



national opera studio

a company limited by guarantee and not having a share capital

Annual Report and Accounts for the year ended 31st March 2016

Tristan Llyr Griffiths
Tenor
2014/15 Alumnus

Company No. 1332955
Charity No. 274755



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**ARTS COUNCIL
ENGLAND**



GLYNDEBOURNE



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The Trustees are pleased to present their annual report together with the audited financial statements of the National Opera Studio for the year ended 31 March 2016. These are also prepared to meet the requirement for a directors’ report and accounts for Companies Act purposes.

The financial statement comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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 (FRS102) (effective 1 January 2015).

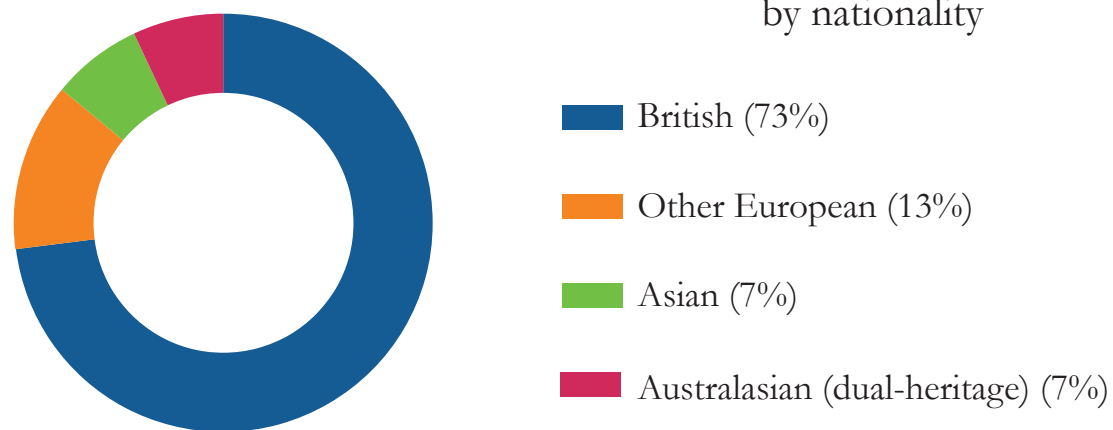


Beyond the Studio...

2014/15 alumnus Austrian-Australian tenor **Gerard Schneider** is a member of the Artist Diploma of Opera Studies at the Juilliard School under the tutelage of Edith Wiens. In 2015, Gerard appeared at Welsh National Opera and Scottish Opera, and as the tenor soloist in Verdi’s *Requiem* at the Canterbury Cathedral, as well as making his debut at the Carnegie Hall in a series of masterclasses with mezzo-soprano Joyce Di Donato. Gerard was also a finalist in the Emmerich Smola Förderpreis which culminated in a public broadcast with the Deutsche Radio Philharmonie under the baton of Justin Brown at the Landau Jugend-Stil Festhalle. Gerard also appeared as part of the accompanying SWR (Südwestrundfunk) documentary, “Landau sucht den Opernstar”.

ALUMNI STATISTICS: 2014/15 Young Artists

Breakdown of Young Artists
by nationality



Percentage of Young Artists who
have been engaged in
professional work following
their training at NOS



Percentage of Young Artists who
have been engaged by the six leading
opera companies following their
training at NOS



Percentage of Young Artists
(Singers) who have gone on to sing
or cover leading roles following their
training at NOS



Beyond the Studio...

British répétiteur **Nick Fletcher** joined the Jette Parker Young Artists' Programme at Royal Opera House from the start of the 2016/17 Season as Associate Répétiteur. Since leaving the Studio, he has also worked for English National Opera (Trainee Répétiteur Programme), Welsh National Opera and Scottish Opera (engagements including Music Director for Scottish Opera's tour of *Così fan tutte*).



CHAIRMAN'S INTRODUCTION



Sir Vernon Ellis Chairman

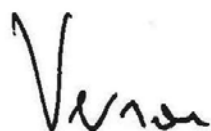
I am delighted to present the 15/16 annual report for the National Opera Studio. It has been a busy, invigorating and rewarding year for the Studio. The National Opera Studio has enjoyed a formidable reputation for almost 40 years, and we are proud of our history and excited about our future. We have widened our reach in myriad ways this year and have an increasingly outward-looking focus for our organization, while at the same time remaining absolutely committed to the detailed, and focussed work that forms the main part of our highly-regarded training.

We have achieved a financial surplus, seen 15 talented young artists into employment and welcomed another 16 onto our main training programme. Summer short courses gave a taste of our bespoke coaching to a further 60 young aspiring singers. Our events programme significantly expanded this year and our live audience numbers grew by over 50%. Over half of our events this year were free to the public, though we have started to charge admission for some performances, and we try to retain a balance between access and raising our earned income to support our activity.

Ever mindful of the use of public funds, we are constantly innovating to remain sustainable as well as value-driven, and this year have made significant strides in recycling, saving energy, offsetting carbon emissions, increasing our digital output and moving away from the use of paper where possible.

I have been constantly reminded this year, as I have watched two groups of highly promising young artists on their often astounding journey through the Studio, of the importance of resilience – for the artists and for us as an organization. Being willing and able to adapt to a changing environment is one of the great strengths of the NOS.

Our work is only possible with the support of others, which we do not take for granted. We are grateful for the support given to us as a National Portfolio Organisation by Arts Council England, and for the engaged investment in us of all of our partner opera companies, both financial and organisational. On behalf of all of the Board of the NOS, I would like to thank all of our supporters: Friends, individual donors, trusts and foundations, corporate supporters and of course, our audiences. You help us to achieve extraordinary things, enabling us to train talented young artists to become the leading lights of their generation.



CHIEF EXECUTIVE'S WELCOME



Emily Gottlieb Chief Executive

Opera is an international art form. The National Opera Studio develops talent from around the world with our highly-prized UK-based training and exports our talent to a global market, enriching us as a society, as an art form, as people.

The young artists who get through the rigorous auditions for the National Opera Studio embark on one of the most intensive periods of learning of their lives, training every day, like athletes. They receive bespoke, individual and ensemble coaching from some of the top coaches and professional artists in the industry, learning new music, whole roles, how to work with each other,

how to exist in the highly competitive environment that they have chosen to work in.

The NOS has always enjoyed an enviable reputation for developing exceptional talent in the UK. I believe that it is more important than ever that we train for the future of the art form, and to this end we have commissioned a study into Opera Training for Singers in the UK, funded by Arts Council England and Help Musicians UK, that will enable us to respond to what the sector needs as well as innovate for its future.

One of the highlights of 2014/15 Training Year was the incredible creative energy that was the Contemporary Scenes 2015. Directed by Keith Warner, works by Adès, Turnage, Birtwistle and Sondheim were performed to a sell-out audience and the young artists benefitted hugely from working in a professional environment with a world-class director.

The start of the 2015/16 Training Year saw an increase in activity. Events included an in-conversation and concert with Dame Kiri Te Kanawa, an English Song concert with alumna Susan Bullock CBE, a German Song concert with pianist Ian Burnside and a masterclass at the Royal Opera House with conductor Nicola Luisotti. We established a new series of artist-driven concerts, 'Opera Roots', the first of which was performed in March at the China Exchange in front of the deputy Ambassador for China. Also new to this Training Year was a three-day mini-residency at the Royal Opera House.

Artists do not pay any fees to come to the National Opera Studio, and we help those in need with bursaries towards their living expenses. It is incredibly important that there are no financial barriers to our training, and we continue to be grateful to our many supporters, underpinned by ACE and our partner companies, for their generous support, without which this would not be possible.

A final word must go to our people – our staff, and our visiting coaches and professionals, who feed into the cycle of learning at the Studio. This energy, expertise and dedication is what keeps us at the forefront of opera training in the UK.



Who we are...

The **National Opera Studio** exists to train a select group of talented young musicians to become the leading artists of their generation. We aim to make a significant contribution to opera ecology and the wider creative and cultural life of the UK through the provision of top-quality professional training, and by our engagement and position in the sector.

Katherine Crompton
Soprano
2014/15 Alumna

What we do...

