

national *opera* studio

*A company limited by guarantee and not having
a share capital*

Annual Report and Accounts for the year ended 31st March 2017

Kate Howden (mezzo-soprano) and
Gareth Brynmor John (baritone)
2015/16 alumni



Company No. 1332955
Charity No. 274755



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Beyond the Studio...

British répétiteur **Ben-San Lau** joined the Académie de l'Opéra National de Paris at the start of the 2016/17 Season. He was a répétiteur on their 2016 production of Benjamin Britten's *Owen Wingrave*. Whilst in Paris, San participated in various song and chamber music concerts with the Académie at Opéra Bastille, Palais Garnier and Théâtre du Châtelet, and took part in masterclasses with Philippe Jordan, Ann Murray, Luciana d'Intino, Ildar Abdrazakov and Raina Kabaivanska. He was most recently répétiteur on Glyndebourne's production of *Il barbiere di Siviglia* (2017 Tour) and played continuo in the performances. In 2018, he will be a répétiteur on *La traviata* and *Il trovatore* for the Opéra National de Paris, and a chamber production of Ravel's *L'heure espagnole* in Portugal.

Board of Management Report

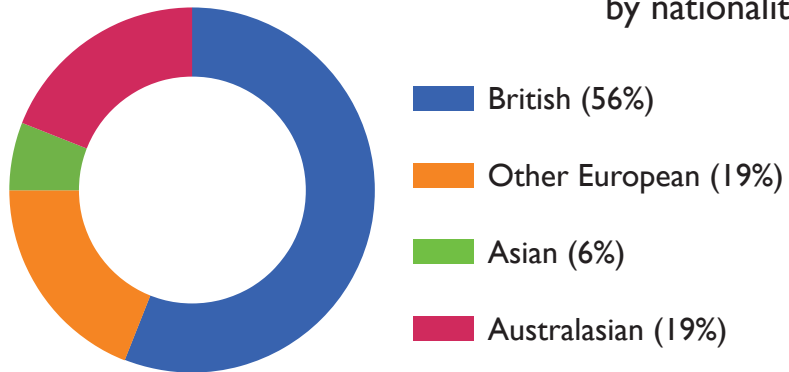
The Trustees are pleased to present their annual report together with the audited financial statements of the National Opera Studio for the year ended 31 March 2017. These are also prepared to meet the requirement for a directors' report and accounts for Companies Act purposes.

The financial statements 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).



Alumni Statistics: 2015/16 Young Artists

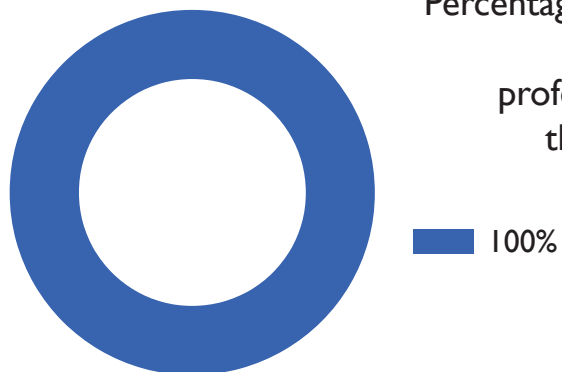
Breakdown of Young Artists
by nationality



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



Percentage of Young Artists who have
been engaged in
professional work 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



Chairman's Introduction

Sir Vernon Ellis Chairman



I am delighted to present the 16/17 annual report for the National Opera Studio. We have enjoyed another busy and rewarding year of high accomplishments and wonderful Young Artists, and we have again achieved a financial surplus, sending us into our 40th anniversary year in a strongly galvanised position.

Across the past four decades, the National Opera Studio has delivered world-class operatic training for singers and répétiteurs with outstanding potential, providing bespoke learning experiences and high profile exposure from its unrivalled position at the heart of the UK opera industry. This year has been no exception, and we have delivered more opera company residencies, masterclasses and public performances across London and throughout the UK than in any previous year. Not only has this greatly benefitted our Young Artists, but it has allowed us to extend our reach and share our work with new audiences. As a publicly funded organisation, we are thrilled to offer a large part of our concert programme for free and, forty years on, to be able to continue to offer our training at no cost to Young Artists.

