University of Hull, as well as from the corporate sector. Significant corporate donors included Hammerson for access activity, Pinsent Masons in Leeds for the In Harmony project and Brewin Dolphin in support of Whistle Stop Opera. We record enormous thanks to an increasing number of individuals, led by the late Dr Keith Howard, Dr & Mrs Terry Bramall and Mrs Maureen Pettman & the late Dr Barrie Pettman who are enabling us to build significant philanthropic support for the work of the Company, as well as The Future Fund, currently enhanced by a Catalyst Award from Arts Council England.

Plans for Future Periods

Main stage opera

Originally scheduled for the summer of 2021 before the pandemic intervened, Wagner's **Parsifal** finally opened at Leeds Grand Theatre at the beginning of June 2022 before touring to concert halls in Manchester, Nottingham, Gateshead and London (Royal Festival Hall). Conducted by former Music Director Richard Farnes, the performances in Leeds were conceived by director Sam Brown specifically for a theatrical environment, before reverting to straightforward concert performances on the road. Fortunately, most of the stellar cast announced for 2021 were able to make themselves available for the rescheduled performances, including Toby Spence in the title role, Brindley Sherratt (Gurnemanz), Katerina Karnéus (Kundry) and Robert Hayward (Amfortas), joined by Derek Welton as Klingsor.

Most of the original cast of Stephen Sondheim's **A Little Night Music** also returned for a second run of James Brining's production at Leeds Playhouse in July, this time mercifully free of social distancing and other Covid restrictions. Dame Josephine Barstow reprised her unforgettable portrayal of the ex-courtesan Madame Armfeldt, with Sandra Piques Eddy now joining as her actress daughter Desiree.

Opening in October is an innovative reimagining of the earliest opera to have secured a permanent place in the repertoire, Monteverdi's **Orpheus** of 1607, which is presented in collaboration with SAA-UK. Honouring Monteverdi's pioneering spirit, this new version unites singers and musicians from both the Indian and European classical traditions under the joint musical direction of sitarist/composer and Opera North Artist in Residence Jasdeep Singh Degun and baroque specialist Laurence Cummings, with Jasdeep Singh Degun also contributing additional music. Director Anna Himali Howard makes her Opera North debut, and sets and costumes are by Leslie Travers.

Complementing Orpheus in a wider season inspired by the myth of the legendary singer and musician are concert performances of Gluck's revisionist 1762 opera **Orfeo ed Euridice** conducted by Principal Guest Conductor Antony Hermus, with leading British mezzo-soprano Alice Coote returning to the Company for the first time since 2009 in the role of Orfeo; and a re-staging of **Orpheus in the Record Shop** by writer, performer and beatboxer Testament, which was originally commissioned and performed in Autumn 2020 as part of the Opera North/Leeds Playhouse Connecting Voices festival, and later filmed and broadcast in the BBC's Lights Up strand of arts programming.

Completing the autumn season is a revival of Alessandro Talevi's 2014 production of Verdi's **La traviata**, designed by Madeleine Boyd. Conducting duties are shared between Jonathan Webb and Manoj Kamps, with two principal casts: Anna Denisova and Máire Flavin share the role of Violetta; Nico Darmanin and Oliver Johnston sing Alfredo; with Stephen Gadd and Damiano Salerno as Alfredo's father Giorgio Germont.

In the winter season the Company presents its first ever production of Richard Strauss's mingling of backstage comedy and mythological opera, **Ariadne auf Naxos**, in a co-production with Gothenburg Opera. Antony Hermus conducts Rodula Gaitanou's production, with sets and costumes by George Souglides. There are Company

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operatic debuts for Elizabeth Llewellyn (Prima Donna/Ariadne) and Hannah Hipp (Composer), with Erin Caves (Tenor/Bacchus) and Jennifer France (Zerbinetta) returning.

The theme of the natural cycle of renewal that underpins **The Cunning Little Vixen** has never been more relevant than it is now. Our revival of David Pountney's classic production is part of a developing strand of work that has the issue of environmental sustainability at its core, and we offer schools' performances of Janáček's most accessible opera at all of our venues.

Completing the season is a revival of Edward Dick's viscerally exciting production of Puccini's **Tosca**, first presented to great popular acclaim in 2018. Giselle Allen (Tosca) and Robert Hayward (Scarpia) reprise their roles, with Magdalena Molendowska singing Tosca at some performances. Garry Walker conducts.

All the productions in the autumn and winter theatre seasons will open in Leeds (except Orfeo ed Euridice, which opens at Huddersfield Town Hall in the Kirklees Concert Season) and tour to Newcastle, Nottingham and Salford; in addition, there will be a return visit to Hull in the winter season with **The Cunning Little Vixen** and **Tosca**.

Howard Assembly Room

Highlights of a characteristically diverse programme include:

The Crossing, an Opera North commission from sitarist **Roopa Panesar** for the PRS New Music Biennial, inspired by traditional Hindustani baithak concerts

The continued development of our partnership with **Brudenell Social Club**.

Events in Jamaica Society Leeds' **Out of Many Festival**, including a literature strand featuring poets Simon Armitage and Linton Kwesi Johnson

Leeds International Festival of Ideas, a festival of new ideas and innovative thinking

Jazz and Folk programmes, including appearances by the **Espen Eriksen Trio**, **Courtney Pine**, **Eliza Carthy** and **Kathryn Tickell**

International chamber music programme including visits by pianist **Andreas Haefliger**, the **Doric** and **Škampa String Quartets**, **Manchester Collective**, and sarod maestro **Amjad Ali Khan**.

Kirklees Concert Season

Music Director **Garry Walker** opens the 2022/23 Kirklees Concert Season with a transatlantic programme of symphonic jazz including Gershwin's *An American in Paris*, Duke Ellington's *Harlem* and Copland's *Clarinet Concerto*, the latter featuring soloist **Julian Bliss**.

Further highlights of the orchestral season include:

Young British pianist **Isata Kanneh-Mason** and Italian conductor **Valentina Peleggi** in a programme including Dohnányi's *Variations on a Nursery Tune* and Tchaikovsky's *Fourth Symphony*

Principal Guest Conductor **Antony Hermus** with Shostakovich's *Tenth Symphony* in a concert that also includes Tchaikovsky's *First Piano Concerto* featuring Israeli pianist **Boris Giltburg**

Elena Urioste as soloist in Elgar's *Violin Concerto* conducted by Garry Walker

Canadian conductor **Jordan de Souza** in a programme featuring works by Richard Strauss (*Don Juan*) and Brahms (*First Symphony*), with **Tine Thing Helseth** as soloist in Hummel's *Trumpet Concerto*

More **Minute Masterpieces** world premieres

The Dewsbury Chamber Concert Series continues to play a vital role in the cultural and community life of the area, with small ensembles from within the Orchestra and special guests sharing the spotlight. Highlights include Acting Orchestra Co-Leader Andrew Long and pianist Ian Buckle in Beethoven's *Kreutzer Sonata*; Eeshar Singh, a virtuoso santoor player, accompanied in traditional North Indian music by tabla and tanpura; Fflur Wyn with a set of

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

folk-inspired songs; and Concertmaster of Auckland Philharmonia Andrew Beer with string players from the Orchestra of Opera North in Dvořák's Piano Quintet No. 2.

Friends of Opera North

The Friends of Opera North is a separately registered charity, charity registered number 507574. Trustees of the Friends of Opera North all serve on the board of Opera North Ltd. For the purposes of these accounts the two charities are being treated as entirely separate but are deemed to be related parties due to the trustees of Friends of Opera North serving on the board of Opera North Limited.

Structure, Governance and Management

Governing Document

The Company is limited by guarantee and registered as a charity under the Charities Act 2011. It is governed by its Memorandum and Articles of Association dated 13 March 1981 and amended 2 July 1981, 14 July 2000 and 19 August 2005 to allow for current governance arrangements. The Company enjoys charitable status for taxation purposes.

Any person can apply to become a member of Opera North Limited and must be approved by the Board who shall have absolute discretion as to the admission to membership. Each member agrees to contribute £1 in the event of the charity winding up. Opera North's fully-owned subsidiary company, Opera North Trading Limited (formerly Opera North Productions Limited), is governed by its Articles of Association as amended on 13 July 2021.

Appointment of Trustees

In accordance with the Articles of Association, the number of Trustees shall be at least five but not more than seventeen. In every year, one third of the Trustees shall retire from office and if eligible can offer themselves for re-election. In 2019, in line with the latest recommendations in the Charity Governance Code, it was resolved that the maximum term should be reduced to nine years, except in exceptional circumstances.

The Nominations Committee recommends appointments to the Board of Trustees. All Trustees are members of Opera North Limited. A Trustee skills audit is undertaken regularly to assess both individual and collective current specialisms, and knowledge areas to aid the ongoing review of the board make-up.

Trustee Induction and Training

New Trustees undergo a programme of induction, which is planned to allow a thorough insight into the activities of the Company. The Trustee spends time with key employees throughout the Company both in the administrative offices and stage and performing areas. At the time of appointment each Trustee receives an Induction Pack which includes a copy of the Memorandum and Articles of Association, the dates and structure of the Board and terms of reference for all the working sub-committees of the Board together with a copy of the Business Plan, most recent financial statements and other appropriate literature detailing events and forthcoming activities. Throughout the year Trustees are sent other relevant updates to keep them abreast of their responsibilities.

Organisation

The Company has, in the opinion of the Trustees, strong corporate governance appropriate for its size and operations. The main Board meets a minimum of five times a year and the sub-committees of the Board, namely the Finance and General Purposes Committee, Nominations Committee, EDI Committee, Development Committee and Health and Safety Committee meet in accordance with their terms of reference and report in full to the main Board.

The Board has a General Director to manage the day-to-day operations of the Company and the General Director has delegated authority for operational matters including finance, employment and artistic performance related activity. The roles and responsibilities of the Chairman and the General Director are included in the Company's Corporate Governance Manual.

Key Management Personnel

In addition to the General Director, the Company's senior executive team comprises the Executive Director (David Collins), Music Director (Garry Walker), the Technical Director (Kieron Docherty), the Planning Director (Christine Chibnall), the Director of Orchestra and Chorus (Phil Boughton), the Projects Director (Dominic Gray), the Director

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

of Education and In Harmony Leeds (Jacqui Cameron), the Director of Audiences (Emily Simpson), the Operations Director (Richard Ashton), the Finance Director (Kirsten Bullen) and the Development Director (Liz Draper – from May 2022). Fortnightly meetings are held together.

The pay of senior staff is reviewed annually and normally adjusted in line with a company-wide inflationary increase. At the time of appointment salaries are benchmarked across the sector in similar industries. Where there are particular skills required or few comparator roles against which to benchmark, the remuneration is set in the context of the charitable sector as a whole as opposed to the commercial sector.

Related Parties

The Company has received substantial grants from two main public bodies. These main stakeholders, Arts Council England and Leeds City Council, are allowed to nominate representatives to attend and observe Board meetings as part of their conditions of grant. The nominee representatives come to occasional Board meetings and whilst encouraged to contribute to the proceedings are not Trustees and are not entitled to vote. These stakeholders are not related parties as defined in the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)).

Both the Friends of Opera North and Opera North Future Fund are considered to be related parties due to the presence of mutual board members and the close alignment and interrelation of their charitable objects. Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited.

Health and Safety

There is a strong health and safety culture within the Company and a firm commitment to ensure a safe environment for staff, guest performers and visitors. During the year, the committee was chaired by Richard Mantle, General Director. The committee comprises elected representatives from all areas within the organisation together with the General Director and three senior managers ex-officio. The committee oversees strategy and policy, training needs, compliance with legislation and ensures regular workplace inspections are carried out in all its venues.

During the year, a separate Covid-19 taskforce met regularly to discuss any issues relating to health and safety and risks relating to Covid-19.

We have continued to work with a specialist firm who have assisted with developing suitable policies, procedures and risk assessments.

Public Benefit

The Trustees are aware of the Charity Commission's advice and guidance to Charities on Public Benefit and ensure these principles are embedded in the work Opera North does. The Trustees consider they meet the criteria of a public benefit entity. The present report gives a strong flavour of our activities in this regard. We seek all outlets to publicise our broad offering and the range and extent of engagement opportunities with the Company can be found on our website.

Opera North aims to present its work to as broad a range of audiences as possible, both through live performance, broadcast recordings, livestreaming, and work within schools and communities. Earlier sections of this Trustees' Report detail the activities undertaken by the various departments to achieve audience participation and engagement. It is worth repeating in the paragraphs below some of this activity.

We understand the need to articulate the impact of our work artistically, financially and in terms of the wellbeing impact on those who participate in workshops and ensembles or experience our work in performance. In the coming year we will improve the measurement of our activity across all of these metrics, allowing us to make a stronger case for the Company, our artform and the creative industries more generally.

Our work with young people is central to the Company's activity and we will continue to expand the In Harmony programme in schools alongside our other education work. Our work in schools has been recognised by teachers to improve the concentration and confidence of pupils with a positive impact on educational attainment across the curriculum. The growth of our vocal and instrumental ensembles for young people are a vital part of our work to create pathways for those of all backgrounds to continue active participation in music.

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

As a leading national and regional cultural organisation we endeavour to play a leadership role with our peers, sharing expertise and resources where appropriate to support smaller arts organisations and artists. Being the largest arts organisation in the region brings with it a degree of influence, and at the same time a responsibility to support our arts partners and to participate in wider civic agendas.

Equality, Diversity and Inclusion

Ensuring our work represents and is accessible to all in the communities we serve is a priority for Opera North. As well as the work on our stages and artists we employ, we know we must make greater strides in diversifying our workforce and leadership, through creating a truly inclusive workplace to ensure we are able to attract, retain and develop people from all backgrounds and protected characteristics.

In January 2021 we appointed Tonic Theatre to conduct a Diversity Review of the Company to inform future planning in driving greater Equality, Diversity and Inclusivity. Progress is monitored by a Board-led Inclusivity and Relevance Committee, with support from staff Diversity Action and Anti-racism groups.

On our stages we continue to embrace the creative case for diversity, the production of *Rigoletto* in January 2022 directed by Femi Elufowoju jr mapped identity and inequality onto a contemporary canvas to powerful effect.

'a bold, innovative and purposeful re-imagining'
Daily Telegraph on *Rigoletto*

Our continuing collaboration with SAA-uk will result in a new musical collaboration between western classical and Indian classical musicians in the creation of a unique reimagining of Monteverdi's *Orfeo* in Autumn 2022.

Environmental sustainability

As an opera company with a global outlook, Opera North believes it has a responsibility to put environmental thinking and action at the heart of all it does. By engaging employees, musicians, audiences, communities, and supporters in the environmental process, the Company can help to reduce its environmental impact and carbon footprint and inspire wider change towards a more sustainable future.

Action during the period included:

Achieving 100% carbon literacy in all full time employees by June 2021 using a tailored training course delivered by Opera North's qualified trainers

A new mainstage production of Handel's *Alcina* with recycled, re-used and second-hand sourcing of sets and costumes at its core. *Alcina* premiered at Leeds Grand Theatre on 5 February 2022, toured to Newcastle, Salford Quays and Nottingham, and was livestreamed on the OperaVision platform, achieving positive response and good press pickup about its sustainability goals

A live installation for Leeds Light Night 2021 on its themes of nature and the environment ahead of the 2021 UN Climate Change Conference in Glasgow. Wave, an immersive environment created by artist Akeelah Bertram, attracted 3,192 visitors over two evenings of Light Night. The installation reacted to four musicians in real time, with pools of water refracting sound responsive visual displays around the Howard Assembly Room

An assessment of our photovoltaic capacity on the new and existing roofs of the Howard Opera Centre and the installation of 51 photovoltaic solar panels in March 2022 which will generate an estimated 15,700 kilowatt-hours per annum

Collection, scrutiny and validation of the first six months' utility usage data from the new and refurbished estates of the Howard Opera Centre and Howard Assembly Room, negotiating the best 100% renewable contracts possible in a challenging energy market

Commencement of seasonal commissioning of the mechanical and electrical assets of Music Works post-completion of the estates using the Soft Landings framework. These were tested and challenged through the autumn and winter structured seasonal commissioning process, working with M&E consultants CSD and contractor G&H Building Services

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

Expansion of the Company's sector leadership reach on sustainability, sharing best practice and expertise with others. Opera North's carbon literacy delivery pack was used to train more than 300 people throughout the creative industries within Leeds and continues to be a leader within the community-interest company SAIL.

Offering placement projects to students on the University of Leeds MSc Sustainability & Consultancy course. A final placement project was delivered in July 2021: Guiding Opera North toward a shift in employee commuter travel techniques to aid in achieving their Net Zero 2030 goal

Partnerships

More than ever in the past year Opera North has looked to work in partnership, to overcome the challenges of the pandemic, and deliver against artistic and social objectives. The Company has worked closely with Leeds City Council and Leeds Playhouse in particular to stage socially distant performances navigating the restrictions presented by varied lockdowns as we collectively welcomed audiences back to live events.

Opera North leads Arts Together, a collaboration with multiple organisations aimed at engaging hard to reach audiences across the Leeds city region.

In the HE sector, Opera North renewed strategic partnerships with the Universities of Leeds and Hull based on opportunities for students, research programmes and public engagement. A new partnership with Leeds College of Music continued through digital delivery, alongside partnerships with RNCM and National Opera Studio.

Extending Reach

In a year when live performance and touring was restricted, Opera North maintained a commitment to the communities we serve, delivering performance and participatory activity online, and increasingly live in person as the year progressed.

In the summer, the Whistle Stop Opera: The Magic Flute toured to community settings, giving many people their first experience of opera. The wealth of free digital content, both performance and participatory, ensured that the Company continued to reach new audiences in the North and around the world, all founded on using music to create extraordinary experiences for everyone.

Accessible Performances

Opera North strives to make its work open to all, with specific accessible performances of main stage repertoire, including Captioned, Audio Described and BSL interpreted. In addition, there was a dementia-friendly performance of Carmen included in the autumn season.

Reserves policy

The unrestricted funds of the charity entity are £16,266,460 (2021 £16,432,948) and for the group £16,286,351 (2021: 16,456,552). Free reserves exclude restricted funds, funds held as fixed assets used by the charity, loans used to acquire fixed assets and particular designated funds which have been set aside for specific purposes.

The free reserves position at 31 March 2022 shows positive free reserves of £2,928,789 (2021: £3,624,683) for the group and £2,908,898 (2021: £3,648,288) for the Company.

Our current reserves policy is to hold a level of free reserves that reflects the assessed level of risk and to meet short-term planned deficits. The level of risk remains high but is reduced from our 2021 position. As such the appropriate level of reserves now is assessed at c£2.6m, representing c8 weeks' costs with the actual free reserves broadly in line with this. The policy will be kept under annual review during the next few years, taking into account changing risk levels and forecasts.

Strategic Report

Financial Review

The Company started the year with strong financial reserves, but a level of uncertainty in forecasts due to the impact of the pandemic. A deficit was forecast in the expectation that it would take time to regain all income streams to levels previously seen in 2019/20.

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

It was pleasing to see that opera box office income, although dampened (as expected) in Autumn 2021, exceeded our cautious targets in Winter 2022. Fundraising income has been harder to regain and whilst income levels were higher than 2020/21, they were behind those seen before Covid-19. We remain extremely grateful for the constant support from key stakeholders, most notably from Arts Council England and Leeds City Council.

Expenditure across all areas of the company has been kept under regular review and some overspends were incurred in part due to one-off Covid-related costs and additional costs relating to our temporary building costs due to the extended timetable of our capital project.

Overall, our operating deficit in the year was in line with that budgeted.

Risk Management, Principal Risks and Uncertainties

During the course of the year the Company has continued to identify and assess the major risks facing the business. Areas of risk are discussed at executive, Board sub-committee and Board level to assess potential impacts and allow strategies to be implemented to manage the risks. The Board sub-committee structure works well and allows smaller groups to challenge the financial and funding environment (Finance and General Purpose Committee), the physical environment and safe working practices, policy decision making and development (Health and Safety Committee) and overall strategy and direction of travel at the full Board away day. The Trustees consider the effect of changes in legislation and regulations and their interpretation that might affect the operations of the company particularly with regard to employment practices and health and safety.

The impact of Covid-19 undoubtedly created new, significant and unexpected challenges to our environment, affecting our ability to put on productions in the normal manner, but the direct impact of this in 2021-22 was thankfully much reduced.

The recent undertaking of our capital development was a significant undertaking for the organisation and as such an area where we recognised the potential risks. Now the project is completed, that area of risk has reduced.