The **National Opera Studio** (NOS) provides intensive and bespoke professional training at the highest level for a small group of singers and répétiteurs each year, and prepares them for life on an international operatic stage. We work in partnership with not one, but six of the leading opera companies in the UK: English National Opera, Glyndebourne, Opera North, the Royal Opera House, Scottish Opera and Welsh National Opera. Our Young Artists are with us for nine months, and undergo a rigorous programme that is individually designed around their particular vocal and developmental needs.

In addition to the coaching programme our Young Artists work closely with leading directors, conductors and opera orchestras to prepare opera scenes for public performance, as well as other artists who are leaders in their field. The intensity of the training programme is designed to create a working environment that reflects the professional opera world.

Analysis of our alumni and regular contact with our partner opera companies, agents and other industry professionals shows us that the time our young artists spend at the Studio often makes the single biggest difference to their future prospects as a top-level solo artists. Many NOS-trained singers, such as **Gerald Finley OC**, **Susan Bullock CBE**, **Alice Coote**, **Nicky Spence** and **Justina Gringytė**, to name just a few, have gone on to build successful careers at an international level, and our répétiteurs are on the music staff of major companies in the UK and abroad.

The NOS also provides Short Courses for singers and répétiteurs, education workshops for local schools and public performances for the benefit of audiences in London and around the UK.



2014/15 Alumni
Unhappy Families

OBJECTIVES AND ACTIVITIES

To deliver our charitable objectives effectively, we devise long-term strategic plans. The aims and objectives below are drawn from the 2015-18 Business Plan, and this report relates to these.

In shaping and reviewing our aims, strategies and future objectives, the trustees have considered the Charity Commission’s guidance on public benefit, including the guidance ‘public benefit: running a charity’ (PB2). The Studio relies on grants, donations and the income from hires, courses, tickets and fees to cover its operating costs. Keeping our Training Programme free to young artists is essential to us in order to achieve the diversity of talent to which we aspire and to ensure there is no barrier to our training on grounds of cost.

There are seven areas on which our activity is focused, against which we outline below our aims and achievements.

These areas are:

- 1. Talent Development
- 2. Engagement
- 3. Participation
- 4. Partnerships
- 5. Environment
- 6. Equality
- 7. Resilience

Strategic aims:

- 1. **Talent development:** To ensure the continuation and improvement of the high standards of our training programmes, through regular feedback and review, and to continue to attract artists and coaches who are the leaders in their fields.
- 2. **Engagement:** To offer a range of performances for audiences including our local community, supporters and industry stakeholders, both in London and across the UK.
- 3. **Participation:** To offer high-quality learning experiences with local schools, to offer a programme of short courses and to develop our access courses.
- 4. **Partnerships:** To maintain good relationships with our six partner companies and further develop partnerships for mutual benefit.
- 5. **Environment:** To maintain our building and to be a leader in environmental sustainability.
- 6. **Equality:** To meet the objectives of our Equality Action Plan and to work towards the Creative Case for Diversity.
- 7. **Resilience:** Through continuous self-evaluation, to ensure financial, reputational and artistic sustainability within our organisation and our sector.

Beyond the Studio...

British mezzo-soprano **Heather Lowe** has covered Rosina *The Barber of Seville*, for Opera North and again with Welsh National Opera in January this year. She was a finalist in the 2015 Maureene Lehane vocal awards at Wigmore Hall. She is currently an Associate Artist at Opera North, where engagements next season include cover Octavian *Der Rosenkavalier*, Lel *The Snow Maiden* and Hansel *Hansel & Gretel*.



ACHIEVEMENTS AND PROGRESS

1. Talent development

The National Opera Studio’s core mission is the development of talent. During 2015/16, we have significantly increased our Young Artists’ opportunities for exposure to our six partner companies. This has included auditions and feedback sessions with each company separately, and inviting an ever-higher calibre of professional directors, singers, conductors and other creative artists to the Studio. This year, these have included Keith Warner, Dame Kiri Te Kanawa, Susan Bullock CBE, Iain Burnside, Matthew Rose, Della Jones and Mark Wigglesworth amongst many others. Also new to the programme this year was a three-day residency at the ROH, during which our Young Artists were exposed to the workings, staff and artists of a major repertory theatre. This year also saw us win the Best Training and Development Award in the Wandsworth Business Awards 2015.

We have significantly increased opportunities for the development of staff talent; this year our Development Manager won a place on the Clore Emerging Leaders’ Programme. Staff are encouraged to attend training courses to develop both as employees and as people, so that the talent development for which we the NOS is known runs through our very core.

Our training programme:

2014/15 Young Artists

| | |
|--------------------|---|
| Sopranos | Roisin Walsh, Katherine Crompton, Tereza Gevorgyan |
| Mezzos | Sioned Gwen Davies, Hanna-Liisa Kirchin, Heather Lowe |
| Tenors | Gerard Schneider, Trystan Llyr Griffiths |
| Baritones | Matthew Durkan, Adam Gilbert, Gyula Nagy |
| Bass | Tim Dickinson |
| Répétiteurs | Eda Seppar, Hanna Quinn, Nick Fletcher |

2015/16 Young Artists

| | |
|--------------------|---|
| Sopranos | Céline Forrest, Alison Rose, He Wu |
| Mezzos | Kate Howden, Eirlys Myfanwy Davies, Angela Simkin |
| Tenors | William Morgan, William Wallace |
| Baritones | Gareth Brynmor John, Romanas Kudriašovas |
| Bass | James Ioelu, Dingle Yandell |
| Répétiteurs | Rosangela Flotta, Ben-San Lau, Amber Rainey, Laetitia Ruccola |

Coaching

Our coaches are the professionals to whom we owe much of our high reputation. The ability to command this level of coaching and really focus on each individual artist sets us apart. We engage over 30 coaches annually; our regular coaches include Della Jones, Keith Warner, Selina Cadell, Steven Maughan, David Gowland, Martin Pacey and Mandy Demetriou. They cover a variety of disciplines including language tuition, stagecraft and movement, vocal technique and musicianship. Young Artists also regularly see Director Kathryn Harries and Head of Music Mark Shanahan for coachings, reviews and mentoring.

Auditions and Feedback

This year saw each partner opera company hold separate audition and feedback sessions with our Young Artists, providing them with regular audition experience and offering invaluable advice and useful individual feedback.

Contemporary Scenes

This year, for the first time, we performed our Contemporary Scenes outside the Studio, at the Lilian Baylis Theatre, Sadler’s Wells. We put on two high quality performances at this top London venue, utilising their professional technical and front-of-house staff. The scenes were directed by Keith Warner, an international opera director with over 150 opera credits to his name in over 20 countries.

Italian Week

Italian week started off the 2015/16 training year: the week was designed as a ‘shock’ ice-breaker, providing an intensive experience of directing each other in scenes, dramatic acting in a different language and performing Arie Antiche to one another at the end of the week.

Lunchtime Recitals

Our recital series at All Saints’ Church, *Wandsworth Wednesdays*, involved all of our Young Artists, each of whom chose and presented their own recital programme.

Dame Kiri Te Kanawa “in conversation”

Our Chairman’s home was the setting for this intimate event, which gave a different kind of performance experience to our Young Artists. Dame Kiri spoke in front of a large audience with our Head of Music, Mark Shanahan, about her career, her strategies and techniques, and the importance of relying on oneself.

Opera North Residency

This year, our Opera North residency was directed by Giles Havergal and conducted by Alexander Marković. Presenting a programme of Mozart and Da Ponte scenes, alongside poetry and play excerpts in English and Italian, gave all of our artists the opportunity to explore the role of text and language within opera.



Dame Kiri Te Kanawa
“in conversation”

English Song with Susan Bullock CBE

Culminating in a festive song recital at St Giles Cripplegate, our artist-in-residence Susan Bullock spent a week coaching our Young Artists in the art of English Song.

Royal Opera House Masterclass and Mini-residency

This year, a number of our 2015/16 Young Artists were led by conductor Nicola Luisotti in a stimulating and energetic masterclass, where performances of Verdi and Mozart came under stringent analysis. For the first time ever, the NOS was in residence at the ROH for three days, attending rehearsals of *Il tritico* and meeting staff and artists, giving them an invaluable insight into the workings of an international opera house.