In June 2017, Director Kathryn Harries stepped down as Director of the NOS after nine inspirational and productive years coaching and influencing many singers. We will continue to maintain a close personal and professional association with Kathryn, and I would like to take this opportunity to thank Kathryn for all she has done for the Studio. We are delighted to have appointed David Sulkin OBE as Director of Artist Development, who joined the Studio in September 2017.

The National Opera Studio is a uniquely placed opera organisation, operating independently while being closely linked to the UK's six major opera companies. Utilising our wide-reaching connections and our longstanding high reputation, this year we were able to take an extensive look at the entire ecology of opera talent development and to ask how we, as well as other UK-based opera training organisations, could adapt to meet the future needs of our changing profession. We commissioned an extensive research report, supported by Arts Council England and Help Musicians UK and, in September 2016, brought many of the report's contributors together for a discussion based on its findings. I was delighted to chair this discussion day, which drew more than 80 representatives together from a wide range of perspectives, including senior staff from all the major UK opera companies and conservatoires, other opera training organisations, artistic and executive heads of many mid- and small-scale opera companies, funders, agents, directors, composers, singing teachers, conductors and, of course, singers.

Our forty years of success is a testament to the commitment and support we receive from Arts Council England, Friends, individual donors, trusts and foundations, corporate supporters and of course, our audiences. We are greatly appreciative of this support; it is absolutely essential to all of our work and we simply could not do what we do without it. In such a challenging industry, the National Opera Studio's work in developing and supporting young artists to reach their potential is so very important, and being a part of it is endlessly rewarding. I am hugely excited to see what the future brings for these exceptional artists and for this exceptional organisation.

Chief Executive's Welcome

Emily Gottlieb Chief Executive



The National Opera Studio is the leading opera training organisation in the UK. With forty years of expertise, a formidable reputation, a large roster of illustrious alumni and a central position in the UK opera ecology, we continue each year to find the very best young artists and develop them into the highly skilled, well-rounded professionals that today's industry demands.

Auditions for our main training programme are highly competitive. In January 2017 we saw 246 applicants from 28 countries. We accept twelve singers and four répétiteurs onto each programme, offering them full-time, individually-tailored training with no fees to pay. For many Young Artists, the nine months they spend with us will be one of the most intensive periods of learning in their lives. They train every day with our distinguished staff, visiting coaches and industry professionals in all skill areas demanded by a career in opera as well as physical, mental and professional resilience. In late 2016, we launched a new series of masterclasses in which Young Artists were coached by three internationally celebrated singers: Brindley Sherratt, John Graham-Hall and Lisa Gasteen OA. Our opera company residencies provided our artists with exposure to three of our companies and with invaluable immersion in each professional environment.

As a publicly funded organisation, we are always proactive in maintaining both our national reach and our engagement with the local community. In 2016, we were delighted to return to our partner secondary school with an abridged, English translated and British Sign Language interpreted version of Bizet's *Carmen*. We also continued our series of free lunchtime recitals in our home borough of Wandsworth.

A most notable accomplishment of this year has been the delivery of our Opera Training Report, by Graham Devlin CBE. This comprehensive report brings together voices from all aspects of the UK opera scene to form a clear picture of the shape of opera training and to propose clear actions to take forward. In the discussion event following the report, it was agreed that NOS is ideally placed, as a well-connected yet independent organisation, to help facilitate wider change and dialogue. We are now entering into this significant work with several eminent project partners and are developing a number of initiatives that will improve and clarify career pathways, provide mid-career learning and support for singers, and open training opportunities to diverse voices from all backgrounds.

In response to this expanded vision for the Studio following the report, the Board has taken the decision to create a new role encompassing a broad range of initiatives, and in September 2017 we were delighted to welcome David Sulkin OBE as the new Director of Artist Development. This role has the remit to help make the NOS a game-changer for opera training in the UK, keeping innovation and whole artist development at the core of the NOS, and strategically developing new programmes which will focus on diversity and mid-career support.