The general arts funding environment continues to present challenge and opportunity. We are pleased to be supported by way of our multi-year funding agreements in place with our two main funders, Arts Council England (until 2023) and Leeds City Council (until 2022). Longer-term public sector funding still remains a principal risk and we currently await the outcome of our 2023-26 funding application. A significant funding stream for us has been the introduction of the Theatre and Orchestral Tax Relief programmes. These schemes are playing a key role in our ability to invest in repertoire and we are grateful that the rates have been temporarily enhanced from October 2022.

Inflationary pressures have come to the fore in 2021-22 and continue to be an area of risk in the coming year, impacting a wide range of costs and potentially audience spend.

The Trustees are very grateful for a strong senior management team which has been stable throughout the year.

Statement of disclosure to auditor

So far as each person who was a Trustee at the date of approving this report is aware, there is no relevant audit information of which the company's auditor is unaware. Additionally, each Trustee has taken all the necessary steps that they ought to have taken as a Trustee in order to make themselves aware of all relevant audit information and to establish that the Company's auditor is aware of that information.

Auditor

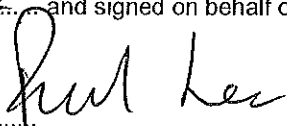
RSM UK Audit LLP were appointed as auditor to the Company and a resolution proposing that they be reappointed will be put at a General Meeting.

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees' Report (comprising the Directors' Report and Strategic Report) which has been prepared under the Charities Act 2011 and contains all information required in a Directors' Report by the Companies Act 2006 and the incorporated Strategic Report prepared under the Companies Act 2006, was approved by the Board of Trustees on 23/9/22 and signed on behalf of the Trustees by:



Paul Lee OBE
Chairman

OPERA NORTH LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

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

Company Law requires the charity trustees 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 the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that year.

In preparing the financial statements, the trustees 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;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the 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 adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Opinion

We have audited the financial statements of Opera North Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Charity Balance Sheet the Consolidated Statement of Cashflows and notes to the financial statements, including 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 group's and the parent charitable company's affairs as at 31 March 2022 and of the group's incoming resources and application of resources, including 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 group and parent charitable company 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.

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 group's or parent charitable company'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.

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 Trustees' 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.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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, which includes the Directors' Report and the Strategic Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report and the Strategic Report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report or the Strategic Report included within the Trustees' Report.

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 19, the trustees (who are also the directors of the charitable company for the purposes of company law) 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 group's and parent charitable company'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 group or parent charitable company 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 these financial statements.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the group audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory frameworks that the group and parent charitable company operate in and how the group and parent charitable company are complying with the legal and regulatory frameworks;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, and tax legislation. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing financial statement disclosures, making enquiries regarding correspondence with tax authorities and considering any specific relevant advice obtained from external tax advisors.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to Health and Safety. We performed audit procedures to inquire of management whether the group is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

The group audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates.

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

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Use of our report

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Lucy Robson

LUCY ROBSON (Senior Statutory Auditor)

For and on behalf of RSM UK AUDIT LLP, Statutory Auditor

Chartered Accountants

Central Square

5th Floor

29 Wellington Street

Leeds

LS1 4DL

Date: 27/09/22

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
	Notes				
Income from:					
Donations and legacies	2	11,802,948	1,136,887	12,939,835	14,390,717
Capital Project Donations	2	-	354,026	354,026	935,577
<i>Other trading activities:</i>					
Sponsorship	3	177,540	-	177,540	119,314
Rental income	3	9,070	-	9,070	-
Investments	4	2,076	-	2,076	13,359
<i>Charitable activities:</i>					
Productions and performances	5	1,998,623	-	1,998,623	356,443
Other income	6	750,000	-	750,000	2,064,073
Total income		14,740,257	1,490,913	16,231,170	17,879,483
Expenditure on:					
Costs of raising funds	7	406,321	12,135	418,456	349,146
<i>Charitable activities:</i>					
Costs of production and performances	8	15,240,293	587,011	15,827,304	10,727,384
Capital project related	8	-	234,405	234,405	361,370
Total expenditure		15,646,614	833,551	16,480,165	11,437,900
Net movement in funds for the year before tax		(906,357)	657,362	(248,995)	6,441,583
Theatre and Orchestral tax credit	14	736,156	-	736,156	-
Net movement in funds for the year after tax	22 & 23	(170,201)	657,362	487,161	6,441,583
Reconciliation of funds					
Total funds brought forward	22 & 23	16,456,552	14,433,027	30,889,579	24,447,996
Total funds carried forward	22 & 23	16,286,351	15,090,389	31,376,740	30,889,579

The statement of financial activities includes all gains and losses recognised in the year.

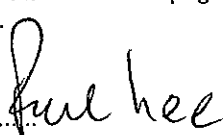
All income and expenditure derive from continuing activities.

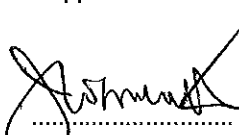
The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

OPERA NORTH LIMITED
CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2022

		2022		2021	
	Notes	£	£	£	£
Fixed assets					
Tangible assets	15	27,254,149		23,806,317	
		27,254,149		23,806,317	
Current assets					
Investments	16	-	50,000		
Debtors due within one year	17	3,244,152	2,138,109		
Debtors due after more than one year	17	36,212	16,582		
Cash at bank and in hand		4,258,118	8,298,319		
		7,538,482	10,503,010		
Creditors: amounts falling due within one year	18	(2,297,314)	(3,360,846)		
Net current assets		5,241,168		7,142,164	
Total assets less current liabilities		32,495,317		30,948,481	
Creditors: amounts falling due after more than one year	20	(1,118,577)		(58,902)	
Net assets		31,376,740		30,889,579	
Income funds					
Unrestricted funds	23	16,286,351		16,456,552	
Restricted funds	22	15,090,389		14,433,027	
		31,376,740		30,889,579	

The financial statements on pages 23 to 51 were approved and authorised for issue by the trustees on 23/9/22


P Lee
Chairman

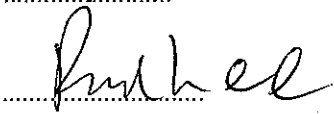

J Warnett
Trustee

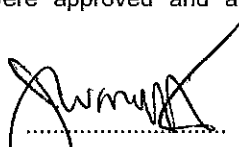
OPERA NORTH LIMITED**CHARITY BALANCE SHEET****AS AT 31 MARCH 2022**

	Notes	£	2022 £	£	2021 £
Fixed assets					
Tangible assets	15		27,254,149		23,806,317
Investments	16		1		1
			<u>27,254,150</u>		<u>23,806,318</u>
Current assets					
Investments	16	-		50,000	
Debtors due within one year	17	3,244,152		2,138,109	
Debtors due after more than one year	17	36,212		16,582	
Cash at bank and in hand		4,235,921		8,297,479	
			<u>7,516,285</u>	<u>10,502,170</u>	
Creditors: amounts falling due within one year	18	(2,295,009)		(3,383,611)	
Net current assets			<u>5,221,276</u>		<u>7,118,559</u>
Total assets less current liabilities			<u>32,475,426</u>		<u>30,924,877</u>
Creditors: amounts falling due after more than one year	20		(1,118,577)		(58,902)
Net assets			<u>31,356,849</u>		<u>30,865,975</u>
Income funds					
Unrestricted funds	23		16,266,460		16,432,948
Restricted funds	22		15,090,389		14,433,027
			<u>31,356,849</u>		<u>30,865,975</u>

The parent company has a total gross income of £16,231,170 (2021 - £17,879,483) in addition to commission fees of £Nil (2021 - £Nil) from its subsidiary and a net surplus in the year of £375,203 (2021 - surplus of £6,445,397) including a deficit of £282,159 (2021 - £5,617,903) unrestricted and £657,362 (2021 - £827,494) restricted funds.

The financial statements on pages 23 to 51 were approved and authorised for issue by the trustees on 23/9/22


P Lee
Chairman


I Warnett
Trustee

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 31 MARCH 2022

		2022	2021
	Notes	£	£
Cash flows from operating activities			
Cash generated from operations	25	(59,412)	8,857,689
Movement in tax relief debtor		-	1,206,979
Net cash inflow from operating activities		(59,412)	10,064,668
Investing activities			
Purchase of tangible fixed assets	(3,912,545)	(6,252,681)	
Disposal of other investments	50,000	-	
Returns on investments	-	-	
Net cash used in investing activities		(3,862,545)	(6,252,681)
Cash flows from financing activities			
Repayment of borrowings	(97,667)	(109,198)	
Obligations under finance lease	(20,577)	(8,589)	
Net cash used in financing activities		(118,244)	(117,787)
Net (decrease)/increase in cash and cash		(4,040,201)	3,694,200
Cash and cash equivalents at beginning of year		8,298,319	4,604,119
Cash and cash equivalents at end of year		4,258,118	8,298,319

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Opera North Limited is a private company limited by guarantee incorporated in England and Wales and registered as a charity under the Charities Act 2011 (registered charity number 511726). The registered office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Every member of the company undertakes to contribute to the assets of the company, in the event of the same being wound up during the time that they are a member, or within one year after they cease to be a member, for payment of the debts and liabilities of the company contracted before the time they ceased to be a member, and of the costs, charges and expense of winding up the same, and for the adjustment of the rights of the contributors themselves, such amount as may be required not exceeding one pound.

Accounting convention

The financial statements have been prepared in accordance with the charitable company's memorandum and articles of association, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102)", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Opera North Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Basis of consolidation

The consolidated financial statements incorporate those of the Company, Opera North Limited, and its wholly owned trading subsidiary, Opera North Trading Limited (i.e. an entity that the group controls through its power to govern the financial and operating policies so as to obtain economic benefits). Opera North Trading Limited began trading on 23 September 2014.

All financial statements are made up to 31 March 2022. Where necessary, adjustments are made to the financial statements the subsidiary to bring the accounting policies used into line with those used by other members of the group.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment of the asset transferred.

Parent Statement of Financial Activities

As permitted by s408 Companies Act 2006, the charitable company has not presented its own Statement of Financial Activities as it prepares group accounts and the notes accompanying the charity balance sheet show its gross income and deficit for the financial year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Going concern

The Trustees have reviewed the financial position of the charity and group alongside the forecast income and expenditure and cashflow to 31 March 2024. They have considered preliminary projections up to 2026. They have considered the uncertainties arising from Covid-19 and inflation and the potential impact on forecasts. Forecasts are considered reasonable with regard to the information available.

Forecasts assume there will be continued funding support from key donors, including Arts Council England. Opera North had a 4-year NPO funding agreement in place with Arts Council England for the period from April 2018 to March 2022. In March 2020, this agreement was extended for a further year to March 2023. Like other arts organisations, Opera North have applied for continued NPO funding from 2023 to 2026. The outcome of this application will not be known until October 2022. It is considered a reasonable assumption that funding will continue beyond 2023.

When reviewing forecasts, the Trustees have taken into account the level of restricted income Opera North has and the level of unrestricted income and forecast reserves.

The Trustees have also considered the position of the charity's mortgage on its long leasehold storage property. A new 10 year agreement was agreed and put in place in October 2021.

The completion of the building project in 2022 has reduced the financial risk of the organisation and the Trustees were pleased that sufficient funds were secured to complete the works.

A designated fund of £1m remains in place, set aside for new business plan investment. Free reserves, whilst reduced in the year, remain healthy and in line with our target. On the strength of the reserves levels and the other considerations above, the trustees have concluded they have reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity. Unrestricted funds earmarked for particular purposes by the trustees are designated as separate funds. The designation has an administrative purpose only, and does not legally restrict the trustees' discretion to apply the fund.

Restricted funds are funds subject to specific trusts, which have been declared by the donor(s) but still within the objects of the charity.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Incoming resources

Income from grants, including the Coronavirus Job Retention Scheme grant, or donations is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

In the case of a grant, evidence of entitlement usually exists when a formal offer of funding is communicated in writing. In the case of unrestricted donations from individuals, entitlement usually arises on receipt. In the case of legacy income, entitlement arises on notification by executors.

Recognition of income is deferred only when the company has to fulfil terms or conditions before becoming entitled to it, such as a restriction, by the donor, that the income can only be expended in a future period.

Donations in the form of assets are included in the balance sheet at their estimated value on receipt.

Box office income is recognised on staging of the related performance. Income from co-productions and income from production hires are recognised on fulfilment of contractual terms.

Rental income is recognised on a receivable basis. Investment income comprises interest received on cash balances.

Resources expended

Expenditure is accounted for on an accruals basis and is recognised when a liability is incurred. Irrecoverable VAT is included in the relevant cost category to which it relates. Production costs are written off at the first performance and no residual values are carried forward. Expenditure on future productions is included in prepayments.

Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable activities include expenditure associated with the staging of concerts, operas, education events and projects and include both direct and indirect costs relating to these activities on a proportional basis.

Interest payable is recognised on an accruals basis.

Governance costs include those costs incurred in defining the strategic direction of the charity and meeting constitutional and statutory requirements.

General support costs associated with the central functions of finance, IT and human resources have been allocated across the departments on a basis consistent with the use of those resources.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. Capital expenditure below £500 is not capitalised.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Freehold land	No depreciation
Freehold buildings & improvements	5 years to 50 years
Long Leasehold & improvements	3 years to 50 years
Commercial vehicles – leased and owned	3 to 5 years
Equipment and musical instruments	3, 4 or 10 years

Assets under construction have not been depreciated. They were transferred to the relevant asset category at 31 March 2022 and will be depreciated from April 2022.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs, and are subsequently measured at fair value at each reporting date. Changes in fair value are recognised in net income/(expenditure) for the year. Transaction costs are expensed as incurred.

Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held with banks.

Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Impairment of financial assets

Financial assets, other than those held at fair value through income and expenditure, are assessed for indicators of impairment at each reporting date. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected.

If an asset is impaired, the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in net income/(expenditure) for the year.

If there is a decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been, had the impairment not previously been recognised. The impairment reversal is recognised in net income/(expenditure) for the year.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charitable company transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including trade and other creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charitable company's contractual obligations expire or are discharged or cancelled.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies (Continued)

Taxation

Opera North Limited is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge has arisen in the year. The company and trading subsidiary operate the Theatre Tax Relief scheme and claim a tax credit through the corporation tax system. Following the introduction of Orchestral Tax Relief in April 2016, the Company claim a tax credit through the corporation tax system for this too.

Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charitable company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Retirement benefits

The company contributes a percentage of salary to employees and pays this into the nominated Group Pension Plan, in compliance with regulations and the auto-enrolment framework. Costs are charged to the income and expenditure account as incurred.

Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessees.

Assets held under finance leases are recognised as assets at the lower of the assets fair value at the date of inception and the present value of the minimum lease payments. The related liability is included in the statement of financial position as a finance lease obligation. Lease payments are treated as consisting of capital and interest elements. The interest is charged to the statement of financial activities so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities not readily apparent from other sources. The estimates and association assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

Apart from the deferral of income, as per the income recognition accounting policy, there are no other areas of estimation uncertainty.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

2 Income from donations and legacies

	2022 £	2021 £
Arts Council England grant	10,577,102	10,577,101
Arts Council England and Department of Education grant	151,000	150,000
DCMS Culture Recovery Fund Grant	-	2,000,000
Local Authorities' grants	416,715	465,000
Trusts and individuals' donations	1,795,018	1,198,616
	<u>12,939,835</u>	<u>14,390,717</u>

Included within the total trust and individuals' donations of £1,795,018 and Arts Council England and Department of Education grant are amounts in respect of donations and grants where the donor has specified a particular activity, project or performance to support as follows:

	2022 £	2021 £
Restricted funds	1,136,887	351,098
	<u>1,136,887</u>	<u>351,098</u>

Arts Council England together with the Leeds City Council are key stakeholders to the company but are not related parties within the definition of the Charities SORP FRS 102.

Capital project donations

	2022 £	2021 £
Music Works campaign	354,026	935,577
	<u>354,026</u>	<u>935,577</u>

Included within capital project donations are donations relating to the Music Works campaign of which £354,026 (2021 - £935,577) are amounts which relate to restricted funds.

3 Income from other trading activities

	2022 £	2021 £
Sponsorship and Partnerships		
Corporate & HE partnerships and sponsorships	177,540	119,314
	<u>177,540</u>	<u>119,314</u>

All sponsorship and partnership income is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

3 Income from other trading activities (Continued)

	2022 £	2021 £
Rental income		
Production hire & co-production income	9,070	-
	<u>9,070</u>	<u>-</u>

All rental income is classed as unrestricted income in the current year.

4 Income from investments

	2022 £	2021 £
Bank interest	2,076	13,359
	<u>2,076</u>	<u>13,359</u>

Included within income from investments is an amount of £nil (2021 - £6,510) in relation to restricted funds.

5 Income from charitable activities

	2022 £	2021 £
Income from productions and performances:		
Opera box office receipts	1,320,745	26,917
Concerts receipts	140,187	35,746
Programme sales	34,300	-
Education and other project activity	423,831	277,848
Sundry Income	79,560	15,932
	<u>1,998,623</u>	<u>356,443</u>

All income from charitable activities is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

6 Other income

	2022 £	2021 £
Job Retention Scheme grant	-	2,064,073
Reverse premium from Leeds City Council	750,000	-
	<u>750,000</u>	<u>2,064,073</u>

Income recognised in the current year relates to income received from Leeds City Council to take on dilapidated buildings. Income in the prior year relates to furlough income specifically in the period up to October 2020 when staff were furloughed before the award of the Culture Recovery Fund grant.

7 Expenditure on raising funds

	2022 £	2021 £
Fundraising costs of grants and donations can be analysed as:		
Staff costs	257,195	275,724
Direct departmental costs for fundraising materials and events	138,018	40,164
Capital project fundraising	12,135	9,838
General support costs (10% allocation) and depreciation (see note 9)	11,108	23,420
	<u>418,456</u>	<u>349,146</u>

Expenditure of £12,135 (2021 - £nil) included within Capital project fundraising has been classed as restricted.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

8 Expenditure on charitable activities

	Staff costs	Other costs	Depreciation	Total 2022	Total 2021
	£	£	£	£	£
Costs of performing company and related costs	8,139,090	7,097,673	464,711	15,701,474	10,608,438
Governance costs	44,053	81,777	-	125,830	118,946
	<u>8,183,143</u>	<u>7,179,450</u>	<u>464,711</u>	<u>15,827,304</u>	<u>10,727,384</u>
Other costs can be further analysed as:				2022	2021
				£	£
Concert and education programme costs				717,610	437,903
Production and stage management costs				949,866	335,689
Artists, performers and creative teams				2,524,573	593,205
Rehearsal, storage and premises rental				212,830	79,309
Marketing costs				605,154	187,509
Transport				153,919	10,079
Theatre rental and cost share				893,020	33,204
Subsistence and tour travel costs				355,037	(19,705)
General support cost allocation (90%) (see note 9)				650,937	603,409
Interest payable				34,727	32,188
				<u>7,097,673</u>	<u>2,292,790</u>
Governance costs:					
Legal and professional fees				36,549	24,309
Audit fees				29,228	23,200
General office				16,000	16,000
				<u>81,777</u>	<u>63,509</u>
				<u>7,179,450</u>	<u>2,356,299</u>

Within the total cost of productions and performances is an amount of £587,011 (2021 - £365,691) in respect of expenditure on particular activities, projects or performances which have been funded by grants or donations specified for that purpose.

All governance costs are classed as unrestricted expenditure. Of the above governance costs, £3,000 (2021 - £3,700) relates to the subsidiary trading company, Opera North Trading Limited.

During the course of the year, £234,405 (2021 - £361,370) has been expensed in relation to a large-scale capital project. This sum comprises the costs of relocation, project management, architectural and other professional fees.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

9 Support costs

	2022 £	2021 £
IT equipment, licences and maintenance	98,031	138,824
Premises costs	194,832	85,068
Insurance	134,357	145,193
General office costs	234,825	257,744
	<u>662,045</u>	<u>626,829</u>

In both years, support costs have been allocated 90% to expenditure on charitable activities and 10% to costs of raising funds.

10 Surplus for the financial year before tax

The surplus for the financial year as shown in the consolidated statement of financial activities is stated:

	2022 £	2021 £
After charging:		
Auditor's remuneration – audit fees	29,227	23,200
Depreciation	464,712	475,860
Operating lease rentals – other	25,562	25,562
Interest payable	<u>34,727</u>	<u>32,188</u>
And after crediting:		
Bank deposit interest	<u>2,076</u>	<u>13,359</u>

11 Remuneration of trustees

None of the trustees holding office during the year received any payment for their services as trustees.

The General Director was appointed a trustee on 18 April 2012 and his salary for his services as General Director is included within the upper salary banding in note 13 to these accounts.