German Lieder with Iain Burnside

The great pianist Iain Burnside coached singers and répétiteurs in the art of performing Lieder, communicating German Song as mini-operas.

Opera Roots

Our new ‘Opera Roots’ concerts are designed to provide both singers and répétiteurs with the experience of coordinating their own recitals. They give our Young Artists a rounded learning experience of aspects of the industry other than singing: marketing, producing, programming, fundraising and leading a group. The first of these was produced at the China Exchange in March by 2015/16 Young Artist and Chinese soprano He Wu.

Rhinegold LIVE concert

Our first collaboration with Rhinegold LIVE saw six young artists present a programme to a live audience at the Conway Hall, excerpts of which were later made available online. This was hosted by NOS alumnus Nicky Spence.

Divas & Scholars

A new partnership set up in September 2015 with masterclass company Divas & Scholars saw our Young Artists gain experience in performing alongside the likes of Danielle de Niese, Nelly Miricioiu, Donald Maxwell and Richard Pearson.

Progress

In addition to our core coaches, during the remainder of the 2015/16 Training Programme we welcomed Graham Vick CBE to direct the Contemporary Scenes, directors Moshe Leiser and Patrice Caurier to work on Italian repertoire; and Elaine Kidd to direct and Thomas Rösner to conduct our first ever fully-staged residency at Welsh National Opera at the Wales Millennium Centre. Our Young Artists sang alongside Rosalind Plowright, Marianne Cornetti and Ed Gardner, in collaboration with Divas & Scholars, as well as at the International Opera Awards.

In 2016-17, we will welcome the following leading artists to coach at the Studio: Lisa Gasteen AO, Brindley Sherratt, Johnny Graham-Hall, Donald Maxwell and Susan Bullock CBE. We will be initiating a new series of masterclasses for the benefit of both our Young Artists and the public, and we will be expanding our ‘Opera Roots’ series with at least two planned in different cities in the UK. We will also intensify our Acting & Stagecraft offer, with directors David Pountney, Max Hoehn, Louisa Muller and Polly Graham coming to coach and/or direct scenes.

2. Engagement

Public Performances

The NOS gave 24 performances during the year for the benefit of people from Wandsworth to Glasgow, with many audience members experiencing opera for the first time. Our live audience numbers have increased this year by over 50%. Admission to many concerts was free and we charged a range of ticket prices for others in order to suit all pockets. We performed in more external venues than ever before, many of which are new to us, including Sadlers Wells, St Giles Cripplegate, Conway Hall and St Lawrence Jewry. Last year, 82% of our events were in SW18 in three venues. This year, over 55% of our work was taken to 10 new venues outside the borough, resulting in a higher quality of preparation, engagement and delivery.

Our Local Community

The NOS continues to foster links with the Council, the Parish, the schools, and the people of Wandsworth. In this financial year, NOS ‘Wandsworth Wednesday’ recitals took place at All Saints’ Church in Wandsworth. The Chief Executive is a member of the Wandsworth Town Centre Partnership Board. Our participation in the Wandsworth Arts Festival brought us a full house as well as a threefold increase in audience numbers on last year, 70% of whom had not experienced opera before.

Digital Reach

We continued to develop our digital presence for the benefit of audiences, alumni, donors and the general public. We use Facebook, Twitter, our blog and partner networks as platforms for our Young Artists and alumni. This year there have been significant increases in our followers and friends, and web traffic continues to grow. In addition we produce a digital e-newsletter which is distributed to a growing readership, and continue to find new digital streams to promote our work. Our mailing list subscription has increased by 9% in 12 months.

Progress

Our partnership with Rhinegold LIVE will continue next year and we will continue to explore new venues for our events. Next Training Year we will perform with all three of our partner companies, in Leeds, Glasgow and Cardiff, with repeat performances in London venues. We are exploring new IT infrastructure and are beginning the process of commissioning a new website to increase our online presence as part of a new Communications Strategy to be implemented in 2017.

3. Participation

Opening our Doors

In 2015, we increased the number of short courses from three to four. Kathryn Harries, Mark Shanahan, Jeremy Silver and regular NOS coaches delivered three Opera Intensive and one Opera Intro course. A total of 54 artists at different stages of their careers benefitted from the week-long courses, which all culminated in performances to friends and family. The courses were a success and the feedback from the participants was extremely positive. We held our first Open Day at the Studio to encourage young singers to see the work of the NOS and what we do, to which over 50 young people came.

Performance Experience

For the Wandsworth Arts Festival 2015 we performed a reduced version of the opera *Hansel and Gretel*. Burntwood School’s choir formed the children’s chorus with NOS alumni in the leading roles. Feedback collated after the performance from participants was very positive, with an enthusiastic response to the piece as well as the opportunity to engage with the music alongside professional singers.

Schools Programme

Our relationship with Burntwood, an Artsmark School, continued to develop and prosper during 2015/16. Up to 80 students at a time worked with our Director and Assistant Head of Music throughout the term at the school and the feedback from the pupils highlighted the positive difference the children felt the work had made to them, how inspired they were and the personal pride they felt in being part of such professional work.

Progress

In May 2016 alumni performed an abridged version of *Carmen* for the 2016 Wandsworth Arts Festival. The Short Courses programme continues to be developed. In summer 2016 there were four week-long courses for singers, each with a different focus: Vocal Technique, Communication in Performance and Stagecraft. There were three Opera Intensive courses and an Opera Intro week for younger singers at the start of their careers.

In October 2016 a pilot course for Stage Directors is launched with Stage Directors UK. This three day course is aimed at mid-career directors wishing to learn more about directing opera and is thought to be the first of its kind in the UK.

4. Partnerships

The Six Opera Companies

Our primary partnerships are with the six major UK Opera Companies. The General Directors are on the NOS Board; the Casting Directors/Heads of Music are on the selection panel at the final auditions and monitor the progress of Young Artists; there are regular residencies at the Opera Companies’ venues and the Opera Companies provide support and pro-bono advice to the NOS on a wide range of issues and also provide partnership funding. We are very grateful to the opera companies for this support and involvement.

Conservatoires

The UK music colleges provide a high proportion of singers who apply for the NOS Training Programme and positive relationships are maintained with the music colleges.

Other partnerships

Our work has also been enhanced this year through partnerships with Oxford Lieder, Help Musicians UK, Divas and Scholars, Rhinegold LIVE, China Exchange, Burntwood School, Wandsworth Arts Team and the many companies who use our facilities for their rehearsals including The Sixteen, British Youth Opera, English Touring Opera, and The Monteverdi Choir.

Progress

We will continue to build our relationships with opera companies and conservatoires. We will build our relationships further with UK companies, as well as international programmes, and regularly invite them to the NOS. We continue to build new partnerships with organizations outside of our sector, as well as with local schools and colleges.

5. Environment

Sharing Our Spaces

The NOS owns its building, a converted Huguenot chapel, in Wandsworth, which includes a large rehearsal hall equipped with a theatre lighting rig, five coaching rooms including an ensemble studio, offices, library and common room. The NOS building hosts performances for invited audiences and also hires out its spaces to other groups.

Managing Our Resources

We encourage our staff in the use of zero and low carbon forms of transport. In November 2015 we changed the way we recycle and we actively encourage our Young Artists, coaches, guests, venue hirers and cleaners to contribute to recycling. The building has a regular schedule for ongoing repairs and maintenance. Providers are reviewed annually for service, value and green credentials.

Progress

We continually look for ways to encourage sustainability. We are actively seeking to improve our computer filing and database systems and we have this summer moved our auditions process to an online system which will significantly reduce paper use. We offset our carbon emissions in July 2016 by planting twelve trees in London and the Thames Gateway.

6.Equality

The Creative Case for Diversity

The NOS is an equal opportunities employer. The management team is led by a new female CEO, and our staff team is 66% female. Of our coaching staff this year, 53% are female and 15% identify as a gay man or woman. 21% are not white British. In January 2016 our open auditions policy saw more applicants than ever before, up by nearly 7%. Our partner school, Burntwood, are a diverse school: 46.8% of pupils are from economically challenged families and 58% are without English as a first language. Burntwood are part of the Stonewall School Champions Programme.