We are hugely grateful to our many supporters, to ACE and our partner companies, for their generous support. Without this, it would not be possible for us to continue to deliver world-class training for the most exceptional young artists, regardless of their financial positions. A final thank you goes to our staff, coaches and visiting professionals for bringing the energy, expertise and dedication that keeps us at the very forefront of opera training in the UK.

2015/16 Young Artists
with the **WNO** Orchestra
conducted by **Thomas Rösner**



About Us

Who we are

The **National Opera Studio** exists to train talented young musicians to become the leading artists of their generation. We aim to make a significant contribution to the 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.

What we do

At its core, 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 working with 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 top-level solo artists. Many NOS-trained singers, such as Gerald Finley CBE, Susan Bullock CBE, Lesley Garrett CBE, Jean Rigby, Alice Coote, Ronald Samm and Joan Rodgers CBE, to name just a few, have gone on to build highly successful careers at an international level. Our répétiteurs are festival directors, conductors, Artistic Directors, and are on the music and artistic staff of major companies in the UK and abroad.

The NOS also supports emerging talent. We provide short courses and other opportunities for emerging singers, répétiteurs, directors and stage managers. We work with local schools to identify and support young talent, as well as offering our Young Artists the rewarding learning opportunities that working with children and young people can offer. We present public performances for the benefit of audiences in London and around the UK.

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 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

Our 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 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 continuously improve our 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...

2015/16 alumnus **James Ioelu** returned to his native New Zealand immediately after NOS to take up engagements with New Zealand Opera. Roles included Marchese *La traviata* (also cover Il Dottore and Baron Douphol) and Jonas Fogg/Ensemble (cover Judge Turpin) *Sweeney Todd*. James later went on to sing Montano *Otello* and Inn Keeper/Sargent/Naval Captain *Manon Lescaut* (Auckland Philharmonic Orchestra) and King Thoas *Orestes* (Auckland Opera Studio with NZ Barok Orchestra). Notable recent engagements include Colline *La bohème* (Iford Arts Festival), Abimelech/Old Hebrew *Samson et Dalila* (Arcola Theatre Festival) and Il Dottore *La traviata* (Virginia Zeani Festival, Romania). Future plans include contracts with Garsington Opera, English National Opera and Dutch National Opera.

Achievements and Progress

Talent Development

The National Opera Studio's core mission is the development of talent for the opera profession. Our independence from, as well as close partnership with our six partner companies is our greatest strength, and significantly benefits the young artists who train with us. During 16/17, our artists have had several opportunities to perform with our regional partner companies, becoming part of their company for a time and performing with the orchestras of Welsh National Opera, Scottish Opera and Opera North. Over 30 top-level directors, singers, conductors and other creative artists have worked with our artists this year, including Graham Vick CBE, Dame Kiri Te Kanawa, John Graham-Hall, Lisa Gasteen OA, Brindley Sherratt and Susan Bullock CBE amongst many others. Our ROH residency project, new last year, continued even through their major building project Open Up, both at the ROH and at the NOS.

We are also deeply committed to the development of our talented staff; this year we enabled one of our team to pursue a part-time MA at King's College, and trained up another in fundraising. Staff are encouraged to attend training courses to develop both as employees and as people, so that the talent development for which the NOS is known runs through our very core.

Our Training Programme

Young Artists 2015/16

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, Amber Rainey, Laetitia Ruccolo, Ben-San Lau

Young Artists 2016/17

Sopranos:	Elizabeth Karani, Sophie Levi, Caroline Modiba, Sofia Troncoso
Mezzos:	Penelope Cousland, Grace Durham, Laura Zigmantaite
Tenors:	Joseph Doody, Bechara Moufarrej
Baritones:	Christopher Cull, Benjamin Lewis
Bass-Baritone:	David Ireland
Répétiteurs:	Frederick Brown, Iwan Teifion Davies, Killian Farrell, Edmund Whitehead

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, Susan Bullock, 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 Head of Music Mark Shanahan and Assistant Head of Music Jeremy Silver for coachings, reviews and mentoring.