In his capacity as General Director and Chief Executive, Richard Mantle OBE received remuneration including benefits amounting to £130,050 (2021 - £130,050). Company pension contributions amounted to £12,118 (2021 - £12,118)

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

12 Related party transactions

One of the trustees, Peter Maniura, was engaged by the charitable company for digital production consultancy services and recording producer in the year. The fees paid in relation to this work during the year was £nil (2021 - £5,144). This arrangement was under an 'arm's length' contract.

Trustee expenses in respect of travel and subsistence relating to board meetings and other related matters totalling £282 (2021 - £nil) were paid in the year for two trustees.

There were donations (including membership payments) to Opera North Limited from the Trustees in the year totalling £67,469 (2021 - £40,006).

During the year the charitable company paid fees totalling £3,000 (2021 - £3,700) on behalf of its subsidiary, Opera North Trading Limited (formerly Opera North Productions Limited).

During the year the charitable company made payments for membership and subscriptions to the National Opera Studio, a charity in which Richard Mantle OBE and Peter Maniura are trustees, totalling £18,419 (2021 - £16,000).

Opera North Future Fund

The Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. During the course of the year the Opera North Future Fund has supported the charity in a number of projects and initiatives including the specific programming within Howard Assembly Room, the Opera North Children's Chorus and Youth Company and other education activity, marketing and digital website support, artistic development and chorus mentoring. The total contribution from the Future Fund in the financial year was £306,000 (2021 - £nil). During the course of the year, Opera North Limited paid costs on behalf of Opera North Future Fund amounting to £21,911 (2021 - £53,854) and received income on behalf of Opera North Future Fund amounting to £nil (2021 - £5,500). At the year-end, Opera North Limited was owed £249,364 (2021 - £197,453) by Opera North Future Fund which is shown in other debtors.

Friends of Opera North

As stated in the Trustees Report, The Friends of Opera North is a separately registered charity, charity registered number 507574. Following a review of the Friends' constitution a decision was taken in December 2014 to more fully integrate with Opera North Limited. The Executive Committee, with approval of the members of the Friends of Opera North, voted to elect the Trustees of Opera North as the new Trustees of The Friends of Opera North. For the purposes of these accounts the two charities are being treated as entirely separate. During the course of the year, £140,000 (2021 - £nil) has been contributed by Friends of Opera North to the Charity for production support and costs of £4,578 (2021 - £9,924) were paid on behalf of Friends of Opera North. At the year-end, Opera North Limited was owed £143,242 (2021 - £795) by Friends of Opera North which is shown in other debtors.

13 Staff numbers and costs

Number of employees

The average number (head count) of permanent staff employed by the company during the year, analysed by category, was as follows:

	2022 Number	2021 Number
Orchestra, chorus and music	94	97
Technical	45	45
Administration, Education and Projects	91	89
	<u>230</u>	<u>231</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

13 Staff numbers and costs (continued)

The aggregate payroll costs of these persons were as follows:

	2022 £	2021 £
Wages and salaries	7,451,813	7,098,125
Social security costs	657,611	660,548
Pension costs	371,914	384,940
	<u>8,481,338</u>	<u>8,143,613</u>

The number of employees whose annual remuneration was £60,000 or more were:

	2022 Number	2021 Number
£60,000-£69,999	4	4
£130,000-£139,999	1	1

Company pension contributions in respect of the above employees totalled £43,689 (2021 - £42,035) in the year.

The number of directors to whom retirement benefits under defined contribution schemes are accruing during the year was 1 (2021 – 1).

The aggregate remuneration of key management personnel during the year was £771,832 (2021 - £768,001). Key management personnel is made up of the senior management team employees.

The company also employed casual staff at various times during the year.

14 Taxation

The theatre tax credit and orchestral tax credit for £736,156 (2021 - £nil), relates to relief claimed in respect of expenditure directly attributable to productions and concerts in the year. This is following HMRC legislation which came into effect on 1 September 2014 for theatres and allows production companies which carry on a separate trade relating to theatrical production to claim relief of up to 25% on expenditure which is directly attributable to a production, and orchestral tax credit which came into effect on 1 April 2016 and similarly allows relief of 25% for eligible concert expenditure. For the year ended 31 March 2021, the level of tax claimable was considered minimal due to the lack of performance opportunities. The claim for 2021 was undertaken alongside the March 2022 claim.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Tangible fixed assets

	Freehold property and improvements	Long leasehold and improvements	Commercial vehicles	Assets under construction	Equipment and musical instruments	Total
	£	£	£	£	£	£
Cost						
At 1 April 2021	6,273,074	9,049,405	259,240	12,440,850	1,986,886	30,009,455
Additions	-	16,991	-	3,622,321	273,233	3,912,545
Disposals	(192,701)	-	-	-	-	(192,701)
Transfers	8,634,250	7,222,989	-	(16,063,171)	205,932	-
At 31 March 2022	14,714,623	16,289,385	259,240	-	2,466,051	33,729,299
Depreciation						
At 1 April 2021	2,267,588	1,976,494	177,102	-	1,781,955	6,203,139
Charge for year	113,180	204,237	31,338	-	115,957	464,712
Disposal	(192,701)	-	-	-	-	(192,701)
At 31 March 2022	2,188,067	2,180,731	208,440	-	1,897,912	6,475,150
Carrying amount						
At 31 March 2022	12,526,556	14,108,654	50,800	-	568,139	27,254,149
At 31 March 2021	4,005,486	7,072,911	82,139	12,440,850	204,931	23,806,317

During the year, the major capital project Music Work was completed, subject to final snagging and completion works. As such the capital costs incurred were transferred from assets under construction to appropriate fixed asset categories. Depreciation on these costs is to commence from 1 April 2022 over the relevant useful lives as outlined within the accounting policies.

Within Freehold Land and Buildings is a land value of £550,000 (2021 - £550,000) upon which no depreciation has been charged.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Tangible fixed assets (continued)

Included within Commercial Vehicles are some assets held under finance leases. There has been depreciation charged on these assets totalling £23,838 during the year and the net book value at the year end was £46,676.

Historically, Arts Council England made a substantial donation to various parties, including Opera North, with regard to the capital project to refurbish the Leeds Grand Theatre and build production rehearsal and performance premises for Opera North. On 10 June 2009, legal documentation in the form of a 'Guarantee and Legal Charge' Deed was finalised giving Arts Council England a fixed registered charge on the freehold building asset. This charge can only be exercised if certain conditions are not met, the main condition being that the site is used for office and rehearsal facilities for a period of 20 years from September 2006. The charge has been registered at Companies House by the Arts Council England solicitors.

Included within Long Leasehold Buildings is a warehouse storage facility at Kirkstall, Leeds. This has been purchased using loan finance from HSBC bank. In addition to the warehouse facility, HSBC bank has taken a charge on the company's freehold offices, known as Howard Opera Centre, by way of additional security, limited to £1,150,000 to reflect the existing charge to Arts Council England.

16 Investment in subsidiary and other current asset investments

The fixed asset investment comprises a 100% holding in the share capital of Opera North Trading Limited which was incorporated on 23 September 2014 and provides production related services to Opera North Limited. The registered office of Opera North Trading Limited is Howard Opera Centre, 8 Harrison Street, Leeds, West Yorkshire, LS1 6PA. The aggregate amount of share capital and reserves of Opera North Trading Limited as at 31 March 2022 was £19,892 (2021 - £23,605) and the loss for the year was £3,713 (2021 – loss of £3,813).

17 Debtors

	2022	Group	2022	Charity
	2021	2021	2021	2021
	£	£	£	£
Amounts falling due within one year:				
Trade debtors	305,536	41,533	305,536	41,533
Stock	1,740	-	1,740	-
Other debtors	697,011	572,575	697,011	572,575
Theatre & Orchestra tax credit	736,156	-	736,156	-
Prepayments and accrued income	1,503,709	1,524,001	1,503,709	1,524,001
	<u>3,244,152</u>	<u>2,138,109</u>	<u>3,244,152</u>	<u>2,138,109</u>
	2022	Group	2022	Charity
	2021	2021	2021	2021
	£	£	£	£
Amounts due after more than one year:				
Prepayments and accrued income	36,212	16,582	36,212	16,582
	<u>36,212</u>	<u>16,582</u>	<u>36,212</u>	<u>16,582</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

18 Creditors

Amounts falling due within one year

	2022	Group	2022	Charity
	£	2021	£	2021
		£		£
Bank loans and overdrafts	108,036	1,285,995	108,036	1,285,995
Obligations under finance leases	20,577	20,577	20,577	20,577
Trade creditors	909,023	765,973	908,975	765,973
Social security and other taxes	189,494	151,080	189,494	151,080
Accruals and deferred income	973,222	1,038,022	970,222	1,034,325
Other creditors	96,962	99,199	96,962	99,199
Amounts owed to group undertakings	-	-	743	26,465
	<u>2,297,314</u>	<u>3,360,848</u>	<u>2,295,009</u>	<u>3,383,611</u>

Included within other creditors is an amount totalling £56,079 (2021 - £55,620) in relation to a pension creditor.

19 Deferred income

Deferred income comprises income whereby the charity must fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

	Group	Charity
	£	£
At 1 April 2021	177,505	177,505
Amount released to the Statement of Financial Activities	(177,505)	(177,505)
Amount deferred in the year	378,183	378,183
At 31 March 2022	<u>378,183</u>	<u>378,183</u>

Deferred income has arisen in relation to advance box office and sales income that relates to events scheduled after the year end.

20 Creditors

Amounts falling due after one year

	Group	Charity
	2022	2021
	£	£
Bank loans and overdrafts	1,080,252	-
Obligations under finance leases	38,325	58,902
	<u>1,118,577</u>	<u>58,902</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

21 Analysis of debt

Analysis of bank loan repayments:	2022 £	2021 £
Due within one year	108,036	1,285,995
Due between one year and two years	1,080,252	-
At 31 March 2022	<u>1,188,288</u>	<u>1,285,995</u>

The bank loan was initially taken out in September 2011 to purchase a new storage facility at Kirkstall, Leeds. An additional loan of £250,000 was drawn down in September 2012 for refurbishment costs and fit out for the warehouse. For the first 12 months the loans were on an interest only basis. In October 2016, the two loans were consolidated and renewed to a more favourable interest rate. In October 2021 the loan was reorganised with HSBC into a 10 year loan of £1,232,419. Interest is charged at 3.15% fixed for a period of 5 years. Interest of £31,329 (2021 - £28,789) has been charged in the period for this loan.

Bank loans and overdrafts of £1,188,288 (2021 - £1,285,995) and obligations under finance leases of £58,902 (2021 - £79,479) are all secured by the charity. Bank loans and overdrafts are secured by a legal mortgage against the freehold property and leasehold property held by the charity. Obligations under finance leases are secured by fixed charges on the assets to which they relate.

22 Restricted funds

The income funds of the group include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2021 £	Movement in funds			Balance at 31 March 2022 £
		Incoming resources £	Resources expended £	Transfers £	
Music Works	13,924,983	354,026	(246,539)	-	14,032,470
Community Partnership projects	58,300	2,000	(19,050)	-	41,250
Leverhulme Trust supported activity	189,621	-	(55,194)	-	134,427
In Harmony education programme	192,958	182,000	(182,000)	-	192,958
Other education projects	-	614,800	(214,800)	-	400,000
Parsifal Circle	65,840	227,394	(4,196)	-	289,038
Dementia friendly	-	5,000	(5,000)	-	-
Howard Assembly Room / Projects	-	58,000	(58,000)	-	-
Kirklees activities	209	228	(437)	-	-
Talent development	870	26,000	(26,870)	-	-
Other restricted funds	246	21,465	(21,465)	-	-
Total restricted funds	<u>14,433,027</u>	<u>1,490,913</u>	<u>(833,551)</u>	<u>-</u>	<u>15,090,389</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

22 Restricted funds (continued)

	Balance at 1 April 2020	Incoming resources	Movement in funds Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Music Works	13,026,965	898,018	-	-	13,924,983
Community Partnership projects	76,296	1,000	(18,996)	-	58,300
Leverhulme Trust supported activity	192,964	-	(3,343)	-	189,621
In Harmony education programme	161,167	176,616	(144,825)	-	192,958
Other education projects	100,000	60,550	(160,550)	-	-
Parsifal Circle	47,025	18,815	-	-	65,840
Howard Assembly Room / Projects	-	37,460	(37,460)	-	-
Kirklees activities	-	209	-	-	209
Talent development	870	-	-	-	870
Other restricted funds	246	517	(517)	-	246
	<u>13,605,533</u>	<u>1,193,185</u>	<u>(365,691)</u>	<u>-</u>	<u>14,433,027</u>

Restricted funds of £15,090,389 (2021 - £14,433,027) comprises the following funds:

Music Works of £14,032,470 (2021 - £13,924,983), was the fundraising campaign to enable a significant capital redevelopment project to transform the Leeds premises and allow for planned increased activity in the new space. The Company's transformed buildings are a welcoming home for everyone; a place for artists to make thrilling music; developing talent and inspiring audiences; and cements Opera North as a creative powerhouse in the heart of Leeds. The Music Works project and buildings is significantly completed at year end and the trustees are reviewing the fund allocation between restricted and designated moving forward, which will be slowly reduced by depreciation each year.

Community Partnerships Projects of £41,250 (2021 - £58,300). These are projects to work with disadvantaged communities in Leeds and help to transform the lives of people through music and opera.

Leverhulme Trust supported activity of £134,427 (2021 - £189,621) which contributes to programmes supporting the development of young artists, usually at the outset of their careers through a range of activities, including residencies.

In Harmony education project of £192,958 (2021 - £192,958) which takes place in several schools in South Leeds. It seeks to deliver an inclusive programme of high-quality music education and performance opportunities in order to encourage young people from all backgrounds to engage with the arts and, through doing so, benefit from a range of wider outcomes.

Other education projects of £400,000 (2021 - £Nil). These are funds that are given to Opera North to support either specific education projects or general education work.

Parsifal Circle funds of £289,038 (2021 - £65,840) are generated to support the 2022 production of Parsifal.

Howard Assembly Room funds are those given to support the work of both the concert series in the Howard Assembly Room and also the related off-site Project department work undertaken in other venues.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

23 Unrestricted funds Group

	Balance at 1 April 2021	Incoming resources	Movement in funds			Balance at 31 March 2022
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	2,728,792	750,000	-	-	-	3,478,792
General unrestricted funds	13,727,760	13,990,257	(15,646,614)	-	736,156	12,807,559
Total unrestricted funds	16,456,552	14,740,257	(15,646,614)	-	736,156	16,286,351

	Balance at 1 April 2020	Incoming resources	Movement in funds			Balance at 31 March 2021
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	516,600	-	(371,208)	2,583,400	-	2,728,792
General unrestricted funds	10,325,863	16,686,298	(10,701,001)	(2,583,400)	-	13,727,760
Total unrestricted funds	10,842,463	16,686,298	(11,072,209)	-	-	16,456,552

Charity

	Balance at 1 April 2021	Incoming resources	Movement in funds			Balance at 31 March 2022
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	2,728,792	750,000	-	-	-	3,478,792
General unrestricted funds	13,704,156	13,990,257	(15,642,901)	-	736,156	12,787,668
Total unrestricted funds	16,432,948	14,740,257	(15,642,901)	-	736,156	16,266,460

	Balance at 1 April 2020	Incoming resources	Movement in funds			Balance at 31 March 2021
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	516,000	-	(371,208)	2,583,400	-	2,728,792
General unrestricted funds	10,298,445	16,686,298	(10,697,187)	(2,583,400)	-	13,704,156
Total unrestricted funds	11,143,110	16,686,298	(11,068,395)	-	-	16,432,948

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

23 Unrestricted funds (Continued)

Further analysis of designated funds

Group and Charity

	Balance at 1 April 2021	Incoming resources	Movement in funds Resources expended	Transfers	Theatre and Orchestral tax credit	Balance at 31 March 2022
New business plan investment	1,000,000	-	-	-	-	1,000,000
Music works property reserve	1,728,792	750,000	-	-	-	2,478,792
Total designated	<u>2,728,792</u>	<u>750,000</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>3,478,792</u>

	Balance at 1 April 2020	Incoming resources	Movement in funds Resources expended	Transfers	Theatre and Orchestral tax credit	Balance at 31 March 2021
Future sustainability	516,600	-	-	(516,000)	-	-
New business plan Investment	-	-	-	1,000,000	-	1,000,000
Music works property reserve	-	-	(371,208)	2,100,000	-	1,728,792
Total designated funds	<u>516,600</u>	<u>-</u>	<u>(371,208)</u>	<u>2,583,400</u>	<u>-</u>	<u>2,728,792</u>

Designated funds of £516,600 arose during the year ended 31 March 2019 and were earmarked by the trustees to support future sustainability. This designation was transferred back to unrestricted funds during the year ended 31 March 2021.

Two further designated funds were earmarked by the trustees during the year ended 31 March 2022 to support the charity's new business plan and the Music Works capital project. A further £750,000 of income was received from Leeds City Council by way of a reverse premium lease payment designated for the Music Works project during the year ended 31 March 2022.

The fund of £1,000,000 is to be used in future years as per internal plans in place. The balances held in both designated funds and restricted funds in relation to Music Works will be reduced by annual depreciation with effect from 1st April 2022 in line with depreciation on the assets. The presentation of these funds going forward within the fixed asset depreciation reserve will be determined by trustees during the 2022/23 financial year.

Unrestricted funds comprise an operating reserve for general purposes and a fixed asset depreciation reserve for the office premises, rehearsal studios and Howard Assembly Room building and related equipment. The fixed asset depreciation reserve is reduced each year by the annual depreciation charge on the relevant assets. Other depreciation on technical and office equipment and musical instruments is written off through the operating reserve. See the table below.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

23 Unrestricted funds (continued)

		Movement	
	2021	in year	2022
	£	£	£
Operating reserve	4,575,071	(681,998)	3,893,073
Designated funds	2,728,792	750,000	3,478,792
Fixed asset depreciation reserve	9,152,689	(238,203)	8,914,486
Total	<u>16,456,552</u>	<u>(170,201)</u>	<u>16,286,351</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

24 Analysis of net assets between funds Group

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	13,271,986	13,982,163	27,254,149
Cash at bank and Other net current assets	4,132,942	1,108,226	5,241,168
Long term liabilities	(1,118,577)	-	(1,118,577)
	<u>16,286,351</u>	<u>15,090,389</u>	<u>31,376,740</u>

Of Fixed assets held within unrestricted funds of £13,271,986, balance of £2,204,934 has been purchased from designated funds (Music Works property reserve) as at 31 March 2022.

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	11,365,467	12,440,850	23,806,317
Cash at bank and Other net current assets	5,149,987	1,992,177	7,142,164
Long term liabilities	(58,902)	-	(58,902)
	<u>16,456,552</u>	<u>14,433,027</u>	<u>30,889,579</u>

Analysis of net assets between funds Charity

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	13,271,986	13,982,163	27,254,149
Cash at bank and Other net current assets	4,113,051	1,108,226	5,221,277
Long term liabilities	(1,118,577)	-	(1,118,577)
	<u>16,266,460</u>	<u>15,090,389</u>	<u>31,356,849</u>

Of Fixed assets held within unrestricted funds of £13,271,986, balance of £2,204,934 has been purchased from designated funds (Music Works property reserve) as at 31 March 2022.

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	11,365,468	12,440,850	23,806,318
Cash at bank and Other net current assets	5,126,382	1,992,177	7,118,559
Long term liabilities	(58,902)	-	(58,902)
	<u>16,432,948</u>	<u>14,433,027</u>	<u>30,865,975</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

25 Cash generated from operations	2022 £	2021 £
Surplus for the year	487,161	6,441,583
Adjustments for:		
Net investment income	-	-
Depreciation of tangible fixed assets	464,712	475,860
Impairment of current asset investments	-	25,000
Movements in working capital:		
Decrease/(increase) in debtors	(1,125,673)	1,632,981
Increase in creditors	114,388	282,265
Cash generated from operations	(59,412)	8,857,689

26 Analysis of changes in net debt

	Balance at 1 April 2021 £	Cash flows £	Other non-cash changes £	Balance at 31 March 2022 £
Cash and cash equivalents				
Cash	8,298,319	(4,040,201)	-	4,258,118
	8,298,319	(4,040,201)	-	4,258,118
Borrowings				
Debt due within one year	(1,285,995)	171,791	1,006,168	(108,036)
Debt due after one year	-	-	(1,080,252)	(1,080,252)
	(1,285,995)	171,791	(74,084)	(1,188,288)
Total	7,012,324	(3,868,410)	(74,084)	3,069,830

27 Operating lease commitments

At the reporting end date the charitable company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022 £	2021 £
Within one year	20,478	75,957
Between one and five years	4,848	12,546
	25,326	88,503

28 Capital commitments

There are capital commitments at 31 March 2022 totalling £nil therefore no provision has been made (2021 - £1,739,555).