This year we trained 32 artists from 12 countries: England, Ireland, Wales, Lithuania, Armenia, Estonia, Hungary, Italy, France, China, New Zealand and Australia. We are an award-winning accessible building and have a disabled toilet and shower.

Progress

Our performance of *Carmen* for the Wandsworth Arts Festival 2016 at Burntwood School was sign-language interpreted for an audience of deaf and hard-of-hearing adults and young people. We engaged an access consultant who helped us to initiate a relationship with Oaklodge Deaf School, with a view to further developing a programme of opportunities for them and for other deaf and hard-of-hearing organisations in the borough of Wandsworth.

7. Resilience

Resilience is a National Opera Studio cornerstone and we aim to foster it throughout all of our programmes and activities.

Financial resilience

We continued to grow our individual donor base in order to ensure we reach our increasing fundraising targets, this year set almost 7% higher than last year. In January we launched our new Friends' Scheme, creating a new source of raised income, and over the course of the past year we have initiated a new Patrons' scheme. A new subcommittee of the Board has the remit is to strengthen the fundraising function of the NOS, to provide strategic direction and actively help advocate and introduce new supporters to the Studio. We have significantly increased our in-kind and pro-bono support this year, including offers of accommodation, auction prizes, loan of lighting and staff time from our partner companies, in particular the Royal Opera House and English National Opera. We have raised earned income from ticket sales for the first time, and increasing our donated income by 46%. Income from the hire of our spaces has grown this year by 6%.

Organisational resilience

This year, many organisational innovations and staffing changes have taken place to increase our resilience. There is a new staff training and development budget and staff attended numerous training days this year, including courses and seminars on fundraising, marketing, finance, leadership, governance and HR. Job descriptions have been amended to ensure that there is enough overlap in all roles to create adequate cover for staff leave or other absence.

Artistic resilience

The resilience of professional artists is exceptionally important, and from next year this theme will run throughout the whole training programme. This year we arranged sessions for our artists in the following areas: contracts, tax advice, vocal health, osteopathy, rehearsal expectations and audition technique. Our events programme has been designed for exposure as well as essential performance experience. Regular sessions with young artists as well as an 'open door' policy has meant we have continually been able to monitor their resilience and help where needed.

Progress

We are keen to grow our resilience in all areas of our small organisation in order to achieve greater impact and reach. We are researching and keen to implement a new fundraising and CRM database that we hope will significantly increase our capacity, create resource and strengthen our organisational resilience. We aim to grow our Artistic Resilience Programme to respond to the Opera Training Report and developing our staff remains high on the agenda. For all these new developments we intend to strengthen our fundraising capability and will actively seek supporters who match our ambition. We will continue to grow our earned income in line with our aims and objectives and will be implementing a new Hires Policy in 2016. Income from our hires is projected to increase again by a further 20% by the end of the 2016/17 financial year.

Beyond the Studio...

Hungarian baritone **Gyula Nagy** joined the Jette Parker Young Artists Programme at the Royal Opera House at the start of the 2016/17 Season. His roles in his first season include Fiorello *Il barbiere di Siviglia*, Filotete *Oreste*, Konrad Nachtigall *Die Meistersinger von Nürnberg*, Imperial Commissioner *Madama Butterfly*, Flemish Deputy *Don Carlo* and Baron Douphol *La traviata* for The Royal Opera and Paul in Phillip Glass' *Les enfants terribles* with The Royal Ballet. On leaving the Studio he became an Associate Artist with Welsh National Opera, where his roles include Silvio *Il pagliacci* and covering Count Almaviva *Le nozze di Figaro* and the Count in Elena Langer's *Figaro Gets a Divorce*.



EVALUATING OUR ACHIEVEMENTS AND OUR POSITION WITHIN THE OPERA TRAINING ECOLOGY

Alumni Employment

The importance of the National Opera Studio to the opera ecology is reflected in the regular presence of NOS alumni on opera stages in the UK and overseas. Analysis from our Alumni Research Project shows us that 96% of all NOS singer alumni have had employment with at least one of the six partner companies, as have 64% of all répétiteurs. 73% have international success, in over 56 cities in 23 countries. As well as having achieved performance success, NOS alumni are also running opera companies, festivals, vocal faculties and young artist programmes in the UK and abroad.

Opera Training Study

This year we have taken self-evaluation to a new level by commissioning a wide-ranging study into Opera Training for Singers in the UK to examine how, as an organisation and as part of the wider training sector, we can ensure our training best meets the changing needs of the profession. The study was funded by Arts Council England and Help Musicians UK and the report was published in October 2016.

Feedback

We use feedback through every stage of our training programmes, and every year we act upon the feedback and evaluation provided by Young Artists, coaches, staff, short course participants and audiences from the previous year. Our coaches complete daily reports on each young artist which enables senior artistic staff to continually monitor their progress. We find frequent, innovative ways to involve our audiences and share views on our work.

Continuous Learning

We engaged with and contributed to two 'Devoted and Disgruntled' sessions on the future of opera held this year at the ROH and at Lilian Baylis House. Other courses attended this year included the AMA CultureHive Small Scale Development programme and the Institute of Fundraising 2015 conference.

Internships

Our internships are designed to enable a young person to take full ownership over a piece of work, usually a research project that will benefit the learning of both the NOS and the intern. In summer 2015 we engaged an intern to build our Alumni database, in order that we have the tools to continually evaluate the success of our alumni. The data produced was presented by our intern to the Board, giving valuable presentation experience.

Progress

In September 2016 the NOS held a very well-attended Discussion Forum for the Opera Training project where over 80 sector stakeholders came together to discuss the report and form ideas around collaborative action. The actions from this afternoon along with the recommendations from the report will be explored in the coming year.

In 2016 our Chief Executive attended the Opera Europa conference in Amsterdam and spoke on a panel discussion about the Opera Training project in Berlin.

Hanna-Liisa Kirchin

Mezzo-soprano
2014/15 Alumnus



FINANCIAL REVIEW

The Statement of Financial Activities for the year is on pages 19–28. There was an overall surplus on all funds of £8,970 after depreciation.

Incoming Resources

Arts Council England: London

The NOS is a National Portfolio Organisation (NPO) funded by Arts Council England: London (ACE). The support of ACE is vital for the continuing success of the NOS and we are very grateful to ACE for this support. The ACE grant for 2015/2016 was £168,211. We are pleased that ACE has agreed to continue its National Portfolio Funding of the NOS through to March 2018.

Opera Companies

The financial contribution of the opera companies to the NOS in 2015/16 was £107,000. The companies are English National Opera, Glyndebourne, Opera North, the Royal Opera House, Scottish Opera and Welsh National Opera.

Fundraising

Funding from ACE and the opera companies in 2015/16 covered 43% of total expenditure. Each year the NOS needs to attract substantial funds to meet the balance of these costs. The NOS is immensely grateful to our many donors for their continued support. Income from donations, corporate support and grants from Trusts and Foundations for 2015/16 was £291,755. The total was higher than that for 2014/15; it included both a single gift of £50,000 from the Sir Siegmund Warburg Voluntary Settlement and increased income from fundraising events.

Earned Income

In addition to rental income, the National Opera Studio raises money via activities such as short courses and external performances which support the charitable objects of the charity and provide opportunities for artists. Income from these sources increased by 33% during the year.

Expenditure to Support the Objectives of the Charity

Expenditure increased over the year by £36.8k (6.3%). There were additional costs compared to 2014/15, relating to income generating activities and additional costs on the production of scenes, which included venue hire for the first time.

Reserves

At the financial year end the National Opera Studio had overall reserves of £1,699,967 (2014/15 £1,690,997). We are stating our balances as follows:

Restricted Funds

- Jean Dunlop Support Fund: funds support payments to Young Artists and the re-maining £12,009 will be fully utilized by end of 16/17 financial year.
- Hawksford Trustees: this will support the re-modelling of space within the building scheduled to take place in early summer of 2017 when the £40,750 will be completely utilised.
- Opera Training Project: contributions from Arts Council England, Help Musicians UK and another donor to fund the study referred to elsewhere in this report. The £23,140 will be spent at the completion of the report in the autumn of 2016.
- Nicholas John Trust: funds that support activities related to former Young Artists to help them in the early stages of their career.