Auditions and Feedback

Each of our partner companies held separate auditions and feedback sessions with our Young Artists, providing them with regular audition experience and offering invaluable advice and useful individual feedback. We also held our first Agents' and Smaller Companies' Auditions Afternoon, which allowed our Young Artists to audition in front of more than 30 people in the Blackburn Hall. This auditions session was preceded by a talk and Q&A on audition technique, and included panel members Peter Katona, Head of Casting at the ROH and James Clutton, Director of Opera, Opera Holland Park.

Contemporary Scenes

For the second year in a row, we performed our Contemporary Scenes at the Lilian Baylis Studio, Sadler's Wells – the Young Artists took part in two high quality performances at this top London venue, using their professional technical and front-of-house staff. The scenes were directed by Graham Vick CBE, an international opera director with over 150 opera credits to his name in over 20 countries.

International Opera Awards

We sent five young Artists to perform two pieces during the 2016 International Opera Awards at the Savoy Theatre, in front of hundreds of international opera industry professionals.

Wandsworth Arts Festival

Our WAF entry this year once again saw us partnering with Burntwood School, this year on an abridged English version of *Carmen*, which played to a large audience of over 400 at the RIBA-award-winning Burntwood School. This performance was British Sign-Language interpreted by renowned specialist Wendy Ebsworth MBE, which gave our artists additional interpretive skills and experience.

Divas & Scholars

A partnership set up in September 2015 with masterclass company Divas & Scholars saw our Young Artists gain experience in performing alongside established artists including Rosalind Plowright, Marianne Cornetti and Edward Gardner.

Welsh National Opera Residency and London Showing

This year, we had our first ever fully-staged set of scenes for our Welsh National Opera residency, at the Donald Gordon Theatre at the Wales Millennium Centre. The performance was directed by Elaine Kidd and conducted by Thomas Rosner, and encompassed a wide variety of operatic repertoire, from *Der Rosenkavalier* to *Werther*, from *La Cenerentola* to *The Rape of Lucretia*. It was a rich and diverse programme, showing our Young Artists at their best on a professional stage, alongside the full force of the WNO Orchestra. A London showing of the Scenes (with grand piano) took place at Mercers' Hall in the City of London the following week, to bring the production and all the hard work put into it to a London audience.

Italian Week

We started off the 16/17 Training Year with our Italian Week, which is designed as an intensive ice-breaker for the new Young Artists, providing a concentrated week of directing each other in scenes, dramatic acting in a different language and performing Arie Antiche and more modern Italian arias to one another at the end of the week. The extremely fast-paced nature of the learning, the intense pressure as well as the new skills learned through directing gave our artists a taste of the intense year to come.

Lunchtime Recitals

Our recital series at local All Saints' Church, "Wandsworth Wednesdays", involved all of our Young Artists, each of whom chose and presented their own recital programme. Singers and répétiteurs alike were asked to publically present their choices, giving them invaluable public speaking experience.

Overture: introducing our new Young Artists & Brindley Sherratt, NOS 2016/17 Artist-in-Residence

The beautiful home of Robert and Elisabeth Boas served as the location for this intimate concert, which introduced our new Young Artists to a highly appreciative and knowledgeable audience. The recital was introduced by our 16/17 Artist-in-Residence, international bass Brindley Sherratt. Brindley worked intensively with the Young Artists over a series of weeks in one-to-one coachings, group sessions and in a masterclass setting.

Masterclasses and high profile artists

This year saw the Young Artists work intensively with a number of high-profile international directors and established artists in group and one-on-one sessions, including Dame Kiri Te Kanawa, Iain Burnside, Peter Hoare, David Syrus, Moshe Leiser and Patrice Caurier, Louisa Muller and Polly Graham. Masterclasses also took place in the Blackburn Hall with tenor John Graham-Hall, bass Brindley Sherratt and dramatic soprano Lisa Gasteen OA.