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

29 Charity Statement of Financial Activities

The charitable company has taken advantage of the exemptions afforded by Section 408 of the Companies Act and has not included its own income and expenditure account in these financial statements.

OPERA NORTH LIMITED

England & Wales - Charity number 511726

Accounts

Charity Registration No. 511726

Company Registration No. 01550778 (England and Wales)

OPERA NORTH LIMITED
(A COMPANY LIMITED BY GUARANTEE)

TRUSTEES' REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 MARCH 2021

OPERA NORTH LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees / Directors	Ed Anderson		
	Mark Armour		
	Howard Gatiss		
	Renee Hunt		
	Henrietta Jowitt		
	Paul Lee OBE		
	Peter Maniura		
	Richard Mantle OBE		
	Rosie Millard		
	Cllr Jonathan Pryor		
	Irving Warnett		
Company Secretary	Kirsten Bullen		
General Director and Chief Executive	Richard Mantle OBE		
Committee Chairs			
Finance and General Purposes	Irving Warnett		
Development	Clive Lloyd		
Nominations	Paul Lee OBE		
Health and Safety	Richard Mantle OBE		
Equality Diversity and Inclusion	Renee Hunt		
Charity number	511726		
Company number	01550778		
Registered office	Howard Opera Centre 8 Harrison Street Leeds LS1 6PA		
Auditor	RSM UK Audit LLP Chartered Accountants Central Square 5th Floor 29 Wellington Street Leeds LS1 4DL		
Bankers	HSBC 33 Park Row Leeds LS1 1LD	Coutts & Co 440 Strand London WC2R 0QS	
Solicitors	Wrigleys LLP 19 Cookridge Street Leeds LS2 3AG	Womble Bond Dickinson 1 Whitehall Rd Leeds LS1 4BN	Blacks Solicitors LLP City Point 29 King Street Leeds LS1 2HL

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The Trustees, who act as Directors for the purposes of company law, are pleased to present their annual report which comprises the Strategic Report and Directors' Report for Companies Act 2006 purposes and the audited consolidated financial statements for the year ended 31 March 2021.

Reference and Administrative details

Opera North Limited is a company limited by guarantee, company registered number 1550778 and is registered as a charity under the Charities Act 2011, charity registered number 511726.

Its registered and principal office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Trustees

The Directors of Opera North Limited are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year end were as follows:

Ed Anderson	
Mark Armour	
Nicola Brentnall	Resigned on 11 December 2020
Howard Gatiss	
Renee Hunt	Joint Vice Chair as of 11 December 2020
Henrietta Jowitt	
Paul Lee OBE	Chairman
Peter Maniura	
Richard Mantle OBE	
Rosie Millard	Joint Vice Chair as of 11 December 2020
Cllr Jonathan Pryor	
Irving Warnett	

Company Secretary	Kirsten Bullen
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Committee Chairs

Finance and General Purposes	Irving Warnett
Development	Clive Lloyd
Nominations	Paul Lee OBE
Health and Safety	Richard Mantle OBE
Equality Diversity and Inclusion	Renee Hunt

General Director and Chief Executive	Richard Mantle OBE
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Auditors	RSM UK Audit LLP, Central Square, 29 Wellington Street, Leeds LS1 4DL
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Bankers	HSBC, 33 Park Row, Leeds LS1 1LD Coutts & Co, 440 Strand, London, WC2R 0QS
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Solicitors	Wrigleys LLP, 19 Cookridge Street, Leeds LS2 3AG Womble Bond Dickinson, 1 Whitehall Rd, Leeds, LS1 4BN Blacks Solicitors LLP, City Point, 29 King Street, Leeds, LS1 2HL
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OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

Purpose, activities, achievements, and performance

Opera North is England's national opera company in the North, based in Leeds and committed to the North, serving the communities and people of the region. We believe we are uniquely successful in providing an eclectic range of experiences for many diverse audiences, all under the banner of opera. We aim to curate an adventurous cultural offer which continues to exploit the operatic canon, developing fresh approaches to the way in which opera can be realised, harnessing theatrical and design innovation together with high quality musical performance.

Our purpose

Creating extraordinary experiences every day, using music and opera to entertain, engage, challenge and inspire.

Our aims:

Create extraordinary experiences

We aim to create a body of artistic work that has diversity and sustainability at its heart, from mainstage touring opera to concerts, gigs and pop-up performances, we strive to create great art, available to all.

For people everywhere

We serve our diverse communities in the north of England by touring to venues large and small, expected and unexpected, and reach international audiences through an enhanced digital offer. Our sector-leading Community Partnerships programme reaches people who face significant barriers to engaging with the arts and our livestreams/digital capture of performances extend access across the UK and beyond.

Build resilience

We work to secure Opera North's future in the heart of Leeds in the new Howard Opera Centre and reinvigorated Howard Assembly Room, ensuring that we are here to serve an ever more diverse public for years to come. We plan for the future, ensuring the Company will emerge from the challenges of the pandemic; develop new income streams, including a new hospitality offer; optimise the energy efficiency of the Opera North estate; and continue to strengthen and diversify our staff and Board of Trustees.

Develop staff and artists

We create an environment that nurtures the well-being of our permanent staff and visiting artists, and fosters new, more flexible, ways of working. We invest in a Company-wide Equality, Diversity and Inclusion strategy, clarify the Company's identity and values, create new staff training and artist development programmes, and roll out Carbon Literacy training beyond our permanent staff to visiting artists and creatives.

Deepen educational engagement

We create opportunities for young people, adults and families to participate and make music with us in the new purpose-built Education Studio in the Howard Opera Centre, as well as in schools and other community settings. We will inspire young people of all backgrounds to experience, create and participate in arts and culture; we will actively encourage and support young performers from under-represented groups; we will deliver creative activity that enhances the health and well-being of families and communities; and we will develop a programme of community cultural engagement linked to In Harmony Opera North.

Work in partnership

Opera North will work in partnership, deepening our relationships with major cultural partners in Leeds and beyond, and with leading HE institutions in Leeds, York and Newcastle. We will develop our role as a champion of environmental sustainability in the arts and culture sector; and build on the success of the Music Works campaign to strengthen our partnerships in the public and private sectors and position the Company as a leading advocate for our region.

In a normal year our work is delivered under four main strands of activity:

- A mainstage operatic programme in Leeds and on tour

OPERA NORTH LIMITED

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- A year-round symphonic programme by the Orchestra of Opera North

- Opera North Projects – creating and programming an innovative range of events and performances in diverse artforms, many performed in the Howard Assembly Room, the Company's second stage.

- An internationally recognised and extensive Education Programme

However, in this year with the global pandemic, the Company was forced to re-imagine how it could deliver its entire programme, adapting much work online and innovating with partners to deliver live events and participatory activity between the numerous lockdowns.

Chairman's Introduction

In a year dominated by the Covid-19 pandemic, Opera North responded with characteristic creativity, resilience and adaptability to continue to deliver on its promise to make extraordinary artistic experiences with and for our communities in the north of England.

The Company's financial position was somewhat protected in the early months of the pandemic by the government's Coronavirus Job Retention Scheme and latterly by a DCMS award from the Culture Recovery Fund administered by Arts Council England. We are, more than ever, grateful for the continued support of the Arts Council, and for the overwhelming generosity of many of our individual supporters, by our partners in the corporate and Higher Education sectors, and by the trusts and foundations which support our community and education programmes. Given the severe adverse impact of the pandemic on fundraising in general it is remarkable that the Music Works campaign has now exceeded the £18m mark of committed and pledged donations, underpinned by the extraordinary gift of £11.25 million made by our late President, Dr. Keith Howard, which is the cornerstone of the project.

A priority for the senior management team has been to keep the Company intact so that it can continue to play its essential role in the cultural life of the region once the country enters the Covid recovery phase, recognising the immense value of retaining our hugely talented core artistic ensembles of Chorus and Orchestra in the region alongside highly skilled technical, education and administrative staff. This value extends well beyond the Company's outstanding performances to the immeasurable benefits Opera North's people deliver in community and educational settings, such as our work with refugees and people seeking asylum, our leading role in championing environmental sustainability in the arts industry, or the delivery of instrumental tuition in schools in some of the most deprived areas in Leeds.

Whenever circumstances permitted over the past year the Company has strained every sinew to return to performing for live audiences, firm in the belief that nothing is a substitute for music and opera shared live with others in the same space. So, for example, last summer a Whistle Stop Opera Hansel and Gretel toured to outdoor settings across the North. Early in the autumn the Company collaborated with colleagues at Leeds Playhouse on an innovative season of chamber performances, Connecting Voices. This included Orpheus in the Record Shop, written and performed by rapper and beatboxer Testament alongside members of the Orchestra and Chorus.

However, plans for an expanding programme of live performances last autumn were scuppered by the imposition of further lockdowns. In order not to squander the creative investment already made in a new production of Brecht and Weill's The Seven Deadly Sins and a concert staging Beethoven's Fidelio, these pieces were instead livestreamed on the Company's own digital platform, ONDemand, built from scratch in a matter of weeks by Opera North's resourceful digital team. The ONDemand platform has enabled the Company to reach audiences not only in its own region, but around the globe. The Company has also been active in the sphere of broadcasting. This spring, Gluck's Orfeo ed Euridice was recorded for broadcast on BBC Radio 3 and a remarkable film documenting the recording was streamed on ONDemand. Orpheus in the Record Shop was filmed and shown on BBC4 as part of the Lights Up festival.

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The Company's digital offering has been by no means confined to operas and concerts. The potential of technology to reach people isolated in lockdown has been harnessed in projects such as From Couch to Chorus, a series of online singing workshops delivered via Zoom, and ONE-to-ONE, which gave individual households the opportunity to receive a unique performance live on Zoom from a member of the Chorus or Orchestra. Opera North Education moved much of its work online, including the In Harmony programme, which made the transition to online learning so that the enormous benefits it brings to the educational attainment and well-being of pupils – as recognised by Ofsted – could continue. A Whistlestop Opera Cinderella was planned for the Christmas period, but the return of lockdown prevented live performances; instead the show was filmed at the City Varieties in Leeds and made available to every primary school in the North. Opera North Projects delivered an online edition of its 2020 Resonance residency for UK-based composers and music-makers from diverse background online.

It was 40 years ago this year that Opera North truly began to establish its own unique identity. In 1981, the Company became fully independent of English National Opera – an act of faith in the future at the time, born out of the belief that the North deserved an opera company to call its own, making available music and opera of the highest ambition and achievement to all the people of the region. In 2021 the Company will finally get the home that it deserves in the heart of Leeds with the opening of the Howard Opera Centre. As the country begins tentatively to emerge from the pandemic the road ahead may still be uncertain, but Opera North will embrace the future with renewed confidence, optimism and determination, unshakeable in the conviction that our artform has the power to enhance our communities and change lives for the better.

In the summer of 2021 it was with profound sadness that we learned of the death of our President, Dr Keith Howard OBE, on 12 August 2021 at the age of 89. Keith was the single most generous benefactor of Opera North in the Company's history. From first supporting at the modest level of a Friend, after a visit to the Grand Theatre in 2003 he made significant contributions towards the Transformation fundraising campaign, both personally and through the Emerald Foundation. The Transformation project delivered major improvements to backstage facilities and the restoration of the Assembly Room adjacent to the theatre as a performance space. This was named the Howard Assembly Room in recognition of Keith's generosity. Thereafter, the Emerald Foundation made substantial donations to the Opera North Future Fund. In 2018 it was announced that Keith was to make an unprecedented personal donation of more than £11 million towards Opera North's Music Works redevelopment project. Without Keith Howard as a benefactor, this visionary and transformative scheme would have been simply inconceivable. Our new home in the heart of Leeds is named the Howard Opera Centre in his honour.

Orchestra and Chorus of Opera North

In March 2020 the Orchestra was to have given performances of Richard Strauss's titanic tone poem Also Sprach Zarathustra in Huddersfield and Leeds Town Halls. When the first Covid lockdown was imposed, the performances were cancelled, but Acting Section Principal Cello Daniel Bull and Principal Viola No. 2 Lourenço Macedo Sampaio were determined that the performance should go ahead online. The result was one of the first virtual performances in lockdown, 2020: An Isolation Odyssey, performed remotely with 40 of their colleagues and conducted by Tobias Ringborg from an empty church in Sweden.

The creation of 2020: An Isolation Odyssey was an early example of the way in which both Orchestra and Chorus adapted to the new reality of the pandemic, with plans for the year's work undergoing a seemingly perpetual process of radical reconfiguration. The Kirklees Concert Season was cancelled in its entirety, but will be relaunched this autumn with much of the aborted 2020/21 season salvaged. The new season was launched at a virtual event in May 2021 which included excerpts from an orchestral concert recorded at the Company's temporary rehearsal facilities at Whitehall Road in Leeds earlier in the spring. The Orchestra was joined by pianist Ian Buckle in Mozart's Piano Concerto No. 14, whilst violinist Jack Liebeck duetted with Orchestra Leader David Greed in Bach's Concerto for Two Violins. The full concert was subsequently made available on Opera North's ONDemand digital platform.

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At the end of the first lockdown last summer the Orchestra and Chorus gradually began to work together again in person, recording Will Todd's score for the community opera *Song of Our Heartland*. Several choristers appeared in the film of the opera which was shot in and around Locomotion at Shilden in County Durham – in largely inclement weather! – during August.

A return to live performance was planned for the autumn before increasing restrictions and, eventually, the return of lockdown, forced further changes of plan. A handful of events were possible in October, such as a memorable Four Seasons-themed concert at Leeds Town Hall for which the Orchestra was joined by violinist Chloe Hanslip for a complete performance of Vivaldi's most popular work and of Astor Piazzola's Four Seasons of Buenos Aires. Individual members of the Chorus shone in the Connecting Voices season at Leeds Playhouse, including Gillene Butterfield as Elle in Poulenc's *La Voix humaine*, in which she was accompanied by pianist Annette Saunders; and Helen Évora, who created the role of Justine in Testament's new work *Orpheus* in the Record Store, which was subsequently filmed and transmitted on BBC Four.

Both the Chorus and the Orchestra made an electrifying impact in two operas originally planned to be performed for live audiences. Conducted by Mark Wigglesworth, *Fidelio* was livestreamed from Leeds Town Hall in December, the month of the 250th anniversary of Beethoven's birth. There were five-star reviews all round, with Richard Morrison writing in *The Times*: 'What a glorious way to start the week of Beethoven's 250th birthday. For anyone who has an internet connection and £15 to spare, Opera North's stonking staged concert version of his only opera, streamed from an empty Leeds Town Hall, is an exhilarating gift. And how fitting that at the end of this imprisoning year, with its home city in tier 3, this indomitable company should cast off the shackles of lockdown with a work that celebrates freedom and an unshakeable belief in a better future for humanity.' During the third lockdown in the early part of 2021 Baroque specialist Laurence Cummings conducted Gluck's *Orfeo ed Euridice* from the harpsichord in a performance recorded for broadcast on BBC Radio 3. A film of the recording provided an unusual and revealing behind-the-scenes insight into the process and documented the artistry, skill and passion of all the singers and musicians involved.

As important on an individual level as these large-scale works was activity which strengthened the Company's community ties, such as the Carols for Care Homes concert recorded by the Chorus and streamed into care homes and hospices just before Christmas, or ONE-to-ONE, a series of intimate recitals by members of the Chorus and Orchestra performed live over Zoom directly into individual homes. Feedback from one participant summed up just what a positive impact on people's well-being this and indeed all of Opera North's work during the pandemic has had: 'Thank you all so much at Opera North for all the wonderful things you are doing for us in these awful days'.

Howard Assembly Room

For the past year the Howard Assembly Room (HAR), the company's Leeds venue in which it presents a year-round programme of music, talks, film and performance, has been closed for renovation. It re-opened in October 2021 with audiences already booking for the new season.

Opera North Projects

Opera North Projects works across the Company and in partnership with external organisations to create new work, challenge preconceptions of opera, build bridges into communities, and to develop emerging artists. 'Home' is the Howard Assembly Room, and the combination of lockdown closure and the Music Works redevelopment scheme meant that this year the Projects team was again homeless, but far from inactive.

Away from the HAR, Projects worked with a wide range of external partners on special projects, performances and collaborations. Highlights included:

As You Are: a soundwalk for Leeds, Autumn 2020, by composer Abel Selaocoe and featuring the Orchestra and Chorus of Opera North

A special, immersive, soundwalk through the city centre of Leeds taking in the river and iconic buildings such as the Corn Exchange and Victoria Quarter. Composed by leading African musician Abel Selaocoe, and recorded during lockdown at Leeds Town Hall with the chorus and orchestra of Opera North, *As You Are* was opened to the public for two weeks in December before the second lockdown enforced its closure again.

"What they've created here is nothing short of sensational." Leeds List

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La Petite Boheme, December 2020

Created by animator and film-maker Matthew Robins, La Petite Boheme is a 30-minute film telling the story of Puccini's La Boheme, with music recorded by the orchestra and chorus of Opera North and guest singers under the baton of conductor Matthew Kofi Waldren. The film was designed to be shown in outdoor locations across the region with audiences listening on special radio-receiver headsets. Thirty-six screenings were arranged across five cities, including outdoors at The Baltic (Newcastle) and The Lowry (Salford), as well as Hull, Leeds and Nottingham. The second lockdown in November made the project impossible, and it has been re-scheduled for autumn 2021 when the nights are darker again. In the meantime pilot screenings of the film have been made trialled outdoors in Leeds, online for patrons of Opera North and in a cinema in Hull for students at the University in the city.

Resonance 2020 and Resonance 2021

Opera North Projects is one of 35 Talent Development Partners (TDPs) funded by the PRS Foundation for Music, with a particular remit to support the development of new work by musicians from under-represented ethnic backgrounds. Our rolling programme of artist residencies, called Resonance, is now in its fifth year, and we have supported more than 30 lead music creators. Through the mentoring side of the programme we continue relationships with previous Resonance artists, and help them develop new projects with other partners. Notable successes have included Jasdeep Singh Degun (Resonance 2018) writing a new work for the Orchestra of Opera North (Arya, 2020); DJ Testament (Resonance 2019) writing and performing Orpheus In The Record Shop (Opera North and Leeds Playhouse co-production, September 2020) and Nishla Smith being commissioned by Manchester Jazz Festival.

Our 2020 Resonance residencies were due to take place in March 2020. When Covid-19 intervened, we had only completed one residency, but the other four were all concluded between February and March 2021. These included Leeds' singer-songwriter Pariss Elektra's new song cycle with animated film, and British-Egyptian mezzo soprano, Camille Maalawy bringing the traditions of Arabic song and western opera together into performance.

"I'm excited to see an idea that I have had since I began my singer-songwriter career take shape. I never thought I would get the time and space to seriously work on the visual aspect of my work". Pariss Elektra

Our 2021 Resonance residencies scheduled for March 2021 were completed in May 2021. These included Dewsbury-based sufi singer Supriya Nagarajan working with Sri Lankan poet, Shash Trevett, and a special 'lockdown edition' of Resonance featuring thirteen artists for an online film project.

Higher Education

Opera North is the only large-scale arts organisation to have a dedicated Higher Education function, enabling us to support and develop a network of HE partners across the country. Funded through contributions from HE partners with additional support from Arts Council England, our work in this area is frequently referenced by Darren Henley (CEO ACE) and Andrew Thompson (CEO of the Arts & Humanities Research Council).

The DARE partnership with the University of Leeds remains the cornerstone of the Company's Higher Education work, focusing on student engagement, research, and public engagement. The only arts partner of the University's Cultural Institute, we have led on several ground-breaking initiatives including the acclaimed DARE Prize for art-science collaboration, now in its third year, and the Liberty Lectures series, which this year was given by economist Ann Pettifor on the case for The Green New Deal. We also launched an innovative podcast series, Thinking With Opera, bringing together conversations between academic researchers and members of the Opera North Company. <https://www.operanorth.co.uk/explore-opera/thinking-with-opera/>. We are also affiliate members of the University's £2m Centre for Cultural Value.

This year Opera North Higher Education also took over the management of Culture Forum North <https://www.cultureforumnorth.co.uk/>. Supported by Arts Council England, CFN is the network of arts organisations and higher education institutions working together on collaborative projects.

Despite lockdown, we continued to engage online with students at Leeds Conservatoire, with whom we are mid-way through a three-year partnership. Over the year we ran masterclasses and workshops given by members of the Orchestra and Chorus to more than 50 music students at the Conservatoire.