Designated Funds

- Fixed Assets Fund: this represents the value of the fixed assets of the Studio.
- Young Artists' Support. This fund is a reserve fund which enables the Studio to provide assistance in living costs for Young Artists.

General Fund

This is the money available for unrestricted use by the Charity. We aim to increase the fund to a level that would enable the Studio to sustain an interruption of income. The board has assessed this as 10% of turnover over the next eight years, and the Board aim to achieve this by looking towards a programme of generating regular small surpluses to get to this position.

Risk Management

In accordance with recommended practice, the Board has approved a Risk Assessment Report, which identifies potential risks to the organisation, their management and control. The Board will implement measures to mitigate the risks identified wherever practicable, and continue to monitor risk on an annual basis.

Major Risks

The Board discussed the following high and medium impact risks to the organisation and assured themselves of the adequacy of the controls and mitigations in place. These are listed below:

- **Governance:** the risk of the opera companies deciding that the NOS is not fulfilling its role is mitigated by maintaining a continued standard of excellence, proactive communication at all levels, maintaining and developing relationships with the opera companies. The risk that loss of key staff to this small organisation would have significant impact is mitigated by having job descriptions which overlap to ensure consistency of delivery, adequate notice periods and regular appraisals to monitor progress and welfare.
- **Reputational:** the risks of public perception failing is mitigated by regular reviews of the Programme's content and execution to assure the reputation of the NOS in the UK and abroad, and maintain the high quality of Young Artists applying and offered places. In order to assure the quality of the coaching we ensure a good working environment, competitive remuneration and effective programme management, along with regular feedback opportunities. The risk that Brexit poses is as yet unknown, but may affect the movement of talent, and we will ensure we remain aware of a joined-up response from the cultural sector.
- **Operational:** To mitigate the risks of serious damage from natural or other disaster we will ensure best practice fire prevention processes and maintain sufficient insurance cover. The need for major building repairs will be assessed by regular checks of the building condition and the production of a maintenance schedule. The possibility of IT system malfunction will be mitigated by holding backup copies of programs and data, maintenance of equipment and proper storage of data. Risks to Cyber Security will be mitigated by developing an action plan with our IT support company. The risk of personal accident will be mitigated by regular reviews of Health & Safety practices, the production of Risk assessments for all production activities and ensuring constant First Aider presence. To ensure the building is secured and protected adequately there is a regular review of security contracts, regular testing of fire alarms and the employment of a trained security guard when the building is in use out of office hours.

- **Financial:** The risk of cash flow shortages and costs being in excess of budget will be mitigated by ensuring that the general financial condition remains satisfactory with regular cash flow monitoring and projections, regular reporting and staff awareness. To ensure fundraising targets are met we will continue to monitor and update the fundraising plan and ensure effective cultivation and stewardship of existing and prospective supporters. Arts Council England continues to be a key stakeholder and we will work closely to meet objectives for both organisations.

Going Concern

We are confident that the National Opera Studio represents a going concern for the 12 months after the date of this report. We would refer to:

- The continuing support of Arts Council England and the opera companies;
- Our success in winning donated funds from trusts and foundations, businesses and individuals;
- The healthy cash balances as shown in the Balance Sheet and the Statement of Cash Flow;
- Small but positive free reserves.



Timothy Dickinson
Bass
2014/15 Alumnus

REFERENCE AND ADMINISTRATIVE DETAILS

| | |
|-----------------------|--|
| Charity number: | 274755 |
| Company number: | 1332955 |
| Registered office: | National Opera Studio 2 Chapel Yard Wandsworth High Street London SW18 4HZ |
| Independent Auditors: | haysmacintyre Chartered Accountants 26 Red Lion Square London WC1R 4AG |
| Bankers: | Coutts & Co 440 Strand London WC2R 0QS |

ORGANISATION STRUCTURE, GOVERNANCE AND MANAGEMENT

The governing body of the NOS is the Board of Management, which comprises the heads of the six main opera companies, up to six appointments drawn from the business and charitable sectors, and an independent chair, currently Sir Vernon Ellis.

The day-to-day management of the NOS is the task of the management team, led by the Chief Executive, who is appointed by the Trustees. The senior management team comprises of the Chief Executive, The Director and the Head of Music. The NOS has a small staff, some of whom are part time. The NOS engages external coaches and other industry experts who, together with the permanent music staff, deliver the training programmes.

Directors and Board of Trustees

The directors of the National Opera Studio are its Trustees for the purpose of charity law. The Trustess who held office during the period and since period end were as follows:

Sir Vernon Ellis (Chair)
Baroness McIntosh of Hudnall (Vice-Chair)
John Berry (term ended August 2015)
Peter Espenhahn
Kasper Holten
Richard Mantle
Gillian Newson
David Pickard (term ended March 2016)
Cressida Pollock (appointed September 2015)
David Pountney
Alex Reedijk
Sebastian F Schwarz (appointed May 2016)
Sir David Wootton

Board subcommittees

| | |
|--------------------------|--|
| Audit Committee: | Baroness McIntosh of Hudnall (Chair) Peter Espenhahn Sally O'Neill (Independent) |
| Remunerations Committee: | Richard Mantle (Chair) Baroness McIntosh of Hudnall Sir Vernon Ellis |

Nominations Committee: Sir Vernon Ellis (Chair)
Richard Mantle
Baroness McIntosh of Hudnall

Development Action Group: Sir David Wootton (Chair)
Patrick Allen (Independent)
Peter Espenhahn
Trevor Hatton (Independent)
Gillian Newson
Ian Parker (Independent)

Senior Management Team

Emily Gottlieb (Chief Executive)
Kathryn Harries (Director)
Mark Shanahan (Head of Music)

Company Secretary

Emily Gottlieb

Governing Document

The NOS is a company limited by guarantee (company number 1332955) whose governing document is the Memorandum and Articles of Association. These were last amended on the 23rd of September 2015. It is registered as a Charity with the Charity Commission (charity number 274755).

Appointment of trustees

The Company

The Board of the NOS consists of a representative of each member of 'The Company'. The members of The Company are the six named Opera Companies in the Memorandum and Articles of Association; English National Opera, Glyndebourne, Royal Opera House, Opera North, Scottish Opera and Welsh National Opera. The representatives are the General Directors (or equivalent position) of the six named opera companies. The Board may also comprise no more than six other Directors who are not members of The Company, excluding the Chair.

A representative of The Company automatically ceases to be on the Board when his/her position as General Director (or equivalent) of the Opera Company terminates. A new General Director (or equivalent) of an Opera Company automatically becomes an NOS Director on appointment into his/her Opera Company. This appointment is ratified by a letter to the Chair of the NOS by the relevant Opera Company Secretary.

Other Trustees

Up to six Trustees who are not Members of The Company may be appointed, and removed, by the Board. When considering appointing non-company trustees, the Board has regard to the requirement of any specialist skills needed and to the diversity of the makeup of the Board and has due regard to the NOS Board Diversity Policy of 2015.

Chair

The Chair of the Board is appointed by resolution of the Trustees, with the agreement of Arts Council England.

Induction and Training

New Trustees are inducted by the Company Secretary and are guided by the NOS Board Manual. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Remuneration

Trustees are not remunerated for their roles on the Board. Trustees may be paid all reasonable expenses properly incurred by them, and expenses may only be claimed if agreed in advance by the Chairman.

Pay Policy for Senior Management

The pay and remuneration of staff is set and reviewed by the Remunerations Committee, who meet annually. Pay of the Senior Management Team, as set out on page 26, is normally increased in accordance with average earnings. The directors benchmark against levels of pay in other organisations of a similar size and type. The pay is not greater than the highest benchmarked salary for a comparable role.

The identified Key Management Personnel are the Chief Executive, the Director and the Head of Music.

Charitable Objects

Our Charitable objects, as stated in the National Opera Studio governing document, are:

The National Opera Studio is engaged by the UK's leading opera companies and Arts Council England to provide individually designed, high quality professional training for singers and répétiteurs who have the potential to become the leading artists of their generation.

Equality Policy

The NOS has an ongoing commitment to promoting diversity throughout its work. We report annually to Arts Council England on our progress against an action plan, which is monitored by the Board of Trustees.