Opera North residency

This year, our Opera North residency was directed by Giles Havergal and conducted by baroque specialist Robert Howarth. Presenting a programme of Mozart and Da Ponte scenes, alongside poetry and play excerpts in English, our Young Artists explored the role of text and language in opera. The fully-staged London showing took place at the China Exchange in Soho the following week, which was a sold-out event and attracted many industry professionals as well as paying audience members.

Scottish Opera residency

Our Scottish Opera residency was directed by award-winning director Max Hoehn and conducted by Derek Clark, Scottish Opera's Head of Music. Presenting a programme of duets from operas including *La sonnambula*, *Anna Bolena* and *Mitridate*, the Young Artists performed at the Theatre Royal, Glasgow, on the set of David McVicar's *Pelléas et Mélisande*, which they also watched during the residency. Hoxton Hall in East London was the sold-out venue for the London showing.

Royal Opera House Masterclass and Mini-residency

This year, a number of our 16/17 Young Artists were led by acclaimed baritone Sir Thomas Allen in a stimulating and energetic masterclass, where performances of Britten, Humperdinck and Wagner came under rigorous examination. Senior staff from the ROH came to give lunchtime talks at the Studio throughout the year on topics such as Artistic Programming, Company Office Management, Learning & Participation and Producing New Work, giving them an invaluable insight into the workings of an international opera house. Young Artists also had the chance to observe a number of stage rehearsals during a two-day period.

Rhinegold LIVE concert

Our second collaboration with the free Rhinegold LIVE series 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 and now Artistic Director of the Jette Parker Programme at the ROH, David Gowland.

Progress

In addition to our core coaches, during the remainder of the 2016/17 Training Programme we welcomed David Pountney CBE as director of our Contemporary Scenes in May 2017, David Cowan (Head of Music, Opera North), mezzo-soprano Patricia Bardon, soprano Susan Bullock CBE and baritone Andrew Greenan to work with the Young Artists on their core role repertoire. Emma Jenkins was asked to direct and Garry Walker to conduct our residency at Welsh National Opera at the Wales Millennium Centre (a London showing of this took place at Painters' Hall in the City the following week). Our second 'Opera Roots' concert took place at South Africa House – led by our South African soprano Caroline Modiba – and we also held our second Agents' and Smaller Companies' Auditions Afternoon, preceded by a talk and Q&A on audition technique including panel members Deborah Saunders, Head of Opera, Rayfield Allied and David Agler, Artistic Director, Wexford Festival Opera.

In 2017/18, we will welcome many leading artists to coach at the Studio: Matthew Rose as Artist-in-Residence, Marianne Cornetti, Susan Bullock CBE, David Syrus and Keith Warner, amongst others. We will be continuing with our series of masterclasses both at the Studio and externally for the benefit of both our Young Artists and the public, including a masterclass (in conjunction with ROH's Insights Programme) with leading mezzo-soprano Joyce DiDonato. We will also be expanding our 'Opera Roots' concert series, with at least four planned in different cities in the UK. We will also intensify our Acting & Stagecraft offer, with directors Christopher Alden, Max Hoehn, Louisa Muller and Sebastian Harcombe coming to coach and/or direct scenes. We also have an exciting collaboration planned with the Victoria and Albert Museum in the form of an 18-concert series including both NOS alumni and current Young Artists, to correspond with their exhibition "Opera: Passion, Power and Politics".

Beyond the Studio...

English mezzo-soprano **Angela Simkin** joined the Jette Parker Young Artists at the Royal Opera House from the start of the 2016/17 season. Her roles in the 2016/17 Season included the title role in *Oreste*, Annina (*Der Rosenkavalier*), Flora Bervoix (*La traviata*), Mlle Dangeville (*Adriana Lecouvreur*) and Tebaldo (*Don Carlo*). In the 2017/18 season her roles include Second Lady (*Die Zauberflöte*) and Mercédès (*Carmen*). She returns in the ROH's 2018/19 season to sing Flosshilde (*Der Ring des Nibelungen*). Future plans also include Giacinta in Classical Opera's production of *La finta semplice* at the Queen Elizabeth Hall, and Meg Page *Falstaff* for Grange Festival Opera.