Opera North is a named partner in the University of York's £5m digital media labs, and during the year we took on a PhD student to work with us on reducing the time-lag ('latency') for online musical rehearsals.

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Other HE partnerships include the Universities of Hull and Newcastle, with both of whom we have partnership agreements.

Community Partnerships

The Community Partnerships team had an understandably difficult year, as the regular contact with community groups and individuals was so restricted. Focusing on 'keeping in touch' the team regularly telephoned our more vulnerable partners and even used the mail to send out creativity packs.

It's good to have something to give people that doesn't rely on their having internet access!

Grace Lane, PAFRAS (Positive Action for Refugees and Asylum-Seekers)

As some restrictions relaxed in the summer of 2020 the team organised outdoor performances at care homes across the region, which were extremely well received by residents (who of course remained indoors listening through open windows). As lockdown tightened again we arranged for a special Christmas concert to be given by the Chorus of Opera North and streamed live into partner care homes in Leeds and beyond. More than 50 vulnerable groups and individuals took part in Opera North's one-to-one zoom concerts and a special series of 'song surgeries' with mezzo soprano, Bibi Heal.

That was absolutely wonderful! Thank you so much for introducing us to Bibi. Please will you tell her everyone loved the session and wants her to come back both on Zoom and in person eventually. PS. Robert very rarely speaks in the session and generally only speaks if asked directly and usually just gives yes or no answers but I knew his special interest is classical music. It was so lovely to see him to connect with Bibi and actually ask questions! It was the first time he has ever raised his hand to ask a question independently. It filled my heart with joy 😊. Sherieda, Group Leader, Changing Lives

As a Theatre of Sanctuary (part of the City of Sanctuary movement) we are committed to supporting the refugee and asylum-seeker groups in the city region. We made sure that the Company's small-scale outdoor production of Hansel and Gretel toured to St Augustin's refugee centre in Halifax, and through our partnership with Arts Together we ran a photography project with Leeds' refugees and asylum-seekers for Refugee Week in June 2020.

In early 2021 the Community Partnerships team delivered a voluntary 30-day anti-racism awareness programme for all Opera North Company members, which engaged around 70 of our full-time staff.

Opera North Education

Through its Education department Opera North:

Encourages active engagement in opera and related fields by, with and for children and young people;

Supports the artistic training and development of young people;

Breaks down perceived barriers to engagement with the operatic artform and the work of Opera North for people of all ages and socio-economic groups;

Develops arts participation activity to enhance health and well-being.

Although many of the Education team were furloughed for the first quarter of the year, we can look back on a year that celebrates the delivery of a large programme of innovative work. Work that not only are we very proud of, but that has developed the digital capacity of the team and helped us to re-evaluate our staffing structure in preparation for our return to the new Education Centre in the summer of 2021.

A highlight of the year was the completion of the community opera, Song of Our Heartland, against all the odds. Written in partnership with members of the local communities of south and west County Durham over a period of 3 years, the opera, which had been scheduled to premiere at Locomotion Museum in May 2020, was reimaged as a film. Having recorded the orchestra, chorus, soloists and community members separately over a period of two months, the digital piece was painstakingly stitched together to create a powerful new community work which was finally aired shortly before Christmas.

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The summer period did see some 'live' activity: a summer strings academy for young people at Leeds Town Hall; a Creative Arts Camp in North Leeds for 8-11 year olds; and an outdoor Whistle Stop Opera tour of Hansel & Gretel throughout late August and early September. Venues for the latter included the garden of Hyde Park Book Club and the carpark at Slung Low, Leeds; the dockside in Hull; outside the village hall in Allendale, Northumberland; in the grounds of both Ushaw College and the Bowes Museum in County Durham; a service road with river views behind the Lowry in Salford; and two outside spaces in York. Most performances escaped the rain but even at the Lowry, where the first performance featured a torrential downpour, feedback was overwhelmingly positive:

"The weather and the elements were very much against us - but I really have to pay tribute to the whole crew and cast for their commitment to making sure the performances went ahead. It really was a brilliant effort by everyone - and the whole day was also terrific fun."

Plans to tour a further Whistle Stop Opera show at Christmas – Cinderella – were affected by the worsening Covid-19 case rates and two further lockdown periods in the autumn and spring. Undaunted, the team created a beautiful film at City Varieties and offered it, along with some specially created resources, to every primary school across the north, and beyond, as a Christmas Gift from Opera North. The show was also streamed on the new ON Demand platform over the Christmas period.

Creative activity for adults was delivered online throughout the year. Weekly Sing ON sessions took place twice a week whilst new strands of participative digital delivery were developed which proved surprisingly popular: a series of online workshops, Step into Singing, designed to support those living with persistent pain; a community song writing project over Zoom, Writing Home, which will ultimately help to create an innovative art installation as part of the Howard Opera Centre; a virtual community choir project, From Couch to Chorus, which engaged over 2,000 people each time through three projects and raised in excess of £100k for the bottom line.

"Absolutely loving the workshops. I've only ever sung at football matches and don't think I will be starring on the stage any time soon, but really enjoying the experience. I can't make the live sessions because of work but it doesn't seem to matter. I've also never been to an opera but now have every intention once we are able to get out again. Thank you for opening a whole new world up to me."

(From Couch to Chorus feedback from one of the bass participants)

For children and young people, Opera North's Little School of Music was established to encourage families to explore the world of music together and an on online Orchestral Academy with the Orchestra of Opera North connected professional musicians and over 300 young instrumentalists over February half term. In Harmony Opera North continued to deliver weekly activity, albeit in a reduced format, whilst the Schools Programme took the opportunity to develop new work, including the pilot of a new composition project where GCSE / A Level music students work alongside a composer, singer and instrumentalist/s from the Orchestra of Opera North to develop their own compositions. January saw the launch of a new partnership with Orchestras Live which, this year, encompasses a live orchestral performance, in the Hippodrome theatre in Darlington in Autumn 2021, alongside a creative project with a local school. Meanwhile the Opera North Youth Company developed their own responses to the pandemic through a series of online weekly sessions: in parallel with a group of young people from across Russia, the Opera North Youth Chorus worked with an award-winning young British composer, Alex Woolf, while Opera North Young Voices and Opera North Children's Chorus reflected on what home meant to them with two former Resonance artists, Thandanani Gumede and Christella Litras, to create two wonderful new films.

Digital programme

Opera North continues to make advances in embracing digital technologies across the Company's operation, from the creation and distribution of work, to the way the organisation is run. The Digital Innovation Strategy is cemented, and significant new external partnerships have been developed.

The lockdown year created new opportunities for distributing previously captured work online, and we had a number of successes with past projects, including The Ring Cycle and Trouble In Tahiti. We were fortunate to have filmed Turn of the Screw in the days just before lockdown, and we were able to share the production via our partnership with Opera Vision (the digital wing of Opera Europa) where to date it has been seen (either whole or in part) some 75,000 times.

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Responding to the covid-situation as it unfolded, we also made sure that we created and captured new productions: The Seven Deadly Sins was broadcast in September and Fidelio in December 2020. Both were live streamed, which gave technical challenges but increased audience excitement and press awareness. For the first time we offered these films via a paywall on our own OnDemand web channel.

In June 2020 our Projects team was commissioned by BBC Culture In Quarantine to produce a series of five new musical pieces from non-western musicians, designed to be downloaded and listened to on a daily walk. Entitled Walking Home the series featured commissions for Iraqi oud-player Khyam Allami and Scottish folk musician Martin Green.

In September 2020 we produced live performances of Orpheus In The Record Shop, a new music-theatre work by beat-boxer, Testament, working with members of our orchestra and chorus. The BBC later commissioned a film capture of the production a part of its Lights Up season, and the film was shown on both BBC4 and BBC I-player in April 2021.

Music Works

The major capital redevelopment Music Works continues to transform the Company's Leeds home. Construction had to stop for a short period at the beginning of the UK Covid-19 lockdown. Works soon restarted, although the pace of the construction was affected throughout the year and is in the final stages of completion. The project will deliver a transformational opportunity to improve and extend Opera North's existing estate, which will increase the Company's ability to enhance and diversify its artistic offer and engage with more audiences. The increased estate will enhance the financial resilience and environmental sustainability of the Company. Key objectives of the project are to:

- Improve facilities for artists, choral, vocal and orchestral rehearsal
- Create a new Education Hub for young people
- Enhance facilities for audiences (both HAR and LGT) by creating a new bar/restaurant
- Provide direct public access to the HAR and create visibility for Opera North and the HAR
- Develop an extended year-round public programme of performance, productions, installations and events
- Create new and diverse work for more diverse audiences
- Enhance environmental sustainability
- Strengthen financial resilience through commercial income streams

The related fundraising campaign has obtained donations, grants and pledges towards the desired £18m target, however a proportion of the funding previously pledged is yet to be received. Despite the challenge of COVID, the Company was able to move fundraising online during the year, conducting virtual events and tours, securing support from a wide range of individuals and Trusts and Foundations. We are grateful to all our donors. The project would not be possible without their support, and in particular, the extraordinary generosity of the late Dr Keith Howard, who gave £11.25m to the project.

Fundraising – general

The Company continues to pursue a wide base of funding to support its work, drawn from private philanthropy, the corporate sector and charitable trusts and foundations. The Company benefits from significant support from individuals and trusts and foundations across the breadth of work from education to community partnerships, artist development and main stage repertoire. The pandemic presented significant challenge for fundraising, as restricted activity in turn limited projects around which it was possible to generate support. Much focus in the year was on staying connected to donors and supporters, sharing details of how the Company continued to deliver against its charitable objectives, overcoming barriers to connect with communities and continue making music. Opera North is incredibly grateful to the many individuals, trusts and foundations and corporate partners who maintained their support through this most challenging of years.

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Aside from our key supporters, Arts Council England and Leeds City Council, major supporters during the year included:

- Emerald Foundation for continued support of the Music Works capital project
- The Liz and Terry Bramall Foundation (£150,000) towards the education programme in Yorkshire
- Leverhulme Trust (£239,305 over three years) towards residencies for student opera singers and répétiteurs at the National Opera Studio and the Royal Northern College of Music,
- Esmée Fairbairn Foundation (£40,000) towards a cross-city partnership of cultural organisations designed to engage disadvantaged communities with the arts
- The Patrons of Opera North who maintained their support throughout the pandemic

Where donors have placed restrictions on their gifts, the amounts have been included within restricted funds.

We also continue to receive support from the Higher Education sector, most notably the University of Leeds and the University of Hull as well as from the corporate sector. Significant corporate donors included Hammersons for the As You Are soundwalk, Pinsent Masons in Leeds for the In Harmony project and Brewin Dolphin in support of whistle stop opera. We record enormous thanks to an increasing number of individuals, led by the late Dr Keith Howard, Dr & Mrs Terry Bramall and Mrs Maureen Pettman & the late Dr Barrie Pettman who are enabling us to build significant philanthropic support for the work of the Company as well as the Future Fund, currently enhanced by a Catalyst Award from Arts Council England.

Plans for Future Periods

Main stage opera

A gradual return to live performance began in the summer of 2021 with concert performances of Fidelio in Leeds, Salford and Nottingham; a revival of the Whistle Stop Opera Magic Flute first seen in 2018, which plays indoors and outdoors throughout the summer in venues from Appleby to Winchester; and the co-production of Stephen Sondheim's A Little Night Music with Leeds Playhouse postponed from the spring of 2020. All of these performances are subject to social distancing measures and capacity indoors capped at a maximum of 50%.

A return to opera performance at full capacity resumed in October 2021. Many of next year's productions were originally scheduled in the aborted 2020/21 season; all but one of the productions is new.

Garry Walker will make his Covid-delayed debut in the post of Music Director in October with the Company's first Carmen for ten years. This new production is directed by Edward Dick, whose previous work for Opera North includes Hansel and Gretel in the fairy tales season in 2017 and a hugely successful Tosca in 2018. The cast includes American mezzo Chrystal E Williams in the title role, Canadian tenor Antoine Bélanger as Don José and New Zealand baritone Phillip Rhodes as the foreador Escamillo.

In January Garry Walker will conduct a new production of Rigoletto directed by British-Nigerian theatre-maker Femi Elufowoju Jnr, who makes his debut as an opera director with Opera North. American baritone Eric Greene sings the title role, and the cast also includes American soprano Jasmine Habersham as Rigoletto's daughter Gilda, Russian tenor Roman Arndt as the Duke of Mantua, and Sir Willard White as Monterone.

Carmen and Rigoletto are two of the most popular operas in the repertoire and underpin the 2021/22 season as we seek to rebuild the confidence of audiences to return to full auditoria.

In the autumn Carmen is complemented by a Bernstein double bill that pairs his one-act opera Trouble in Tahiti – directed by Matthew Eberhardt and first seen in the Little Greats season in 2017 – with an entirely new dance work choreographed to the Symphonic Dances from West Side Story. This will be Opera North's second major collaboration with Leeds-based Phoenix Dance Theatre. West Side Story Symphonic Dances will be choreographed by Phoenix's recently-appointed Artistic Director Dane Hurst; and the double bill will be conducted by Principal Guest Conductor Antony Hermus.

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Antony Hermus also conducts further performances of *Carmen* in the winter season, when Hungarian baritone Gyula Nagy takes over the role of Escamillo. *Carmen* and the new production of *Rigoletto* will be joined by Handel's 'magic' opera *Alcina* in a new production conducted by Baroque specialist Laurence Cummings, directed by Tim Albery and designed by Hannah Clark, who last joined forces at Opera North for a widely-acclaimed production of Monteverdi's *The Coronation of Poppea* in 2014. The cast is headed by Irish soprano Máire Flavin (*Alcina*), American countertenor Patrick Terry (*Ruggiero*), Polish mezzo Joanna Motulewicz (*Bradamante*) and Welsh soprano Flur Wyn (*Morgana*). *Alcina* will be Opera North's first environmentally sustainable main stage production, created from recycled, re-used and second-hand sources, as part of the Company's wider commitment to sustainability.

All the productions in the autumn and winter theatre seasons will open in Leeds and tour to Newcastle, Nottingham and Salford; and in the winter there will also be a return visit to Hull for the first time since 2017 with *Carmen* and *Rigoletto*.

Completing the Company's 2021/22 opera season will be a concert staging of Wagner's *Parsifal* – the first time that Opera North has performed the composer's final testament. Former Music Director Richard Farnes returns to conduct a highly distinguished cast which includes Toby Spence in the title role, Katerina Kameus as Kundry, Brindley Sherratt as Gurnemanz, Robert Hayward as Amfortas and Eric Greene as Klingsor. The concert performances will be staged by PJ Harris.

Opening at Leeds Grand Theatre (due to the closure of Leeds Town Hall for renovation), *Parsifal* will tour to Bridgewater Hall in Manchester, the Royal Concert Hall in Nottingham, Sage Gateshead, and a London venue to be announced later this year.

Howard Assembly Room

The Howard Assembly Room re-opened in October 2021 after being dark for more than two years for the Music Works redevelopment project. A characteristically diverse programme encompasses the Great American Songbook and the Great Jamaican Songbook; jazz and folk; music from the Arctic and from Senegal; and a classical chamber programme that spans 500 years of music-making.

Highlights include:

- An opening concert featuring Quirijn de Lang and Sandra Piques Eddy (Sam and Dinah in *Trouble in Tahiti* on the main stage) performing a selection from the Great American Songbook accompanied by Opera North's Principal Guest Conductor Antony Hermus
- Visits from British Jazz icons Cleveland Watkiss with the Great Jamaican Songbook, Byron Wallen, and Courtney Pine joined by pianist Zoe Rahman
- Folk acts ranging from Leveret to Richard Dawson
- Norwegian percussionist Terje Isungset performing with Inuit, Sami and Siberian singers, Scandinavian jazz musicians and instruments made from ice
- A classical chamber programme which includes The Brodsky Quartet with Laura van der Heijden; The Tallis Scholars; Gweneth Ann Rand and Simon Lepper; and composer Gavin Bryars revisiting two of his best-known works.

Kirklees Concert Season

Garry Walker opens the 2021/22 Kirklees Concert Season with his first concert in Huddersfield as Music Director in a programme that includes the Elgar Cello Concerto and Shostakovich's best-known symphony, the Fifth.

Some concerts lost due to the cancellation of the 2020/21 season have been resurrected in the coming year, including an all-Beethoven programme originally planned as part of the Beethoven 250 celebrations with Howard Shelley as conductor and soloist.

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Further highlights of the orchestral season include:

- Principal Guest Conductor Antony Hermus joining forces with Opera North's Principal Trombonist Christian Jones for the world premiere of a new concerto for bass trombone by Benjamin Elin
- The return of Sian Edwards to conduct Mussorgsky's *Pictures at an Exhibition* and Ravel's Piano Concerto in G for which she is joined by world-renowned pianist Joanna MacGregor
- Orchestra Leader David Greed as soloist in Shostakovich's Violin Concerto No. 1 conducted by Antony Hermus
- Elgar's *Enigma Variations* conducted by Garry Walker to close the season.

The Dewsbury Chamber Series will once again play its vital role in the cultural and community life of the town and surrounding area. Highlights include appearances by soprano Fflur Wyn, vocalist/violinist/songwriter and composer Alice Zawadzki, and composer and sitar virtuoso Jasdeep Singh Degun. Closing the season will be a very special event to celebrate the lifelong musical achievement of the UK's longest-serving Orchestra Leader, David Greed.

Friends of Opera North

The Friends of Opera North is a separately registered charity, charity registered number 507574. Trustees of the Friends of Opera North all serve on the board of Opera North Ltd. For the purposes of these accounts the two charities are being treated as entirely separate but are deemed to be related parties due to the trustees of Friends of Opera North serving on the board of Opera North Ltd.

Structure, Governance and Management

Governing Document

The Company is limited by guarantee and registered as a charity under the Charities Act 2011. It is governed by its Memorandum and Articles of Association dated 13 March 1981 and amended 2 July 1981, 14 July 2000 and 19 August 2005 to allow for current governance arrangements. The Company enjoys charitable status for taxation purposes.

Any person can apply to become a member of Opera North Limited and must be approved by the Board who shall have absolute discretion as to the admission to membership. Each member agrees to contribute £1 in the event of the charity winding up. Opera North's fully-owned subsidiary company, Opera North Trading Limited (formerly Opera North Productions Limited), is governed by its Articles of Association as amended on 13 July 2021.

Appointment of Trustees

In accordance with the Articles of Association, the number of Trustees shall be at least five but not more than seventeen. In every year, one third of the Trustees shall retire from office and if eligible can offer themselves for re-election. In 2006 the Board resolved that each new Trustee may serve for a maximum of ten years, subject to the rotation rules above. In 2019, in line with the latest recommendations in the Charity Governance Code, it was resolved that the maximum term should be reduced to nine years, except in exceptional circumstances. Following retirement, they are eligible for re-appointment, and able to serve a maximum of three, three year terms

The Nominations Committee recommends appointments to the Board of Trustees. All Trustees are members of Opera North Limited. In October 2019, a revised Trustee skills audit was undertaken to assess both individual and collective current specialisms, and knowledge areas to aid the ongoing review of the board make-up.

Trustee Induction and Training

New Trustees undergo a programme of induction, which is planned to allow a thorough insight into the activities of the Company. The Trustee spends time with key employees throughout the Company both in the administrative offices and stage and performing areas. At the time of appointment each Trustee receives an Induction Pack which includes a copy of the Memorandum and Articles of Association, the dates and structure of the Board and terms of reference for all the working sub-committees of the Board together with a copy of the Business Plan, most recent financial statements and other appropriate literature detailing events and forthcoming activities. Throughout the year Trustees are sent other relevant updates to keep them abreast of their responsibilities.

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

Organisation

The Company has, in the opinion of the Trustees, strong corporate governance appropriate for its size and operations. The main Board meets between five and six times a year and the sub-committees of the Board, namely the Finance and General Purposes Committee, Nominations Committee, EDI Committee, Development Committee and Health and Safety Committee meet in accordance with their terms of reference and report in full to the main Board.

The Board has a General Director to manage the day-to-day operations of the Company and the General Director has delegated authority for operational matters including finance, employment and artistic performance related activity. The roles and responsibilities of the Chairman and the General Director are included in the Company's Corporate Governance Manual.

Key Management Personnel

In addition to the General Director, the Company's senior executive team comprises the Music Director (Garry Walker from 1 August 2020), the Technical Director (Kieron Docherty), the Director of External Affairs (David Collins), the Planning Director (Christine Chibnall), the Director of Orchestra and Chorus (Phil Boughton), the Projects Director (Dominic Gray), the Director of Education and In Harmony Leeds (Jacqui Cameron), the Howard Assembly Room General Manager (Richard Ashton), the Finance Director (Kirsten Bullen) and the HR Manager (Catherine Bourke). Fortnightly meetings are held together.