The NOS has an Equality Policy which it aims to implement in all aspects of its work. The aim of this policy is to ensure that no job applicant or member of staff receives less favourable treatment on the grounds of age, race, sex, sexual orientation, marital or family status, pregnancy, disability, gender reassignment or religion, or is disadvantaged by conditions or requirements which cannot be shown to be justifiable. The Equality Policy applies to all employees, artists, workers, interns, suppliers and contractors working for the National Opera Studio. The National Opera Studio adheres to the policies and guidance of the Equality Act 2010.

Health and Safety

All new employees, visiting staff and Young Artists are issued with the NOS Health and Safety Policy which they have a contractual obligation to observe. There are at least two trained first aiders in the office and two fire marshals for the building. Our caretaker, who looks after external hires out of office hours, is a member of SIA security. A report on Health and Safety is considered at each Board meeting.

The Environment

The NOS is committed to environmental sustainability and works towards ways of reducing our environmental impact. The NOS reports annually on its progress towards its goals through Julie's Bicycle to Arts Council England.

Auditors

Pursuant to section 485 of the Companies Act of 2006 the auditors will be deemed to be re-appointed and haysmacintyre will therefore continue in office.



Sioned Gwen Davies
Mezzo-soprano
2014/15 Alumna

TRUSTEES RESPONSIBILITY STATEMENT

Company law requires the 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 of the incoming resources and application of resources of the charity, including the income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

The Trustees confirm that:

- so far as each trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware; and
- the Trustees have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the charitable company's auditors are aware of that information.

The Trustees' Annual Report was approved by the Board of Trustees and signed on 28th November 2016.

Sir Vernon Ellis Chairman



Beyond the Studio...

Armenian soprano **Tereza Gevorgyan** was a finalist in the 2015 Kathleen Ferrier Awards and has sung roles with Opera North since graduating from the Studio, including Lauretta in *Gianni Schicchi*, and most recently she has sung the role of Girl in the UK premiere of Avet Terterian's 1967 masterpiece, *Fire Ring* for Grimeborn 2016 with London Armenian Opera.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF THE NATIONAL OPERA STUDIO

We have audited the financial statements of National Opera Studio for the year ended 31 March 2016 which comprise Statement of Financial Activities, the Balance Sheet, Statement of Cash Flows, and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS102, the Financial Reporting Standard applicable in the UK and Republic of Ireland.

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.

Respective Responsibilities of Trustees and Auditor

As explained more fully in the 'Trustees' Responsibilities Statement set out on page 17, 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.

We have been appointed auditor under the Companies Act 2006. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the Financial Reporting Council's website at www.frc.org.uk/auditscopeukprivate.

Opinion on Financial Statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2016 and of its net movement in funds, 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.

Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the 'Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

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:

- the charitable company has not kept adequate and accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Trustees' Report.

Richard Weaver

Senior statutory auditor



Date: 6th December 2016

For and on behalf of haysmacintyre
Chartered Accountants and Statutory Auditors
26 Red Lion Square, London, WC1R 4AG

national opera studio

Company No. 1332955
Charity No. 274755



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



GLYNDEBOURNE



National Opera Studio

STATEMENT OF FINANCIAL ACTIVITIES

(Including Income and Expenditure Account)

For the year ending 31 March 2016

| | notes | Unrestricted Funds £ | Designated Bursary £ | Designated Capital £ | Restricted Funds £ | Total 2016 £ | Total 2015 £ |
|---|-------|----------------------------|----------------------------|----------------------------|--------------------------|--------------------|--------------------|
| Income From | | | | | | | |
| Donations and Legacies | 3 | 530,226 | - | - | 36,750 | 566,976 | 512,422 |
| Other Trading Income | 4 | 17,397 | - | - | - | 17,397 | 16,425 |
| Charitable Activities | 5 | 52,361 | - | - | - | 52,361 | 39,031 |
| Investment Income | | 98 | - | - | - | 98 | 113 |
| Total | | 600,082 | - | - | 36,750 | 636,832 | 567,991 |
| Expenditure on | | | | | | | |
| | 6 | | | | | | |
| Raising Funds | | | | | | | |
| Fundraising | | 64,386 | - | - | - | 64,386 | 58,327 |
| Generating Rental Income | | 12,156 | - | - | - | 12,156 | 13,254 |
| Charitable Activities | | 477,207 | 21,000 | 26,545 | 26,568 | 551,320 | 519,416 |
| Total | | 553,749 | 21,000 | 26,545 | 26,568 | 627,862 | 590,997 |
| Net | | | | | | | |
| Income (Expenditure) | | 46,333 | (21,000) | (26,545) | 10,182 | 8,970 | (23,006) |
| Transfer between funds | | (20,349) | (32,971) | 53,320 | - | - | - |
| Net Movement In Funds | | 25,984 | (53,971) | 26,775 | 10,182 | 8,970 | (23,006) |
| Total Funds at 1 st April | | - | 125,971 | 1,489,085 | 75,941 | 1,690,997 | 1,714,003 |
| Total Funds at 31st March | | 25,984 | 72,000 | 1,515,860 | 86,123 | 1,699,967 | 1,690,997 |

All transactions are derived from continuing activities. All recognised gains and losses are included in the Statement of Financial Activities.

Comparative figures have been represented under FRS 102 (SORP 2015) on Page 20.

The notes form part of these financial statements

STATEMENT OF FINANCIAL ACTIVITIES

(Including Income and Expenditure Account)

For the year ending 31 March 2015

| | Unrestricted Funds £ | Designated Bursary £ | Designated Capital £ | Restricted Funds £ | Total 2015 £ |
|------------------------------------|----------------------------|----------------------------|----------------------------|--------------------------|--------------------|
| Income from | | | | | |
| Donations and Legacies | 448,311 | 48,971 | - | 15,140 | 512,422 |
| Other Trading Income | 16,425 | - | - | - | 16,425 |
| Charitable Activities | 39,031 | - | - | - | 39,031 |
| Investment Income | 113 | - | - | - | 113 |
| Total | 503,880 | 48,971 | - | 15,140 | 567,991 |
| Expenditure on | | | | | |
| Raising funds | | | | | |
| Fundraising | 51,517 | - | - | 6,810 | 58,327 |
| Generating Rental Income | 13,254 | - | - | - | 13,254 |
| Charitable Activities | 431,995 | 36,000 | 26,311 | 25,110 | 519,416 |
| Total | 496,766 | 36,000 | 26,311 | 31,920 | 590,997 |
| Income (Expenditure) | 7,114 | 12,971 | (26,311) | (16,780) | (23,006) |
| Transfer between funds | (7,114) | - | 7,114 | - | - |
| Net Movement In Funds | - | 12,971 | (19,197) | (16,780) | (23,006) |
| Total Funds Brought Forward | - | 113,000 | 1,508,282 | 92,721 | 1,714,003 |
| Total Funds Carried Forward | - | 125,971 | 1,489,085 | 75,941 | 1,690,997 |

The above figures have been represented in FRS102 (SORP) format for the comparative period as required.

National Opera Studio
BALANCE SHEET
at 31 March 2016

| | | 2016 £ | 2016 £ | 2015 £ | 2015 £ |
|--------------------------------------|-------|----------------|-------------------------|----------------|-------------------------|
| | notes | | | | |
| Fixed Assets | | | | | |
| Tangible Assets | 11 | | 1,515,860 | | 1,538,703 |
| Current Assets | | | | | |
| Debtors | 12 | 43,636 | | 61,840 | |
| Cash in Bank and hand | | <u>190,858</u> | | <u>129,322</u> | |
| | | 234,494 | | 191,162 | |
| Creditors (due within 1 year) | 13 | (50,387) | | (38,868) | |
| Net Current Assets | | | <u>184,107</u> | | <u>152,294</u> |
| Total Assets | | | <u><u>1,699,967</u></u> | | <u><u>1,690,997</u></u> |
| Funds | | | | | |
| Restricted Fund | 14 | | 86,123 | | 75,941 |
| Designated fund Bursary | 15 | | 72,000 | | 125,971 |
| Designated fund Capital | 15 | | 1,515,860 | | 1,489,085 |
| General Fund | | | 25,984 | | - |
| | | | <u><u>1,699,967</u></u> | | <u><u>1,690,997</u></u> |

The Trustees have prepared accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act regarding small companies and constitute the annual accounts required by the Companies act 2006 and are for circulation to the members of the company.