Engagement

Public Performances

The NOS gave 30 public performances during the year, for audiences across London, Cardiff, Leeds and Glasgow. Many audience members were experiencing opera for the first time. Our live audience numbers have increased this year by 33%. Admission to many of the concerts was free, and for others we offered a range of ticket prices to encourage attendance for all. We performed in several new venues this year, including Mercers' Hall, 22 Mansfield Street and Hoxton Hall. We continued to expand our reach with 70% of our concerts taking place outside of the SW18 postcode.

Our Local Community

The NOS continues to foster links with the Council, the Parish, nearby schools and Wandsworth residents. In this financial year, NOS 'Wandsworth Wednesday' recitals took place at All Saints Church in Wandsworth. We were the star performance at the annual Mayor's Spring Ball at Wandsworth Town Hall. The Chief Executive is an active member of the Wandsworth Town Centre Partnership Board. In May, our semi-staged performance of *Carmen* with Burntwood School produced a record audience as part of the Wandsworth Arts Fringe festival.

Digital Reach

We have continued to develop our digital strategy with a view to engaging new audiences, alumni, donors and the general public. We have separated our Facebook and Twitter to create two separate voices for each medium, creating engaging content, interacting with our audiences, and reacting to public events, news and occasions. This year, there has been an increase of 26% in the number of Facebook page likes and a 16% increase in Twitter followers. Our blog expanded this year, with contributions from Young Artists and industry professionals. We were successful in our application for a Google Grant, and our various campaigns have resulted in a 6% increase in traffic to our website. Our mailing lists continue to grow at a similar rate.

Progress

Our 16/17 Contemporary Scenes were performed at Wilton's Music Hall, nearly tripling our audience from last year. We will continue to find new venues and appeal to broader audiences next year. In the next Training Year, we will again perform with all three of our partner companies, in Leeds, Glasgow and Cardiff, with repeat performances at London venues. We have commissioned a new mobile-friendly website and rebranding to be delivered early in 2018. Our digital reach will continue to grow with the new site, and new features will allow us to create more engaging content. We have launched an Instagram page, and we will use this medium to connect with new audiences.

Participation

Opening our doors

In 2016, we held three summer short courses. Kathryn Harries, Jeremy Silver and regular NOS coaches delivered two Opera Intensive and one Opera Intro course. A total of 44 participants at different stages of their careers benefitted from the week-long courses, which all culminated in free performances for friends and family. The courses were a success and the feedback from the participants was extremely positive.

In 2016, our Open Day at the Studio to encourage young singers to see the work of the NOS drew a high attendance of singers, 30% of whom went on to apply for the Training Programme.

We have several excellent rehearsal spaces in our building and we offer hire of these at reduced rates to arts organisations and charities. NOS alumni can make use of free practice space.

William Wallace

Tenor
2015/16 alumnus



New experiences for participants and audiences

For the Wandsworth Arts Fringe Festival 2016, we performed a reduced version of the opera *Carmen*. 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 and ethnically diverse singers. The entire performance of *Carmen* was interpreted live into British Sign Language. We had many BSL users in the audience, as well as several volunteers who used BSL to usher the event, creating a welcoming atmosphere for everyone. Many audience members commented that this was their first experience of opera, that they were moved by the emotive performances and that they would return.

Proactively reaching out

In 2016, the NOS Chief Executive and Director visited eight conservatoires to talk to students and answer questions about the NOS. The institutions visited were: RAM (London), RCM (London), GSMD (London), Trinity Laban (London), RNCM (Manchester), RWCMD (Cardiff), WIAV (Cardiff) and RCS (Glasgow). A total of 338 students attended.

Our relationship with Burntwood, an Artsmark School, continued to develop and prosper during 2016/17. In September 2016, Kathryn Harries and three Young Artists visited the school to perform in an assembly for 200 students. One of the Young Artists performing was Caroline Modiba, a BAME South African soprano, challenging the students' perceptions of who can sing opera and who opera is for.