The pay of senior staff is reviewed annually and normally adjusted in line with a company-wide inflationary increase. At the time of appointment salaries are benchmarked across the sector in similar industries. Where there are particular skills required or few comparator roles against which to benchmark, the remuneration is set in the context of the charitable sector as a whole as opposed to the commercial sector.

Related Parties

The Company has received substantial grants from two main public bodies. These main stakeholders, Arts Council England and Leeds City Council, are allowed to nominate representatives to attend and observe Board meetings as part of their conditions of grant. The nominee representatives come to occasional Board meetings and whilst encouraged to contribute to the proceedings are not Trustees and are not entitled to vote. These stakeholders are not related parties as defined in the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS 102)).

Both the Friends of Opera North and Opera North Future Fund are considered to be related parties due to the presence of mutual board members and the close alignment and interrelation of their charitable objects. Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited.

Health and Safety

There is a strong health and safety culture within the Company and a firm commitment to ensure a safe environment for staff, guest performers and visitors. During the year, the committee was chaired by Richard Mantle, General Director. The committee comprises elected representatives from all areas within the organisation together with the General Director and three senior managers ex-officio. The committee oversees strategy and policy, training needs, compliance with legislation and ensures regular workplace inspections are carried out in all its venues.

In addition, this year, we have created a separate COVID-19 taskforce. This group meets regularly to discuss any issues relating to health and safety and risks relating to COVID-19.

As we near the end of our capital transformation project, and in a year dominated by the impact of the pandemic, we have continued to work with a specialist firm who have assisted with developing suitable policies, procedures and risk assessments.

Public Benefit

The Trustees are aware of the Charity Commission's advice and guidance to Charities on Public Benefit and ensure these principles are embedded in the work we do. The Trustees consider they meet the criteria of a public benefit entity. The present report gives a strong flavour of our activities in this regard. We seek all outlets to publicise our

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broad offering and the range and extent of engagement opportunities with the Company can be found on our website.

Opera North aims to present its work to as broad a range of audiences as possible, both through live performance, broadcast recordings and work within schools and communities. Earlier sections of this Trustees' Report detail the activities undertaken by the various departments to achieve audience participation and engagement. It is worth repeating in the paragraphs below some of this activity.

We understand the need to articulate the impact of our work artistically, financially and in terms of the wellbeing impact on those who participate in workshops and ensembles or experience our work in performance. In the coming year we will improve our measurement of our activity across all of these metrics, allowing us to make a stronger case for the Company, our artform and the creative industries more generally.

Our work with young people is central to the Company's activity and we will continue to expand the In Harmony programme in schools alongside our other education work. Our work in schools has been recognised by teachers to improve the concentration and confidence of pupils with a positive impact on educational attainment across the curriculum. The growth of our vocal and instrumental ensembles for young people are a vital part of our work to create pathways for those of all backgrounds to continue active participation in music.

As a leading national and regional cultural organisation we endeavour to play a leadership role with our peers, sharing expertise and resources where appropriate to support smaller arts organisations and artists. Being the largest arts organisation in the region brings with it a degree of influence, and at the same time a responsibility to support our arts partners and to participate in wider civic agendas.

Diversity / EDI

Creative Case for Diversity

Opera North embraces the Creative Case for Diversity, and sits on the Arts Council's Creative Case North (CCN) steering group, to promote the creative potential of people from protected characteristic groups.

Lockdown created many challenges for Creative Case activity, including the postponement of our Resonance artist residencies for under-represented music creators (finally completed in March 2021, see Opera North Projects above), and the limited opportunities to bring audiences from under-represented groups to live performances. We also became increasingly conscious of the 'digital deficit' which constrained certain disadvantaged groups and individuals from being able to engage with the Company's online performances and communications.

The acclaimed public programme in the Howard Assembly Room is acknowledged as a national centre for world music, and this suffered the double hit of lockdown and closure for the Music Works capital project.

Despite these factors we remained active in promoting and developing Creative Case projects including:

As You Are: South African composer Abel Selaocoe's soundwalk for Leeds, featuring the orchestra and chorus of Opera North and guest solo artists from the African continent. (See Opera North Projects above)

Resonance – Lockdown Edition: Five artistic collaborations between minority ethnic artists that were produced under lockdown conditions and shared through a variety of digital media including radio, podcast and download. Balraj Samrai's creation, *I Should Have Hugged You Tighter*, appeared across a large number of radio channels including BBC Radio 2 and 6.

Like an audio diary come collage, this incredibly moving piece packs a powerful punch, and it will leave you feeling both devastated and moved. It will stay with you for a very long time afterwards. Cazz Blase, music journalist

Walking Home: new music for lockdown: For BBC Culture In Quarantine we commissioned five new pieces of music designed to be listened to on headphones as audiences did their daily 30 minute walk. Three of the five composers, Khyam Allami, Abel Selaocoe and Maya Youssef were from under-represented ethnic backgrounds, respectively, Iraqi, South African and Syrian.

The strong rhythmic pulse of South African cellist and composer Abel Selaocoe's *Ulibambe* made it the most straightforwardly enjoyable to move to, but I was also glad to lose myself in the delicate resonances of Maya Youssef's *Silver Lining* for the qanun (Arabic zither). *The Guardian*

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

Orfeo: We are continuing working with South Asian Arts UK, Opera North to develop a musical collaboration between western classical and Indian classical musicians towards a new production of Monteverdi's Orfeo in 2022.

Equality, Diversity and Inclusion

Senior Management Team held a Black Lives Matter event in October 2020, attended by external speakers including Professor Griselda Pollock and representatives from the local arts community.

In February 2021, Rosie Millard joined the Equality, Diversity & Inclusion Committee as Joint Chair.

In April-May 2021, the company rolled out training on unconscious bias/anti-racism delivered by Elonka Soros of Creative Access to over 200 employees. The training was well-received and attracted some excellent feedback:

"Thank you for an interesting and thought-provoking session. The four prompts about how to tackle situations at work were exceptionally helpful."

"Would recommend to anyone – really insightful, helpful and accessible. A brilliant summary of the main issues."

"A very well-presented, engaging and thought-provoking session."

"A really engaging and informative session. Elonka was fantastic. Thank you!"

Environmental sustainability

As an opera company with a global outlook, Opera North believes it has a responsibility to put environmental thinking and action at the heart of all it does. By engaging employees, musicians, audiences, communities, and supporters in the environmental process, the Company can help to reduce its environmental impact and carbon footprint and inspire wider change towards a more sustainable future.

Carbon Literacy training helps significantly reduce the environmental impact of the organisation's operations. By March 2021, 221 full-time employees were certified Carbon Literate through Opera North's in-house trainer. The training was successfully transferred into an online training platform and became an excellent collaboration tool and meeting space during the pandemic.

Opera North also used its expertise to train representatives from 22 arts organisation including 13 colleagues from Leeds Conservatoire, 14 from Leeds Playhouse, 53 from Leeds Museums and Galleries, 11 from Yorkshire Sculpture Park and 10 from Leeds 2023. This has led to a significant positive impact and view of the Company in the City and nationally within the cultural industries.

Carbon Literacy training also threads through Sustainable Arts in Leeds (SAIL) which Opera North is a founding partner. SAIL became incorporated as a community interest company (CIC) in 2020 and began uniting the creative and cultural industries of Leeds. Opera North donated its Carbon Literacy pack and has been delivering four in-kind training sessions. 44 representatives from creative and cultural organisations in Leeds were training including ITV, Channel 4, Leeds Grand Theatre and Tutti Frutti Productions.

In August 2020 the lighting at the Evanston Avenue scenic stores was upgraded to LED with passive infrared sensors. Alongside the safety benefits of the upgrade coverage, the return on investment was anticipated to take four years. Early indications, considering reduced usage during the pandemic, suggests this may even be achieved in three.

Although a number of colleagues were furloughed, the employee-led Green Team continued to engage with colleagues. The regular staff weekly newsletter became a source to promote articles to stimulate debate and the Company's pledge to become carbon neutral by 2030.

Opera North continues to sit on the Leeds Climate Commission, ensuring that the company is represented in sustainability discussions at local authority level.

OPERA NORTH LIMITED

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In October 2020, a student from Leeds University's BSc Sustainability Management course was placed with Opera North to research the sustainability impact of Covid-19. This work will inform Opera North on the recovery post pandemic.

Opera North postponed its new production of Handel's Alcina scheduled for Winter 2021 with its fully recycled sets, props and costumes. But it continued to plan in a sustainable and creative way by creating a new production of Handel's Acis and Galatea. The production had a significant creative, environmentally themed steer by the director, but unfortunately further lockdowns prevented the rehearsed production from being performed at the Leeds Playhouse.

Finally, the Company continued to send 0% of its waste to landfill, sourced its energy from 100% renewables, and printed all its brochures on fully recyclable and carbon balanced paper.

Partnerships

More than ever in the past year Opera North has looked to work in partnership, to overcome the challenges of the pandemic, and deliver against artistic and social objectives. The Company has worked closely with Leeds City Council and Leeds Playhouse in particular to stage socially distant performances navigating the restrictions presented by varied lockdowns as we collectively welcomed audiences back to live events.

Opera North leads Arts Together, a collaboration with multiple to engage hard to reach audiences across the Leeds city region.

In the HE sector, Opera North renewed strategic partnerships with the Universities of Leeds and Hull based on opportunities for students, research programmes and public engagement. A new partnership with Leeds College of Music continued through digital delivery, alongside partnerships with the RNCM and National Opera Studio.

Extending Reach

In a year when live performance and touring was restricted, Opera North maintained a commitment to the communities we serve, delivering performance and participatory activity online, and when possible live.

In August the Whistlestop Hansel & Gretel toured to community setting across the region, playing outside to socially distanced family audiences giving many their first experience of opera. The wealth of free digital content, both performance and participatory, ensured the company continued to reach new audiences in the North and around the world, all founded on using music to create extraordinary experiences. Accessible Performances

Accessible Performances

Opera North strives to make its work open to all, with specific accessible performances of main stage repertoire, including Captioned, Audio Described and BSL interpreted. Whilst live performance was restricted, the Company worked to ensure that all digital work was captioned and plans to stage a dementia friendly performance of Carmen in Autumn 2021 as we return to major live performance.

Reserves policy

Overall, the unrestricted funds of the charity are £16,432,948 (2020: £10,815,045) and for the group £16,456,552 (2020: 10,842,463). In line with guidance from the Charity Commission, free reserves exclude restricted funds, funds held as fixed assets used by the charity, loans used to acquire fixed assets and particular designated funds which have been set aside for specific purposes.

The free reserves position at 31 March 2021 shows positive free reserves of £3,624,683 (2020: £567,189) for the group and £3,648,288 (2020: £539,770) for the company.

In recent years the reserves policy was to aim to hold £750,000 of free reserves. However, in light of the pandemic and the much higher levels of uncertainty on forecasts than had previously been envisaged, the charity's revised reserves policy is to hold a level of free reserves equivalent to 11 week's average income ie c£3.6m at 31 March 2021 in the knowledge they will be called upon during 2021/22 and 2022/23. The group's actual free reserves are very close to the target level of free reserves noted above. When reviewing the appropriateness of reserves levels, we have considered the guidance of the DCMS and Arts Council England that acknowledges the potential need for arts organisations to hold higher free reserves levels, up to 12 weeks of turnover to meet future requirements.

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It is to be noted that in arriving at the 2021 free reserves level, the trustees have excluded designated funds relating to the Music Works capital project of £1,728,792 and a further £1m designated to new business plan investments. The creation of the latter fund has been designed to cushion the company through the opening of its new buildings and new business areas. More information on the designated funds is outlined in Note 23 to the Accounts.

Strategic Report

Financial Review

Financially, the Company's year has been unlike any other. Whilst the financial position going into the year was strong, the year was characterised by high levels of unpredictability and significant variations from budget across almost all areas of income and expenditure. Forecasting during this period was extremely difficult as artistic plans were regularly made, but then changed, following shifts in government guidance on permissible activities.

During the year, Opera North lost almost all its anticipated box office income and significant levels of core revenue fundraising income as well as capital fundraising income, as major elements of planned activity were unable to take place.

However, we are extremely grateful for the constant support from key stakeholders, most notably from Arts Council England and Leeds City Council who have continued to support us through existing grant agreements. Furthermore, we are extremely thankful to have been awarded additional funds secured both from the DCMS Culture Recovery Funds and from the government's Job Retention Scheme, both of which allowed us to continue to keep the company together, plan and create artistic experiences and engage with audiences and donors, whether that was through digital or outdoor performances or through online participation events. As performing and education activities moved increasingly to online platforms, we have had successes in exploring new financial models of pay as you feel and ticketing for on demand online events.

Expenditure across all areas of the Company has been kept under regular review. As activities have been continually postponed and cancelled as the year has progressed, large unexpected savings were made against all department budgets. With administrative staff working predominantly from home for the full year, further savings were made on general overheads from the closure of the offices and from natural reductions in overheads. The savings made and additional support have allowed us to build up the funds required now to help sustain the company through the next couple of years of continued financial uncertainty as income levels are forecast at diminished levels, but expenditure levels are expected to climb back to pre-pandemic levels as performances resume. As such, reserves are required to cushion expected deficits in 2021/22 and 2022/23.

The additional support from the Culture Recovery Fund gave us the confidence to continue to make plans. Furthermore, we have been able to divert a large proportion of our own reserves towards Music Works, our large-scale capital project, delayed due to Covid-19. This and the Arts Council England Kickstart capital grant have been critical in ultimately enabling the project to continue towards completion. At the start of the financial year, expected capital fundraising income was withdrawn and normal alternative sources of funding became unavailable. Without the funds to continue the project, the company would have been significantly de-stabilised. With completion now in sight, Music Works allows the company to re-open operations in new, enhanced facilities, increasing our ability to develop and diversify our artistic, education and community offer engaging with wider audiences and communities.

The group accounts record an unrestricted surplus of £5,614,089 before the designation of funds. Of these funds, £2.1m was used for Music Works capital project spend, the majority of which has been capitalised. A further £1m has been set aside specifically to support new business plan investments.

Risk Management, Principal Risks and Uncertainties

During the course of the year the Company has continued to identify and assess the major risks facing the business. Areas of risk are discussed at executive, Board sub-committee and Board level to assess potential impacts and allow strategies to be implemented to manage the risks. The Board sub-committee structure works well and allows smaller groups to challenge the financial and funding environment (Finance and General Purpose Committee), the physical environment and safe working practices, policy decision making and development (Health and Safety Committee) and overall strategy and direction of travel at the full Board away day. The Trustees consider the effect of changes in legislation and regulations and their interpretation that might affect the operations of the company particularly with regard to employment practices and health and safety.

OPERA NORTH LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The impact of Covid-19 has undoubtedly created new, significant and unexpected challenges to our environment, affecting our ability to put on productions in the normal manner. The closure of theatres in March 2020 and the ongoing impact of required social distancing has had a devastating impact on the broader sector. As a large-scale performing, touring, company, we rely on venues to be open, performers to be able to perform and audiences to be able and want to attend and these aspects continue to be affected by the coronavirus pandemic. We continue to navigate our way through the latest developments and guidance and have been grateful for the continued support of major donors and of the financial support of the Job Retention Scheme.

The current undertaking of our capital development is a significant undertaking for the organisation and as such an area where we recognise the potential risks. We are working closely with a team of professional advisers and experts to manage the project. The impact of Covid-19 on the project has resulted in delays to the schedule and we continue to monitor and manage those. We are working to ensure the natural cashflow risk of fundraising and committing funds to a project of this scale are managed to minimise risk, but acknowledge that some expected sources of funding could now become less available due to the current situation, so we continue fundraising against a refreshed strategy.

The general arts funding environment continues to present challenge and opportunity. We are pleased to be supported by way of our multi-year funding agreements in place with our two main funders, Arts Council England (until 2023) and Leeds City Council (until 2022).

Longer-term public sector funding still remains a principal risk. A significant funding stream for us has been the introduction of the Theatre and Orchestral Tax Relief programmes. These schemes are playing a key role in our ability to invest in repertoire, new productions and commissions and digital channels. The Board and sub committees are mindful of these in agreeing future productions and financial plans.

The Trustees are very grateful for a strong senior management team which has been stable throughout the year.

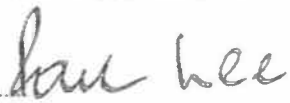
Statement of disclosure to auditor

So far as each person who was a trustee at the date of approving this report is aware, there is no relevant audit information of which the company's auditor is unaware. Additionally, each trustee has taken all the necessary steps that they ought to have taken as a trustee in order to make themselves aware of all relevant audit information and to establish that the company's auditor is aware of that information.

Auditor

RSM UK Audit LLP were appointed as auditor to the company and a resolution proposing that they be reappointed will be put at a General Meeting.

The Trustees' Report (comprising the Directors' Report and Strategic Report) which has been prepared under the Charities Act 2011 and contains all information required in a Directors' Report by the Companies Act 2006 and the incorporated Strategic Report prepared under the Companies Act 2006, was approved by the Board of Trustees on 23/4/21 and signed on behalf of the Trustees by:


Paul Lee OBE
Chairman

OPERA NORTH LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2021

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

Company Law requires the charity trustees 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 the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that year.

In preparing the financial statements, the trustees 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;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the 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 adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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 group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Opinion

We have audited the financial statements of Opera North Limited (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, the Consolidated Balance Sheet, the Charity Balance Sheet the Consolidated Statement of Cashflows and notes to the financial statements, including 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 group's and the parent charitable company's affairs as at 31 March 2021 and of the group's incoming resources and application of resources, including 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 group and parent charitable company 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.

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 group's or parent charitable company'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.

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 Trustees' 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.

Opinion 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, which includes the Directors' Report and the Strategic Report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

- the Directors' Report and the Strategic Report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and the parent charitable company and their environment obtained in the course of the audit, we have not identified material misstatements in the Directors' Report or the Strategic Report included within the Trustees' Report.

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

- adequate accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company 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.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on page 19, the trustees (who are also the directors of the charitable company for the purposes of company law) 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 group's and parent charitable company'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 group or parent charitable company 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 these financial statements.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities are instances of non-compliance with laws and regulations. The objectives of our audit are to obtain sufficient appropriate audit evidence regarding compliance with laws and regulations that have a direct effect on the determination of material amounts and disclosures in the financial statements, to perform audit procedures to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, and to respond appropriately to identified or suspected non-compliance with laws and regulations identified during the audit.

In relation to fraud, the objectives of our audit are to identify and assess the risk of material misstatement of the financial statements due to fraud, to obtain sufficient appropriate audit evidence regarding the assessed risks of material misstatement due to fraud through designing and implementing appropriate responses and to respond appropriately to fraud or suspected fraud identified during the audit.

However, it is the primary responsibility of management, with the oversight of those charged with governance, to ensure that the entity's operations are conducted in accordance with the provisions of laws and regulations and for the prevention and detection of fraud.

OPERA NORTH LIMITED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF OPERA NORTH LIMITED (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud, the group audit engagement team:

- obtained an understanding of the nature of the sector, including the legal and regulatory frameworks that the group and parent charitable company operate in and how the group and parent charitable company are complying with the legal and regulatory frameworks;
- inquired of management, and those charged with governance, about their own identification and assessment of the risks of irregularities, including any known actual, suspected or alleged instances of fraud;
- discussed matters about non-compliance with laws and regulations and how fraud might occur including assessment of how and where the financial statements may be susceptible to fraud.

As a result of these procedures we consider the most significant laws and regulations that have a direct impact on the financial statements are FRS 102, Charities SORP (FRS 102), Companies Act 2006, and tax legislation. We performed audit procedures to detect non-compliances which may have a material impact on the financial statements which included reviewing financial statement disclosures, making enquiries regarding correspondence with tax authorities and considering any specific relevant advice obtained from external tax advisors.

The most significant laws and regulations that have an indirect impact on the financial statements are those in relation to Health and Safety. We performed audit procedures to inquire of management whether the group is in compliance with these law and regulations and inspected correspondence with regulatory authorities.

The group audit engagement team identified the risk of management override of controls as the area where the financial statements were most susceptible to material misstatement due to fraud. Audit procedures performed included but were not limited to testing manual journal entries and other adjustments, evaluating the business rationale in relation to significant, unusual transactions and transactions entered into outside the normal course of business, challenging judgments and estimates.