Signed



Sir Vernon Ellis
Chair of Trustees on behalf of trustees.

Approved by trustees on 28th November 2016

STATEMENT OF CASH FLOW

at 31 March 2016

| | 2016 £ | 2015 £ |
|---|-----------|-----------|
| Cash flows from operating activities | 65,140 | (3,308) |
| Cash flows from investing activities | | |
| Dividends and interest | 98 | 113 |
| Purchase of property, plant and equipment | (3,702) | - |
| Net cash provided by/(used in) investing activities | (3,604) | 113 |
| Change in cash and cash equivalents in the reporting period | | |
| Cash and cash equivalents at the beginning of the reporting period | 129,322 | 132,517 |
| Cash and cash equivalents at the end of the reporting period | 190,858 | 129,322 |

NOTES TO THE CASH FLOW STATEMENT

Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities

| | | |
|----------------------------------|--------|----------|
| Net movement in funds | 8,970 | (23,006) |
| Depreciation charges | 26,545 | 26,311 |
| (Increase) in debtors | 18,204 | (4,027) |
| Increase/(decrease) in creditors | 11,519 | (2,473) |
| Interest and Dividends | (98) | (113) |

| | | |
|---|---------------|----------------|
| Net cash provided by/ (used in) operating activities | <u>65,140</u> | <u>(3,308)</u> |
|---|---------------|----------------|

Analysis of Cash and Cash Equivalents

| | | |
|---------------------------------|----------------|----------------|
| | <u>190,858</u> | <u>129,322</u> |
| Cash at bank and in-hand | <u>190,858</u> | <u>129,322</u> |

1 Accounting Policies

The principal accounting policies adopted, judgements and key sources of estimation and uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102, effective 1st January 2015) (Charities SORP, FRS 102), The Financial Reporting Standards applicable in the UK and Republic of Ireland (FRS 102 and the Companies Act 2006).

The Charity is a Public Benefit Entity as defined by FRS 102.

b) Reconciliation with previous Generally Accepted Accounting Practice.

The Trustees consider that in applying the principles required by FRS 102 and Charities SORP FRS 102 no restatement of comparative items are required. The transition date was 1st April 2014.

c) The Trustees are confident that the Charity is a going concern.

d) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) have been met and it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income from grants (whether capital or revenue) is recognised when the charity has entitlement to the funds, any performance conditions to the grant met and it is probable that the income can be received and the amount can be measured reliably and is not deferred.

Income is deferred if there is a delay between the receipt of the money and the criteria for receiving it being met.

e) Donated services and facilities.

Donated professional services and donated facilities are recognised as income when the charity has control of the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

f) Interest Receivable

Interest receivable on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is usually upon notification of the interest paid or payable by the bank.

g) Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds of the charity which the Trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for the particular areas of the Studio's work or for specific projects it undertakes.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following headings:

- Cost of generating voluntary income
- Cost of generating rental income
- Charitable activities
- Other expenditure – representing those items not falling into any other heading

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

i) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These have been allocated between the various classes of expenditure.

j) Governance

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity, and include its audit fees and other costs linked to strategic management of the charity. These are allocated in line with other support costs.

k) Operating leases

Various items are held by the Charity under operating leases; the title to the items remains with the lessor and equipment is normally replaced every 10 years, rental charges are charged on a straight-line basis.

l) Tangible fixed assets

Individual fixed assets costing £1,000 or more are capitalized and depreciated over their estimated useful economic lives on a straight line basis as follows:

| | |
|---------------|-----------------|
| Freehold Land | Not depreciated |
| Buildings | 2 -10% |
| Equipment | 25% |

m) Debtors

Debtors are recognised at the settlement amount due after any trade discount offered. Pre-payments are valued at the amount prepaid net of any trade discounts due.

n) Cash at Bank and in-hand

Cash at bank is stated at the reconciled values in the bank accounts and cash in-hand is stated on the basis of the money held at the time.

o) Creditors and Provisions

These are recognised when the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. This is usually after allowing for any discounts due.

p) Financial instruments

The only instruments held by the charity are cash in bank and hand, as described in note m).

q) Pensions

The charity makes contributions to personal pension schemes and will come under the scope of Auto-enrolment in April 2017. There are no pension funds held by the charity.

r) Statement of Cash Flows

The charitable company's cash flow statement reflects the presentation requirements of FRS 102, which is different to that prepared under FRS 1. In addition, the cash flow statement reconciles cash and cash equivalents whereas under previous UK GAAP the statement reconciled to cash.

s) Employee Benefits

Short-term benefits

Short term benefits including holiday pay are recognised as an expense in the period in which the service is received.

2 Legal Status

The National Opera Studio is a Company Limited by Guarantee and has no share capital. In the event of the Charity deciding to end, its operations all assets would be transferred to another charity whose aims and objectives are closest to that of the Studio.

3 Donations and Legacies

| | Unrestricted Funds £ | Designated Bursary £ | Designated Capital £ | Restricted Funds £ | Total 2016 £ | Total 2015 £ |
|---------------------------|----------------------------|----------------------------|----------------------------|--------------------------|--------------------|--------------------|
| Arts Council | 168,221 | - | - | - | 168,221 | 168,221 |
| Donations | 47,095 | - | - | - | 47,095 | 44,083 |
| Trusts and Foundations | 191,910 | - | - | 36,750 | 228,660 | 178,118 |
| Corporate Donations | 16,000 | - | - | - | 16,000 | 15,000 |
| Opera Companies | 107,000 | - | - | - | 107,000 | 107,000 |
| | <u>530,226</u> | <u>-</u> | <u>-</u> | <u>36,750</u> | <u>566,976</u> | <u>512,422</u> |

4 Other Trading Income

| | Unrestricted Funds £ | Designated Bursary £ | Designated Capital £ | Restricted Funds £ | Total 2016 £ | Total 2015 £ |
|------------------|----------------------------|----------------------------|----------------------------|--------------------------|--------------------|--------------------|
| Rental Income | 17,397 | - | - | - | 17,397 | 16,425 |
| | <u>17,397</u> | <u>-</u> | <u>-</u> | <u>-</u> | <u>17,397</u> | <u>16,425</u> |

5 Charitable Activities

| | Unrestricted Funds £ | Designated Bursary £ | Designated Capital £ | Restricted Funds £ | Total 2016 £ | Total 2015 £ |
|------------------------|----------------------------|----------------------------|----------------------------|--------------------------|--------------------|--------------------|
| Audition Fees | 16,937 | - | - | - | 16,937 | 5,270 |
| Other Income | 93 | - | - | - | 93 | 905 |
| Box Office Receipts | 8,483 | - | - | - | 8,483 | 6,217 |
| Short Course Fees | 26,848 | - | - | - | 26,848 | 26,639 |
| | <u>52,361</u> | <u>-</u> | <u>-</u> | <u>-</u> | <u>52,361</u> | <u>39,031</u> |

6 Analysis of Total Expenditure

| | Direct Costs £ | Support Costs £ | Total 2016 £ | Total 2015 £ |
|--|----------------------|-----------------------|--------------------|--------------------|
| Cost of Generating Voluntary Income | 54,681 | 9,705 | 64,386 | 58,327 |
| Cost of Generating Rental Income | 8,274 | 3,882 | 12,156 | 13,254 |
| Charitable Activities | 370,804 | 180,516 | 551,320 | 519,416 |
| Totals | <u>433,759</u> | <u>194,103</u> | <u>627,862</u> | <u>590,997</u> |

7 Analysis of Support Costs

| | 2016 £ | 2015 £ |
|------------------------|----------------|----------------|
| Staff | 59,636 | 52,535 |
| Premises | 17,120 | 15,337 |
| Office Costs | 21,050 | 24,772 |
| Finance and Admin | 13,936 | 9,341 |
| Insurance | 15,685 | 15,300 |
| Non-recoverable VAT | 19,025 | 15,202 |
| Governance | 21,106 | 21,879 |
| Depreciation | <u>26,545</u> | <u>26,311</u> |
| | <u>194,103</u> | <u>180,677</u> |