Broadening our artistic reach

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

Progress

In May 2017, alumni perform a selection of animal-themed opera works titled *Captivating Creatures* as part of the Wandsworth Arts Fringe Festival. In summer 2017, short courses include three Opera Intensives and one Opera Intro week for younger singers at the start of their careers. For our roadshows in 2017, we will also visit the Royal Irish Academy of Music (Dublin). In 2017, we have offered Assistant Directorships to directors at the start of their careers on all of our residency productions. From October 2017, our free monthly lunchtime concerts will be held in the Blackburn Hall at the National Opera Studio, bringing our audiences into the heart of where we operate.

Alison Rose
Soprano
2015/16 alumna



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, as well as providing partnership funding. We are very grateful to the opera companies for this support and involvement.

Conservatoires

Many of our applicants have trained at the UK music colleges and positive and active relationships are maintained with the vocal departments and opera schools at the colleges. Nationwide roadshows to each institution are well-attended, and the Chief Executive and Director maintain personal and fruitful relationships with the Heads of Opera/Vocal and Music.

Other Partnerships

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

Progress

Since the Opera Training Report and its subsequent Forum, we continue to deepen our partnership working with UK companies, international young artist programmes and conservatoires. A new partnership with the Guildhall School of Music and Drama, along with Birmingham Opera Company, Opera Holland Park and two of our partner companies is in progress to deliver a new programme to address diversity in our sector. Director Kathryn Harries offered vocal coaching at a number of the regional music colleges and we are in discussion with several organisations including the ROH and ALRA (Academy of Live and Recorded Arts) to collaborate with us to deliver short courses in the future.



Amber Rainey
Répétiteur
2015/16 alumna

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. We often offer discounted hire rates to charities and local organisations.

Managing resources and waste

We have completed our first full year with a new recycling system. We recycle paper, cardboard, metal cans and plastics, which are collected by the same company for our general waste, reducing the number of collection trips overall. We have robust systems for informing staff, artists and visitors of how to recycle correctly, and our cleaning staff are also aware of which items need to be recycled.

New administrative systems in the office have also allowed us to rely less on paper this year:

- In 2016 we moved the application process for the annual singers' auditions onto an online system, YAP Tracker. This has drastically reduced the paper required for administration. During the auditions, application forms (over 200) and all supporting references (over 400) were accessed digitally rather than in hard copy.
- Scores are now distributed to Young Artists digitally via email. It is then the responsibility of each Young Artist to either view the score on his/her tablet or computer, or to print the music when absolutely necessary.
- All email footers on NOS email accounts now encourage the recipient to 'please consider the environment before printing this email'.

We continue to purchase 100% recycled paper for our printing and copying needs, and we buy stationary and office supplies in bulk in order to reduce deliveries. 100% of our full-time staff continue to use public transport to travel to and from work, and the primary form of transport for longer journeys to residencies across the UK is by train.

Progress

Our Finance and Operations Manager is developing a strategy to 'go paperless'. This will allow us to process and sign-off receipts and invoices digitally. These new processes are now in full use and we are already seeing a reduction in the amount of paper we use and printing we do. We offset our carbon emissions in June 2017 by planting trees in London and the Thames Gateway, using the company Carbon Footprint.com.

Kate Howden
Mezzo-soprano
2015/16 alumna





Equality

The Creative Case for Diversity

The NOS is an equal opportunities employer. Our staff is 45% female and 45% are not white British. Of our coaching staff this year, 53% are female and 15% identify as a gay man or woman. 21% are not white British. 29% of auditions applications came from outside of the UK. This year we trained 32 artists from 13 countries: England, Scotland, Wales, Ireland, Lebanon, South Africa, Lithuania, USA, Italy, Australia, New Zealand, France and China.

Our partner school, Burntwood, is a diverse school: 47% of pupils are from economically challenged families and 58% are without English as a first language. Burntwood is part of the Stonewall School Champions Programme. Our performance of *Carmen* for the Wandsworth Arts Fringe 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.

We are an award-winning accessible building and have an accessible toilet and shower. All of our free lunchtime concerts are held in a fully accessible venue.

Progress

Young Artist Bechara Moufarrej (tenor), who encountered delayed entry into the UK last training season, has been offered extended training with us. Bechara is from Lebanon and is one of the only artists to pursue a career in opera outside of his country.