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

Use of our report

This report is made solely to the charitable company'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 charitable company'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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

RSM UK Audit LLP

Lucy Robson (Senior Statutory Auditor)
For and on behalf of RSM UK Audit LLP, Statutory Auditor
Chartered Accountants
Central Square
5th Floor
29 Wellington Street
Leeds
LS1 4DL

Date: 24/11/21

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2021

		Unrestricted funds	Restricted funds	Total 2021	Total 2020
	Notes	£	£	£	£
Income from:					
Donations and legacies	2	14,039,619	351,098	14,390,717	12,598,326
Capital Project Donations	2	100,000	835,577	935,577	638,676
<i>Other trading activities:</i>					
Sponsorship	3	119,314	-	119,314	152,808
Rental income	3	-	-	-	96,510
Income from investments	4	6,849	6,510	13,359	28,992
<i>Income from charitable activities:</i>					
Income from productions and performances	5	356,443	-	356,443	2,949,881
<i>Other:</i>					
Other income	6	2,064,073	-	2,064,073	71,902
Total income		16,686,298	1,193,185	17,879,483	16,537,095
Expenditure on:					
Costs of raising funds	7	349,146	-	349,146	417,775
<i>Expenditure on charitable activities:</i>					
Costs of production and performances	8	10,361,693	365,691	10,727,384	17,214,317
Capital project related	8	361,370	-	361,370	788,560
Total expenditure		11,072,209	365,691	11,437,900	18,420,652
Net movement in funds for the year before tax					
		5,614,089	827,494	6,441,583	(1,883,557)
Theatre and Orchestral tax credit	14	-	-	-	1,206,979
Net movement in funds for the year after tax	22 & 23	5,614,089	827,494	6,441,583	(676,578)
Reconciliation of funds					
Total funds brought forward	22 & 23	10,842,463	13,605,533	24,447,996	25,124,574
Total funds carried forward	22 & 23	16,456,552	14,433,027	30,889,579	24,447,996

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

OPERA NORTH LIMITED
CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2021

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	15	23,806,317	18,029,496
		<u>23,806,317</u>	<u>18,029,496</u>
Current assets			
Investments	16	50,000	75,000
Debtors due within one year	17	2,138,109	4,871,237
Debtors due after more than one year	17	16,582	123,414
Cash at bank and in hand		8,298,319	4,604,119
		<u>10,503,010</u>	<u>9,673,770</u>
Creditors: amounts falling due within one year	18	(3,360,846)	(1,904,124)
Net current assets		<u>7,142,164</u>	<u>7,769,646</u>
Total assets less current liabilities		<u>30,948,481</u>	<u>25,799,142</u>
Creditors: amounts falling due after more than one year	20	(58,902)	(1,351,146)
Net assets		<u>30,889,579</u>	<u>24,447,996</u>
Income funds			
Unrestricted funds	23	16,456,552	10,842,483
Restricted funds	22	14,433,027	13,605,533
		<u>30,889,579</u>	<u>24,447,996</u>

The financial statements on pages 23 to 49 were approved and authorised for issue by the trustees on 23/11/21.

P Lee
Chairman

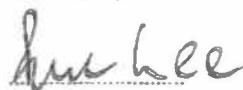
I Wamett
Trustee

OPERA NORTH LIMITED**CHARITY BALANCE SHEET****AS AT 31 MARCH 2021**

	Notes	£	2021 £	£	2020 £
Fixed assets					
Tangible assets	15		23,806,317		18,029,496
Investments	16		1		1
			<u>23,806,318</u>		<u>18,029,497</u>
Current assets					
Investments	16	50,000		75,000	
Debtors due within one year	17	2,138,109		7,837,036	
Debtors due after more than one year	17	16,582		123,414	
Cash at bank and in hand		8,297,479		4,603,280	
			<u>10,502,170</u>	<u>12,638,730</u>	
Creditors: amounts falling due within one year	18		(3,383,611)	(4,896,503)	
Net current assets			<u>7,118,559</u>	<u>7,742,227</u>	
Total assets less current liabilities			<u>30,924,877</u>	<u>25,771,724</u>	
Creditors: amounts falling due after more than one year	20		(58,902)	(1,351,146)	
Net assets			<u>30,865,975</u>	<u>24,420,578</u>	
Income funds					
Unrestricted funds	23		16,432,948		10,815,045
Restricted funds	22		14,433,027		13,605,533
			<u>30,865,975</u>		<u>24,420,578</u>

The parent company has a total gross income of £17,879,483 (2020 - £16,537,095) in addition to commission fees of £Nil (2020 - £Nil) from its subsidiary and a net surplus in the year of £6,445,397 (2020 - deficit of £673,040) including £5,617,903 (2020 - £344,975) unrestricted and £827,494 (2020 - £328,065) restricted funds.

The financial statements on pages 23 to 49 were approved and authorised for issue by the trustees on 23/04/21.



P Lee
Chairman



J Warratt
Trustee

OPERA NORTH LIMITED

CONSOLIDATED STATEMENT OF CASHFLOWS

FOR THE YEAR ENDED 31 MARCH 2021

		2021	2020
	Notes	£	£
Cash flows from operating activities			
Cash generated from operations	25	8,857,689	8,245,490
Movement in tax relief debtor		1,206,979	230,138
Net cash inflow from operating activities		<u>10,064,668</u>	<u>8,475,628</u>
Investing activities			
Purchase of tangible fixed assets	(6,252,681)	(5,670,476)	
Purchase of other investments	-	-	
Returns on investments	-	28,992	
Net cash used in investing activities		<u>(6,252,681)</u>	<u>(5,641,484)</u>
Cash flows from financing activities			
Repayment of borrowings	(109,198)	(97,598)	
Obligations under finance lease	(8,589)	(18,392)	
Net cash used in financing activities		<u>(117,787)</u>	<u>(115,990)</u>
Net increase in cash and cash equivalents		<u>3,694,200</u>	<u>2,718,154</u>
Cash and cash equivalents at beginning of year		<u>4,604,119</u>	<u>1,885,965</u>
Cash and cash equivalents at end of year		<u><u>8,298,319</u></u>	<u><u>4,604,119</u></u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Opera North Limited is a private company limited by guarantee incorporated in England and Wales and registered as a charity under the Charities Act 2011 (registered charity number 511726). The registered office is Howard Opera Centre, 8 Harrison Street, Leeds, LS1 6PA.

Every member of the company undertakes to contribute to the assets of the company, in the event of the same being wound up during the time that they are a member, or within one year after they cease to be a member, for payment of the debts and liabilities of the company contracted before the time they ceased to be a member, and of the costs, charges and expense of winding up the same, and for the adjustment of the rights of the contributories themselves, such amount as may be required not exceeding one pound.

Accounting convention

The financial statements have been prepared in accordance with the charitable company's memorandum and articles of association, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland, including the adoption of the amendments issued in December 2017 (FRS 102)", the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Opera North Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Basis of consolidation

The consolidated financial statements incorporate those of the Company, Opera North Limited, and its wholly owned trading subsidiary, Opera North Trading Limited (formerly Opera North Productions Limited) (i.e. an entity that the group controls through its power to govern the financial and operating policies so as to obtain economic benefits). Opera North Trading Limited (formerly Opera North Productions Limited) began trading on 23 September 2014.

All financial statements are made up to 31 March 2021. Where necessary, adjustments are made to the financial statements the subsidiary to bring the accounting policies used into line with those used by other members of the group.

All intra-group transactions, balances and unrealised gains on transactions between group companies are eliminated on consolidation. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment of the asset transferred.

Parent Statement of Financial Activities

As permitted by s408 Companies Act 2006, the charitable company has not presented its own Statement of Financial Activities as it prepares group accounts and the notes accompanying the charity balance sheet show its gross income and deficit for the financial year.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Going concern

The Trustees have reviewed the financial position of the charity group alongside the forecast of income and expenditure and cashflow to 31 March 2023. They have considered preliminary projections for the periods up to 2024. They have considered the uncertainties arising from Covid-19 and the potential impact on forecasts. Adjustments made to the forecasts in light of Covid-19 are considered reasonable with regard to the information available.

Forecasts assume there will be continued funding support from key donors, including Arts Council England. Opera North has a 4-year NPO funding agreement in place with Arts Council England for the period from April 2018 to March 2022. In March 2020, it was confirmed that existing NPO agreements for this period would be extended to a fifth year, until March 2023. Like other arts organisations, Opera North have applied to maintain their extended funding to March 2023 and will in due course apply for funding for the period from March 2023 to 2027. It is considered a reasonable assumption that funding will continue beyond 2023.

When reviewing forecasts, the Trustees have taken into account the level of restricted income Opera North has and the level of unrestricted income and forecast reserves.

The Trustees have also considered the position of the charity's mortgage on its long leasehold storage property. A new 10 year agreement was agreed and put in place in October 2021.

The Trustees are mindful of further potential future capital commitments on the building project and have considered these when assessing going concern. The company has sufficient reserves to meet current commitments and has both restricted and designated funds put aside which will be used to pay for these works.

Much consideration has been given to the impact of Covid-19 on the forecasts of the group over the next few years. It is envisaged that income levels will not be as high as they were pre-pandemic for up to a further two years. Operational expenditure levels remain fairly similar to pre-pandemic. However, increased investment has been required urgently, not least around investments in digital technology and to support additional health and safety measures. Aside from core budgets, a designated fund of £1m has been set aside to cushion the impact of start up losses and additional costs in the early stages of the new business plan.

On the strength of the considerations above, the trustees have concluded they have reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

Unrestricted funds are expendable at the discretion of the trustees in furtherance of the objects of the charity. Unrestricted funds earmarked for particular purposes by the trustees are designated as separate funds. The designation has an administrative purpose only, and does not legally restrict the trustees' discretion to apply the fund.

Restricted funds are funds subject to specific trusts, which have been declared by the donor(s) but still within the objects of the charity.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Incoming resources

Income from grants, including the Coronavirus Job Retention Scheme grant, or donations is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

In the case of a grant, evidence of entitlement usually exists when a formal offer of funding is communicated in writing. In the case of unrestricted donations from individuals, entitlement usually arises on receipt. In the case of legacy income, entitlement arises on notification by executors.

Recognition of income is deferred only when the company has to fulfil terms or conditions before becoming entitled to it, such as a restriction, by the donor, that the income can only be expended in a future period.

Donations in the form of assets are included in the balance sheet at their estimated value on receipt.

Box office income is recognised on staging of the related performance. Income from co-productions and income from production hires are recognised on fulfilment of contractual terms.

Rental income is recognised on a receivable basis. Investment income comprises interest received on cash balances.

Resources expended

Expenditure is accounted for on an accruals basis and is recognised when a liability is incurred. Irrecoverable VAT is included in the relevant cost category to which it relates. Production costs are written off at the first performance and no residual values are carried forward. Expenditure on future productions is included in prepayments.

Costs of generating funds are those costs incurred in attracting voluntary income.

Charitable activities include expenditure associated with the staging of concerts, operas, education events and projects and include both direct and indirect costs relating to these activities on a proportional basis.

Interest payable is recognised on an accruals basis.

Governance costs include those costs incurred in defining the strategic direction of the charity and meeting constitutional and statutory requirements.

General support costs associated with the central functions of finance, IT and human resources have been allocated across the departments on a basis consistent with the use of those resources.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. Capital expenditure below £500 is not capitalised.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Freehold land	No depreciation
Freehold buildings / Long leasehold buildings	50 years
Leasehold improvements	3 years
Commercial vehicles – leased and owned	3 to 5 years
Equipment and musical instruments	3, 4 or 10 years

Assets under construction have not been depreciated. Once they are brought into use they will be transferred to the relevant asset category and depreciated straight line over the life of the asset.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

Fixed asset investments

Fixed asset investments are initially measured at transaction price excluding transaction costs, and are subsequently measured at fair value at each reporting date. Changes in fair value are recognised in net income/(expenditure) for the year. Transaction costs are expensed as incurred.

Impairment of fixed assets

At each reporting end date, the charitable company reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Cash and cash equivalents

Cash and cash equivalents include cash in hand and deposits held with banks.

Financial instruments

The charitable company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charitable company's balance sheet when the charitable company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Impairment of financial assets

Financial assets, other than those held at fair value through income and expenditure, are assessed for indicators of impairment at each reporting date. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected.

If an asset is impaired, the impairment loss is the difference between the carrying amount and the present value of the estimated cash flows discounted at the asset's original effective interest rate. The impairment loss is recognised in net income/(expenditure) for the year.

If there is a decrease in the impairment loss arising from an event occurring after the impairment was recognised, the impairment is reversed. The reversal is such that the current carrying amount does not exceed what the carrying amount would have been, had the impairment not previously been recognised. The impairment reversal is recognised in net income/(expenditure) for the year.

Derecognition of financial assets

Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the charitable company transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Basic financial liabilities

Basic financial liabilities, including trade and other creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charitable company's contractual obligations expire or are discharged or cancelled.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies (Continued)

Taxation

Opera North Limited is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes. No tax charge has arisen in the year. The company and trading subsidiary operate the Theatre Tax Relief scheme and claim a tax credit through the corporation tax system. Following the introduction of Orchestral Tax Relief in April 2016, the Company claim a tax credit through the corporation tax system for this too. For the year ended 31 March 2021, the level of tax claimable is considered minimal due to the lack of performance opportunities. Any claim made for this year will be undertaken alongside the March 2022 claim.

Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charitable company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Retirement benefits

The company contributes a percentage of salary to employees and pays this into the nominated Group Pension Plan, in compliance with regulations and the auto-enrolment framework. Costs are charged to the income and expenditure account as incurred.

Leases

Rentals payable under operating leases, including any lease incentives received, are charged to income on a straight line basis over the term of the relevant lease.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessees.

Assets held under finance leases are recognised as assets at the lower of the assets fair value at the date of inception and the present value of the minimum lease payments. The related liability is included in the statement of financial position as a finance lease obligation. Lease payments are treated as consisting of capital and interest elements. The interest is charged to the statement of financial activities so as to produce a constant periodic rate of interest on the remaining balance of the liability.

Judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities not readily apparent from other sources. The estimates and association assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

Apart from the deferral of income, as per the income recognition accounting policy, there are no other areas of estimation uncertainty.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

2 Income from donations and legacies

	2021 £	2020 £
Arts Council England grant	10,577,101	10,386,000
Arts Council England and Department of Education grant	150,000	150,000
DCMS Culture Recovery Fund Grant	2,000,000	-
Local Authorities' grants	465,000	465,000
Trusts and individuals' donations	1,198,616	1,597,326
	<u>14,390,717</u>	<u>12,598,326</u>

Included within the total trust and individuals' donations of £1,198,616 and Arts Council England and Department of Education grant are amounts in respect of donations and grants where the donor has specified a particular activity, project or performance to support as follows:

	2021 £	2020 £
Restricted funds	351,098	849,753
	<u>351,098</u>	<u>849,573</u>

Arts Council England together with the Leeds City Council are key stakeholders to the company but are not related parties within the definition of the Charities SORP FRS 102.

Capital project donations

	2021 £	2020 £
Music Works campaign	935,577	638,676
	<u>935,577</u>	<u>638,676</u>

Included within capital project donations are donations relating to the Music works campaign of which £835,577 (2020 - £638,676) are amounts which relate to restricted funds.

3 Income from other trading activities

	2021 £	2020 £
Sponsorship and Partnerships		
Corporate & HE partnerships and sponsorships	119,314	152,808
	<u>119,314</u>	<u>152,808</u>

All sponsorship and partnership income is classed as unrestricted income in both years.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

3 Income from other trading activities (Continued)

	2021 £	2020 £
Rental income		
Production hire & co-production income	-	96,510
	-	96,510

All rental income is classed as unrestricted income in the prior year.

4 Income from investments

	2021 £	2020 £
Bank interest	13,359	28,992
	13,359	28,992

Included within income from investments is an amount of £6,510 (2020 - £25,000) in relation to restricted funds.

5 Income from charitable activities

	2021 £	2020 £
Income from productions and performances:		
Opera box office receipts	26,917	2,000,708
Concerts receipts	35,746	331,759
Programme sales	-	71,380
Education and other project activity	277,848	485,547
Sundry Income	15,932	60,487
	356,443	2,949,881

All income from charitable activities is classed as unrestricted income in both years.

6 Other income

	2021 £	2020 £
Job Retention Scheme grant	2,064,073	71,902
	2,064,073	71,902

All other income is classed as unrestricted income in both years. Income recognised relates to claims in the year, specifically in the period up to October 2020 when staff were furloughed before the award of the Culture Recovery Fund grant.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

7 Expenditure on raising funds

	2021 £	2020 £
Fundraising costs of grants and donations can be analysed as:		
Staff costs	275,724	264,975
Direct departmental costs for fundraising materials and events	40,164	125,935
Capital project fundraising	9,838	-
General support costs (10% allocation) and depreciation (see note 9)	23,420	26,865
	<u>349,146</u>	<u>417,775</u>

Included within the total above is an amount of £Nil (2020 - £4,103) in respect of expenditure relating to Music Works fundraising campaign which have been funded by grants or donations specified for that purpose.

8 Expenditure on charitable activities

	Staff costs £	Other costs £	Depreciation £	Total 2021 £	Total 2020 £
Costs of performing company and related costs:					
Costs of performing company and related costs	7,845,784	2,292,790	469,864	10,608,438	17,110,617
Governance costs	55,437	63,509	-	118,946	103,700
	<u>7,901,221</u>	<u>2,356,299</u>	<u>469,864</u>	<u>10,727,384</u>	<u>17,214,317</u>
Other costs can be further analysed as:				2021 £	2020 £
Concert and education programme costs				437,903	1,132,213
Production and stage management costs				335,689	968,113
Artists, performers and creative teams				593,205	3,022,648
Rehearsal, storage and premises rental				79,309	103,745
Marketing costs				187,509	514,390
Transport				10,079	163,804
Theatre rental and cost share				33,204	987,327
Subsistence and tour travel costs				(19,705)	450,217
General support cost allocation (90%) (see note 9)				603,409	636,570
Interest payable				32,188	41,653
				<u>2,292,790</u>	<u>8,020,680</u>
Governance costs:					
Legal and professional fees				24,309	13,255
Audit fees				23,200	19,350
General office				16,000	16,000
				<u>63,509</u>	<u>48,605</u>
				<u>2,356,299</u>	<u>8,069,285</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

8 Expenditure on charitable activities (continued)

Within the total cost of productions and performances is an amount of £365,691 (2020 - £1,065,741) in respect of expenditure on particular activities, projects or performances which have been funded by grants or donations specified for that purpose.

All governance costs are classed as unrestricted expenditure. Of the above governance costs, £3,700 (2020 - £3,500) relates to the subsidiary trading company, Opera North Trading Limited (formerly Opera North Productions Limited).

During the course of the year, £361,370 (2020 - £788,560) has been expensed in relation to a large-scale capital project. This sum comprises the costs of relocation, project management, architectural and other professional fees.

9 Support costs

	2021 £	2020 £
IT equipment, licences and maintenance	138,824	129,940
Premises costs	85,068	93,582
Insurance	145,193	143,010
General office costs	257,744	302,903
	<u>626,829</u>	<u>663,435</u>

In both years, support costs have been allocated 90% to expenditure on charitable activities and 10% to costs of raising funds.

10 Surplus for the financial year before tax

The surplus for the financial year (deficit in 2020) as shown in the consolidated statement of financial activities is stated:

	2021 £	2020 £
After charging:		
Auditor's remuneration – audit fees	23,200	19,350
Depreciation	475,860	476,900
Operating lease rentals – other	25,562	28,412
Interest payable	32,188	41,653
	<u>556,810</u>	<u>606,315</u>
And after crediting:		
Bank deposit interest	13,359	28,992
	<u>570,169</u>	<u>635,307</u>

11 Remuneration of trustees

None of the trustees holding office during the year received any payment for their services as trustees.

The General Director was appointed a trustee on 18 April 2012 and his salary for his services as General Director is included within the upper salary banding in note 13 to these accounts.

In his capacity as General Director and Chief Executive, Richard Mantle OBE received remuneration including benefits amounting to £130,050 (2020 - £130,030). Company pension contributions amounted to £12,118 (2020 - £11,188).

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Related party transactions

One of the trustees, Peter Maniura, was engaged by the charitable company for digital production consultancy services and recording producer in the year. The fees paid in relation to this work during the year was £5,144 (2020 - £5,934). This arrangement was under an 'arm's length' contract.

Trustee expenses in respect of travel and subsistence relating to board meetings and other related matters totalling £Nil (2020 - £700) were paid in the year for two trustees.

There were donations (including membership payments) to Opera North Limited from the Trustees in the year totalling £40,006 (2020 - £59,347).

During the year the charitable company paid fees totalling £3,700 (2020 - £3,500) on behalf of its subsidiary, Opera North Trading Limited (formerly Opera North Productions Limited).

