

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

Solicitors

Wrigleys LLP	Womble Bond Dickinson	Blacks Solicitors LLP
19 Cookridge Street	1 Whitehall Rd	City Point
Leeds	Leeds	29 King Street
LS2 3AG	LS1 4BN	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
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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

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

FOR THE YEAR ENDED 31 MARCH 2021

- 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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FOR THE YEAR ENDED 31 MARCH 2021

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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FOR THE YEAR ENDED 31 MARCH 2021

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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FOR THE YEAR ENDED 31 MARCH 2021

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.

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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*

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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.

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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.

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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

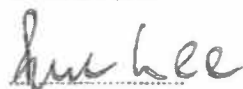
I Wamett
Trustee

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		10,064,668	8,475,628
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		(6,252,681)	(5,641,484)
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		(117,787)	(115,990)
Net increase in cash and cash equivalents		3,694,200	2,718,154
Cash and cash equivalents at beginning of year		4,604,119	1,885,965
Cash and cash equivalents at end of year		8,298,319	4,604,119

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
	<u>-</u>	<u>96,510</u>

All rental income is classed as unrestricted income in the prior year.

4 Income from investments

	2021	2020
	£	£
Bank interest	13,359	28,992
	<u>13,359</u>	<u>28,992</u>

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
	<u>356,443</u>	<u>2,949,881</u>

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
	<u>2,064,073</u>	<u>71,902</u>

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 £	Movement in funds			Balance at 31 March 2021 £
		Incoming resources £	Resources expended £	Transfers £	
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.