Support costs are allocated across the different areas of expenditure on the basis of staff time and other costs expended

8 Governance Costs

| | 2016 £ | 2015 £ |
|--------------------------|---------------|---------------|
| Audit Fees | 6,700 | 6,000 |
| Allocated staff costs | <u>14,406</u> | <u>15,879</u> |
| | <u>21,106</u> | <u>21,879</u> |

9 Staff Costs and Numbers

| | 2016 £ | 2015 £ |
|-----------------------------|----------------|----------------|
| Gross Salary | 242,966 | 234,148 |
| Social Security Costs | 24,196 | 21,249 |
| Pensions Costs | 8,769 | 8,744 |
| Government Employment Grant | (2,000) | (2,000) |
| | <u>273,931</u> | <u>262,141</u> |

| | 2016 | 2015 |
|---|-------------|-------------|
| Average number of employees is as follows | | |
| Charitable Activities | 5.50 | 5.50 |
| Core | 2.75 | 2.75 |
| Total | <u>8.25</u> | <u>8.25</u> |

| | 2016 £ | 2015 £ |
|--|----------------|----------------|
| Salary, National Insurance and Pension of Key Management Personnel | <u>140,928</u> | <u>144,628</u> |

The pay and remuneration of staff is set and reviewed by the Remunerations Committee, who meet annually. Pay of the Senior Management Team is normally increased in accordance with average earnings. The directors benchmark against levels of pay in other organisations of a similar size and type. The pay is not greater than the highest benchmarked salary for a comparable role.

The identified Key Management Personnel are the Chief Executive, the Director and the Head of Music.

No employee received more than £60,000 per year.

10 Net Incoming Resources stated after charging

| | 2016 £ | 2015 £ |
|-------------------------|-----------|-----------|
| Audit Fees | 6,700 | 6,000 |
| Depreciation | 26,545 | 26,311 |
| Operating Lease Rentals | 8,219 | 11,423 |

11 Tangible Assets

| | Freehold Property £ | Furniture Fixtures and fittings £ | Equipment £ | Total £ |
|--------------------------------|---------------------------|--|----------------|------------------|
| <u>Cost</u> | | | | |
| As at 1st April 2015 | 1,839,095 | 54,137 | 56,922 | 1,950,154 |
| Additions | - | 3,702 | - | 3,702 |
| Disposals | - | - | - | - |
| As at 31st March 2016 | <u>1,839,095</u> | <u>57,839</u> | <u>56,922</u> | <u>1,953,856</u> |
| <u>Depreciation</u> | | | | |
| As at 1st April 2015 | 301,741 | 54,137 | 55,573 | 411,451 |
| Charge for year | 25,775 | 234 | 536 | 26,545 |
| On Disposals | - | - | - | - |
| As at 31st March 2016 | <u>327,516</u> | <u>54,371</u> | <u>56,109</u> | <u>437,996</u> |
| Net Book Value 31st March 2016 | <u>1,511,579</u> | <u>3,468</u> | <u>813</u> | <u>1,515,860</u> |
| Net Book Value 31st March 2015 | <u>1,537,354</u> | <u>-</u> | <u>1,349</u> | <u>1,538,703</u> |

Included in Property is freehold land value £575,000 (2015: £575,000) which is not depreciated.

12 Current Assets

| | 2016 £ | 2015 £ |
|--------------------------------|---------------|---------------|
| Trade Debtors | 9,823 | 7,394 |
| Other Debtors | 2,037 | 2,697 |
| Prepayments and Accrued Income | 31,776 | 51,749 |
| | <u>43,636</u> | <u>61,840</u> |

13 Current Liabilities

| | 2016 | 2015 |
|-------------------------------------|---------------|---------------|
| | £ | £ |
| Trade Creditors | 11,785 | 16,195 |
| Other Creditors | 1,290 | 1,100 |
| Accruals and Deferred Income | 27,129 | 13,934 |
| Taxes, Social Security and Pensions | 10,183 | 7,639 |
| | <u>50,387</u> | <u>38,868</u> |

14 Restricted Funds

| | Balance 1st April 2015 | Incoming Resources | Outgoing Resources | Transfers | Balance 31st March 2016 |
|------------------------------|---------------------------|-----------------------|-----------------------|-----------|-------------------------------|
| | £ | £ | £ | £ | £ |
| Jean Dunlop Support Fund | 23,009 | - | 11,000 | - | 12,009 |
| Hawksford Trustees | 40,750 | - | - | - | 40,750 |
| Nicholas John Trust | 11,042 | - | 1,818 | - | 9,224 |
| Opera Training Project | - | 35,000 | 11,860 | - | 23,140 |
| Amar-Frances | - | 1,000 | - | - | 1,000 |
| London Borough of Wandsworth | 1,140 | 760 | 1,900 | - | - |
| | <u>75,941</u> | <u>36,760</u> | <u>26,578</u> | <u>-</u> | <u>86,123</u> |

Jean Dunlop Support Fund: funds support payments to young artists and the remaining £12,009 will be fully utilised by end of 16/17 financial year.

Hawksford Trustees: this will support the re-modelling of space within the building scheduled to take place in early summer of 2017 when the £40,750 will be completely utilised.

Opera Training Project: contributions from Arts Council England, Help Musicians UK and another donor to fund the study referred to elsewhere in this report. The £23,140 will be spent at the completion of the report by January 2017.

Nicholas John Trust: funds that support activities related to former Young Artists to help them in the early stages of their career.

Amar-Frances: A one-off payment to assist a former Young Artist. Likely to be spent by 31st March 2017.

15 Designated Funds

| | Balance 1st April 2015 | Incoming Resources | Outgoing Resources | Transfers | Balance 31st March 2016 |
|-------------------|---------------------------|-----------------------|-----------------------|---------------|-------------------------------|
| | £ | £ | £ | £ | £ |
| Fixed Assets Fund | 1,489,085 | - | 26,545 | 53,320 | 1,515,860 |
| Support Fund | 125,971 | - | 21,000 | (32,971) | 72,000 |
| | <u>1,615,056</u> | <u>-</u> | <u>47,545</u> | <u>20,349</u> | <u>1,587,860</u> |

Fixed Assets Fund: this represents the value of the fixed assets of the Studio.

Young Artists' Support. This fund is a reserve fund which enables the Studio to provide assistance in living costs for Young Artists.

16 Analysis of Assets Between Funds

| | Unrestricted | Restricted | Total |
|-----------------------|------------------|---------------|------------------|
| | £ | £ | £ |
| Fixed Assets | 1,515,860 | - | 1,515,860 |
| Debtors | 43,636 | - | 43,636 |
| Cash In Bank and Hand | 104,735 | 86,123 | 190,858 |
| Creditors | (50,387) | - | (50,387) |
| | <u>1,613,844</u> | <u>86,123</u> | <u>1,699,967</u> |

17 Operating Lease Commitments

| | 2016 | 2015 |
|--|--------|--------|
| | £ | £ |
| Annual Cost of operating leases which expire within 2 - 5 years | 8,436 | 8,129 |
| Cost For 5 Years | 27,579 | 35,282 |

18 Taxation

The company is a registered charity and is therefore not liable to income tax or corporation tax on incomes or gains derived from its charitable activities.

19 Capital Commitments

The company has entered into no capital commitments (2015=£nil).

20 Charge

There is no charge on any of the assets of the company (2015=£nil).

21 Related Party Transactions

The National Opera Studio received financial and other support from the English National Opera, Glyndebourne, the Royal Opera House, Scottish Opera, Opera North and Welsh National Opera. Under the Memorandum and Articles of Association, the holders of the post of General Director (or equivalent) of each of the companies are automatically members of the Board of the National Opera Studio. Donations are often received from Trustees and other related parties, but no material benefits are given in return.

I would not be where I am today, were it not for the great start I was given at the National Opera Studio. It is the unsung hero of opera in Britain – an incredible place, staffed by extraordinary people, acheiving wonderful things. The unique experience of training at the National Opera Studio is the greatest gift you can give a young singer.

Lesley Garrett CBE
Soprano
1979/80 Alumna