During the year the charitable company made payments for membership and subscriptions to the National Opera Studio, a charity in which Richard Mantle OBE and Peter Maniura are trustees, totalling £16,000 (2020 - £16,000).

Opera North Future Fund

The Opera North Future Fund is an independent trust, charity registered number 1122499, the objects of which are to promote and further the objects of Opera North Limited. During the course of the year the Opera North Future Fund has supported the charity in a number of projects and initiatives including the specific programming within Howard Assembly Room, the Opera North Children's Chorus and Youth Company and other education activity, marketing and digital website support, artistic development and chorus mentoring. The total contribution from the Future Fund in the financial year was £Nil (2020 - £425,000). During the course of the year, Opera North Limited paid costs on behalf of Opera North Future Fund amounting to £53,854 (2020 - £160,736) and received income on behalf of Opera North Future Fund amounting to £5,500 (2020 - £Nil) and Opera North Future Fund received income on behalf of Opera North Limited amounting to £Nil (2020 - £8,000). At the year-end, Opera North Limited was owed £197,453 (2020 - £149,098) by Opera North Future Fund which is shown in other debtors.

Friends of Opera North

As stated in the Trustees Report, The Friends of Opera North is a separately registered charity, charity registered number 507574. Following a review of the Friends' constitution a decision was taken in December 2014 to more fully integrate with Opera North Limited. The Executive Committee, with approval of the members of the Friends of Opera North, voted to elect the Trustees of Opera North as the new Trustees of The Friends of Opera North. For the purposes of these accounts the two charities are being treated as entirely separate. During the course of the year £Nil (2020 - £60,000) has been contributed by Friends of Opera North to the Charity for production support and costs of £9,924 (2020 - £9,070) were paid on behalf of Friends of Opera North. At the year-end, Opera North Limited was owed £795 (2020 - £5,790) by Friends of Opera North which is shown in other debtors.

13 Staff numbers and costs

Number of employees

The average number (head count) of permanent staff employed by the company during the year, analysed by category, was as follows:

	2021 Number	2020 Number
Orchestra, chorus and music	97	99
Technical	45	46
Administration, Education and Projects	89	88
	<u>231</u>	<u>233</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

13 Staff numbers and costs (continued)

The aggregate payroll costs of these persons were as follows:

	2021	2020
	£	£
Wages and salaries	7,098,125	7,809,157
Social security costs	660,548	749,906
Pension costs	384,940	380,707
	<u>8,143,613</u>	<u>8,939,770</u>

At times during the year, average head count increased by 23 (2020 – 29) across the performing and technical departments.

The number of employees whose annual remuneration was £60,000 or more were:

	2021	2020
	Number	Number
£60,000-£69,999	4	6
£130,000-£139,999	<u>1</u>	<u>1</u>

Company pension contributions in respect of the above employees totalled £42,035 (2020 - £51,221) in the year.

The number of directors to whom retirement benefits under defined contribution schemes are accruing during the year was 1 (2020 – 1).

The aggregate remuneration of key management personnel during the year was £768,001 (2020 - £768,001). Key management personnel is made up of the senior management team employees.

The company also employed casual staff at various times during the year.

14 Taxation

The theatre tax credit and orchestral tax credit for £Nil (2020 - £1,206,979), relates to relief claimed in respect of expenditure directly attributable to productions and concerts in the year. This is following HMRC legislation which came into effect on 1 September 2014 for theatres and allows production companies which carry on a separate trade relating to theatrical production to claim relief of up to 25% on expenditure which is directly attributable to a production, and orchestral tax credit which came into effect on 1 April 2016 and similarly allows relief of 25% for eligible concert expenditure. For the year ended 31 March 2021, the level of tax claimable is considered minimal due to the lack of performance opportunities. Any claim made for this year will be undertaken alongside the March 2022 claim.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

15 Tangible fixed assets

Group and charity	Land and buildings						Total
	Freehold	Long leasehold improvements	Leasehold improvements	Commercial vehicles	Assets under construction	Equipment and musical instruments	
	£	£	£	£		£	£
Cost							
At 1 April 2020	6,273,074	8,976,990	28,646	259,240	6,359,029	1,859,795	23,756,774
Additions	-	-	43,769	-	6,081,821	127,091	6,252,681
At 31 March 2021	6,273,074	8,976,990	72,415	259,240	12,440,850	1,986,886	30,009,455
Depreciation							
At 1 April 2020	2,102,423	1,746,162	28,646	145,764	-	1,704,283	5,727,278
Charge for year	165,165	199,862	1,824	31,337	-	77,672	475,860
At 31 March 2021	2,267,588	1,946,024	30,470	177,101	-	1,781,955	6,203,138
Carrying amount							
At 31 March 2021	4,005,486	7,030,966	41,945	82,139	12,440,850	204,931	23,806,317
At 31 March 2020	4,170,651	7,230,828	-	113,476	6,359,029	155,512	18,029,496

All tangible fixed assets are held for direct charitable purposes.

Within Freehold Land and Buildings is a land value of £550,000 (2020 - £550,000) upon which no depreciation has been charged.

Included within Commercial Vehicles are some assets held under finance leases. There has been depreciation charged on these assets totalling £31,337 during the year and the net book value at the year end was £82,139.

Historically, Arts Council England made a substantial donation to various parties, including Opera North, with regard to the capital project to refurbish the Leeds Grand Theatre and build production rehearsal and performance premises for Opera North. On 10 June 2009, legal documentation in the form of a 'Guarantee and Legal Charge' Deed was finalised giving Arts Council England a fixed registered charge on the freehold building asset. This charge can only be exercised if certain conditions are not met, the main condition being that the site is used for office and rehearsal facilities for a period of 20 years from September 2006. The charge has been registered at Companies House by the Arts Council England solicitors.

Included within Long Leasehold Buildings is a warehouse storage facility at Kirkstall, Leeds. This has been purchased using loan finance from HSBC bank. In addition to the warehouse facility, HSBC bank has taken a charge on the company's freehold offices, known as Premier House, by way of additional security, limited to £1,150,000 to reflect the existing charge to Arts Council England.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

16 Investment in subsidiary and other current asset investments

The fixed asset investment comprises a 100% holding in the share capital of Opera North Trading Limited (formerly Opera North Productions Limited) which was incorporated on 23 September 2014 and provides production related services to Opera North Limited. The registered office of Opera North Trading Limited (formerly Opera North Productions Limited) is Howard Opera Centre, 8 Harrison Street, Leeds, West Yorkshire, LS1 6PA. The aggregate amount of share capital and reserves of Opera North Trading Limited (formerly Opera North Productions Limited) as at 31 March 2021 was £23,605 (2020 - £27,418) and the loss for the year was £3,813 (2020 - loss of £3,536).

In September 2017, as a result of a legacy, Opera North became the registered owners of a flat at 108 The Chandlers, The Calls, Leeds. This studio flat is being shown as a current asset investment pending an imminent expected sale. This has been written down to £50,000 from £75,000 during the year which accurately reflects the valuation of the flat at the year-end.

17 Debtors

	2021	Group	2021	Charity
	£	2020	£	2020
		£		£
Amounts falling due within one year:				
Trade debtors	41,533	84,775	41,533	84,775
Other debtors	572,575	767,957	572,575	767,957
Prepayments and accrued income	1,524,001	2,811,526	1,524,001	2,811,526
Corporation tax debtor	-	1,206,979	-	1,206,979
Amounts due from fellow group undertakings	-	-	-	2,965,799
	<u>2,138,109</u>	<u>4,871,237</u>	<u>2,138,109</u>	<u>7,837,036</u>
	2021	Group	2021	Charity
	£	2020	£	2020
		£		£
Amounts due after more than one year:				
Prepayments and accrued income	16,582	123,414	16,582	123,414
	<u>16,582</u>	<u>123,414</u>	<u>16,582</u>	<u>123,414</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

18 Creditors

Creditors: amounts falling due within one year

	2021	Group	2021	Charity
	£	2020	£	2020
		£		£
Bank loans and overdrafts	1,285,995	115,138	1,285,995	115,138
Obligations under finance leases	20,577	16,977	20,577	16,977
Trade creditors	765,973	221,823	765,973	221,823
Social security and other taxes	151,080	213,980	151,080	213,980
Accruals and deferred income	1,038,022	1,140,937	1,034,322	1,140,937
Other creditors	99,199	195,269	99,199	195,269
Amounts owed to group undertakings	-	-	26,465	2,992,379
	<u>3,360,846</u>	<u>1,904,124</u>	<u>3,383,611</u>	<u>4,896,503</u>

Included within other creditors is an amount totalling £55,620 (2020 - £55,989) in relation to a pension creditor.

19 Deferred income

Deferred income comprises income whereby the charity must fulfil conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

	Group	Charity
	£	£
At 1 April 2020	317,276	317,276
Amount released to the Statement of Financial Activities	(297,480)	(297,480)
Amount deferred in the year	157,709	157,709
At 31 March 2021	<u>177,505</u>	<u>177,505</u>

Deferred Income has arisen in relation to advance box office and sales income that relates to events scheduled after the year end.

20 Creditors

Creditors: amounts falling due after one year

	Group		Charity	
	2021	2020	2021	2020
	£	£	£	£
Bank loans and overdrafts	-	1,280,055	-	1,280,055
Obligations under finance leases	58,902	71,091	58,902	71,091
	<u>58,902</u>	<u>1,351,146</u>	<u>58,902</u>	<u>1,351,146</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

21 Analysis of debt

Analysis of bank loan repayments:

	2021 £	2020 £
Due within one year	1,285,995	115,138
Due between one year and two years	-	1,280,055
At 31 March 2021	1,285,995	1,395,193

The bank loan was initially taken out in September 2011 to purchase a new storage facility at Kirkstall, Leeds. An additional loan of £250,000 was drawn down in September 2012 for refurbishment costs and fit out for the warehouse. For the first 12 months the loans were on an interest only basis. In October 2016, the two loans were consolidated and renewed to a more favourable interest rate. Interest of £3,399 (2020 - £36,627) has been charged in the period for this loan.

Bank loans and overdrafts of £1,285,995 (2020 - £1,395,193) and obligations under finance leases of £79,479 (2020 - £88,068) are all secured by the charity. Bank loans and overdrafts are secured by a legal mortgage against the freehold property and leasehold property held by the charity. Obligations under finance leases are secured by fixed charges on the assets to which they relate.

The loan was repaid after the year-end from a new 10 year loan of £1,232,419 with HSBC entered into in October 2021.

22 Restricted funds

The income funds of the group include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2021 £
Music Works	13,026,965	898,018	-	-	13,924,983
Community Partnership projects	76,296	1,000	(18,996)	-	58,300
Leverhulme Trust supported activity	192,964	-	(3,343)	-	189,621
In Harmony education programme	161,167	176,616	(144,825)	-	192,958
Other education projects	100,000	60,550	(160,550)	-	-
Parsifal Circle	47,025	18,815	-	-	65,840
Howard Assembly Room / Projects	-	37,460	(37,460)	-	-
Kirklees activities	-	209	-	-	209
Talent development	870	-	-	-	870
Other restricted funds	246	517	(517)	-	246
Total restricted funds	13,605,533	1,193,185	(365,691)	-	14,433,027

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

22 Restricted funds (continued)

	Balance at 1 April 2019	Incoming resources	Movement in funds Resources expended	Transfers	Balance at 31 March 2020
	£	£	£	£	£
Music Works	13,155,952	663,676	(792,663)	-	13,026,965
Community Partnership projects	113,384	4,000	(41,088)	-	76,296
Leverhulme Trust supported activity	13,026	227,698	(47,760)	-	192,964
In Harmony education programme	217,900	178,305	(235,038)	-	161,167
Other education projects	210,000	238,000	(548,000)	200,000	100,000
Street Scene	38,000	-	(38,000)	-	-
New productions	200,000	-	-	(200,000)	-
Parsifal Circle	-	47,025	-	-	47,025
Dementia-friendly activity	-	26,225	(26,225)	-	-
Howard Assembly Room / Projects	-	100,000	(100,000)	-	-
Kirklees activities	-	23,500	(23,500)	-	-
Talent development	-	5,000	(4,130)	-	870
Other restricted funds	2,246	-	(2,000)	-	246
	<u>13,950,508</u>	<u>1,513,429</u>	<u>(1,858,404)</u>	<u>-</u>	<u>13,605,533</u>

£200,000 recognised in earlier years as part of a three year-grant towards new opera productions was transferred in 2019-20 to the education restricted funds at the request of the donor, who asked for funds to be redirected to this alternative aspect of our activities. The funds were utilised in full during the year.

Restricted funds of £14,433,027 (2020 - £13,605,533) comprises the following funds:

Music Works of £13,924,983 (2020 - £13,026,965), which is the fundraising campaign to enable a significant capital redevelopment project to transform the Leeds premises during 2020 and 2021 and allow for planned increased activity in the new space. The Company's transformed buildings will be a welcoming home for everyone; a place for artists to make thrilling music; developing talent and inspiring audiences; and will cement Opera North as a creative powerhouse in the heart of Leeds.

Community Partnerships Projects of £58,300 (2020 - £76,296). These are projects to work with disadvantaged communities in Leeds and help to transform the lives of people through music and opera.

Leverhulme Trust supported activity of £189,621 (2020 - £192,964) which contributes to programmes supporting the development of young artists, usually at the outset of their careers through a range of activities, including residencies.

In Harmony education project of £192,958 (2020 - £161,167) which takes place in several schools in South Leeds. It seeks to deliver an inclusive programme of high-quality music education and performance opportunities in order to encourage young people from all backgrounds to engage with the arts and, through doing so, benefit from a range of wider outcomes.

Other education projects of £Nil (2020 - £100,000). These are funds that are given to Opera North to support either specific education projects or general education work.

Parsifal Circle funds of £65,840 (2020 - £47,025) are funds generated to support the forthcoming production of Parsifal.

Howard Assembly Room funds are those given to support the work of both the concert series in the Howard Assembly Room and also the related off-site Project department work undertaken in other venues.

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

23 Unrestricted funds Group

	Movement in funds					
	Balance at 1 April 2020	Incoming resources	Resources expended	Transfers	Theatre and Orchestral tax credit	Balance at 31 March 2021
	£	£	£	£	£	£
Designated funds	516,600	-	(371,208)	2,583,400	-	2,728,792
General unrestricted funds	10,325,863	16,686,298	(10,701,001)	(2,583,400)	-	13,727,760
Total unrestricted funds	10,842,463	16,686,298	(11,072,209)	-	-	16,456,552

	Movement in funds					
	Balance at 1 April 2019	Incoming resources	Resources expended	Transfers	Theatre and Orchestral tax credit	Balance at 31 March 2020
	£	£	£	£	£	£
Designated funds	610,000	-	-	(93,400)	-	516,600
General unrestricted funds	10,564,066	15,023,666	(16,562,248)	93,400	1,206,979	10,325,863
Total unrestricted funds	11,174,066	15,023,666	(16,562,248)	-	1,206,979	10,842,463

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

23 Unrestricted funds (Continued)

Charity

	Balance at 1 April 2020	Incoming resources	Movement in funds			Balance at 31 March 2021
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	516,600	-	(371,208)	2,583,400	-	2,728,792
General unrestricted funds	10,298,445	16,686,298	(10,697,187)	(2,583,400)	-	13,704,156
Total unrestricted funds	10,815,045	16,686,298	(11,068,395)	-	-	16,432,948

	Balance at 1 April 2019	Incoming resources	Movement in funds			Balance at 31 March 2020
	£	£	Resources expended	Transfers	Theatre and Orchestral tax credit	£
Designated funds	610,000	-	-	(93,400)	-	516,600
General unrestricted funds	10,533,110	15,023,666	(16,558,710)	93,400	1,206,979	10,298,445
Total unrestricted funds	11,143,110	15,023,666	(16,558,710)	-	1,206,979	10,815,045

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

23 Unrestricted funds (Continued)

Further analysis of designated funds

Group and Charity

	Balance at 1 April 2020	Incoming resources	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2021
			Resources expended	Transfers		
Future sustainability	516,600	-	-	(516,600)	-	-
New business plan investment	-	-	-	1,000,000	-	1,000,000
Music works	-	-	(371,208)	2,100,000	-	1,728,792
Total designated funds	516,600	-	(371,208)	2,583,400	-	2,728,792

	Balance at 1 April 2019	Incoming resources	Movement in funds		Theatre and Orchestral tax credit	Balance at 31 March 2020
			Resources expended	Transfers		
Future sustainability	610,000	-	-	(93,400)	-	516,600
Total designated funds	610,000	-	-	(93,400)	-	516,600

Designated funds arose during the year ended 31 March 2019 and were earmarked by the trustees to support future sustainability. During the year ended 31 March 2021, the trustees decided to transfer this designated fund back into general unrestricted funds. Two new designated funds were earmarked by the trustees during the year to support the charity's Covid-19 recovery and new business plan and the Music Works. £1,000,000 was transferred from general unrestricted funds to the designated fund in relation to the new business plan investment. £2,100,000 was transferred from general unrestricted funds to the designated fund in relation to the Music Works.

Unrestricted funds comprise an operating reserve for general purposes and a fixed asset depreciation reserve for the office premises, rehearsal studios and Howard Assembly Room building and related equipment. The fixed asset depreciation reserve is reduced each year by the annual depreciation charge on the relevant assets. Other depreciation on technical and office equipment and musical instruments is written off through the operating reserve. See the table below.

	2020	Movement in year	2021
	£	£	£
Operating reserve	934,971	3,640,100	4,575,071
Designated funds	516,600	2,212,192	2,728,792
Fixed asset depreciation reserve	9,390,892	(238,203)	9,152,689
Total	10,842,463	5,614,089	16,456,552

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

24 Analysis of net assets between funds Group

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	11,365,467	12,440,850	23,806,317
Cash at bank and Other net current (liabilities) / assets	5,149,987	1,992,177	7,142,164
Long term liabilities	(58,902)	-	(58,902)
	<u>16,456,552</u>	<u>14,433,027</u>	<u>30,889,579</u>
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2020 are represented by:			
Tangible fixed assets	11,670,467	6,359,029	18,029,496
Cash at bank and Other net current (liabilities) / assets	523,142	7,246,504	7,769,646
Long term liabilities	(1,351,146)	-	(1,351,146)
	<u>10,842,463</u>	<u>13,605,533</u>	<u>24,447,996</u>

Analysis of net assets between funds Charity

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:			
Tangible fixed assets	11,365,468	12,440,850	23,806,318
Cash at bank and Other net current (liabilities) / assets	5,126,382	1,992,177	7,118,559
Long term liabilities	(58,902)	-	(58,902)
	<u>16,432,948</u>	<u>14,433,027</u>	<u>30,865,975</u>
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2020 are represented by:			
Tangible fixed assets	11,670,468	6,359,029	18,029,497
Cash at bank and Other net current (liabilities) / assets	495,723	7,246,504	7,742,227
Long term liabilities	(1,351,146)	-	(1,351,146)
	<u>10,815,045</u>	<u>13,605,533</u>	<u>24,420,578</u>

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

25 Cash generated from operations	2021 £	2020 £
Surplus / (Deficit) for the year	6,441,583	(676,578)
Adjustments for:		
Net investment income	-	(28,992)
Depreciation of tangible fixed assets	475,860	476,900
Impairment of current asset investments	25,000	-
Movements in working capital:		
Decrease/(increase) in debtors	1,632,981	7,895,622
Increase/(decrease) in creditors	282,265	578,538
Cash generated from operations	8,857,689	8,245,490

26 Analysis of changes in net debt

	Balance at 1 April 2020 £	Cash flows £	Other non-cash changes £	Balance at 31 March 2021 £
Cash and cash equivalents				
Cash	4,604,119	3,694,200	-	8,298,319
	4,604,119	3,694,200	-	8,298,319
Borrowings				
Debt due within one year	(115,138)	115,138	(1,285,995)	(1,285,995)
Debt due after one year	(1,280,055)	-	1,280,055	-
	(1,395,193)	115,138	(5,940)	(1,285,995)
Total	3,208,926	3,809,338	(5,940)	7,012,324

27 Operating lease commitments

At the reporting end date the charitable company had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021 £	2020 £
Within one year	75,957	104,599
Between one and five years	12,546	40,627
	88,503	145,226

28 Capital commitments

There are capital commitments at 31 March 2021 totalling £1,739,555 for which provision has not been made (2020 - £7,254,337).

OPERA NORTH LIMITED

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

29 Charity Statement of Financial Activities

The charitable company has taken advantage of the exemptions afforded by Section 408 of the Companies Act and has not included its own income and expenditure account in these financial statements.