In 2017, we are developing a significant new programme, 'Diverse Voices', a partnership project with four opera companies and at least one music college: this will focus on the long-term training and support of talented BAME and socio-economically disadvantaged singers and encourage artists of difference to have a route into the profession.

From October 2017, our free monthly lunchtime concerts will be held in the fully accessible Blackburn Hall of the National Opera Studio.

Resilience

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

Financial resilience

We increased our fundraising target this year by 7%, which we exceeded thanks to a substantial legacy. Our Friends' scheme has grown by 51% this year and we were grateful for the receipt of a legacy. Our Development Action Group is in its second year, with the remit to strengthen the fundraising function of the NOS, to advocate and introduce new supporters to the Studio.

We successfully applied to the Help Musicians UK National Grants Programme, one of only 20 organisations in the UK, and one of only three to receive the full amount of funding available.

We received much 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. Earned income from tickets increased by 12% in only our second year of sales. Income from the hire of our spaces has grown this year by 69%.

Organisational resilience

The key to our long-term organisational resilience has been in commissioning and delivering the Opera Training Report, which will act as the catalyst to a new business model and future strategy for the Studio. A Board Away Day in March 2017 engaged our Directors and future plans were developed.

Staff changes have led to the creation of a new role, Engagement and Communications Manager, responsible for the external voice of the NOS, and to the creation of the role of Finance and Operations Manager, who will oversee our building's ongoing resilience.

Artistic resilience

The resilience of professional artists is exceptionally important, and this theme runs through the whole Training Programme. We have arranged sessions for our Young Artists in the following areas: contracts, tax advice, vocal hygiene, osteopathy, rehearsal room expectations and audition technique, as well as a dedicated mental skills development programme with regular one-to-one sessions, headed by performance coach Ralph Strehle. In addition to this, 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, have meant we have continually been able to monitor their resilience and offer advice where needed.

Progress

Our future strategy, which responds to the Opera Training Report, has led to the successful continuation of our National Portfolio Organisation status with Arts Council England from 2018-2022. Our Artistic Resilience Programme will grow to respond to the Opera Training Report and our Artistic Planning Manager will attend the Opera Europa Opera Management course in Lille in summer 2017. For all these new developments, we intend to strengthen our fundraising capability, and will actively seek supporters who match our ambition.

In August 2017, we undertook a complete refurbishment of the ground floor of the Studio, in collaboration with the designers at BEEP Studio and Nicholas Alexander construction. The result is a fresh, modern, creative feel which reflects the work that we do and refreshes our spaces, last renewed in 2002.

Evaluating our Achievements and Position within the Opera Training Ecology

Opera Training Study

In September 2016 we delivered our report, written by Graham Devlin CBE - “Opera Training for Singers in the UK” - which examined 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. Over 100 individuals were interviewed, with a further 250 singers, directors, agents, composers, conductors, coaches and other industry professionals participating through an online survey. Following up with our first Opera Training Forum, chaired by Sir Vernon Ellis at Kings Place, over 80 industry professionals came together to discuss the report and form ideas around collaborative action. From this event it was clear that there was a strong desire for more collaboration and a steer from our peers that the National Opera Studio was the obvious institution to facilitate this conversation.

Alumni Employment

The importance of the National Opera Studio within 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. 75% have international success, in over 56 cities in 23 countries. As well as achieving performance success, NOS alumni are also running opera companies, festivals, vocal faculties and young artist programmes in the UK and abroad.

Feedback

We use feedback through every stage of our training programmes, and every year we act on 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 several conferences this year. The Opera Music Theatre Forum focussed on diversity and was aimed at understanding the particular problems around this within our sector, and setting an agenda for future progress. Our Chief Executive attended the Opera Europa conference in Amsterdam, spoke on a panel discussion about the Opera Training Project in Berlin and attended a Creative Industries Federation event in 2016. We also attended a symposium with Tonic Theatre on gender equality, a Social Misfits training event on social media campaigns, an IT4Arts course on data protection, a Major Campaign Fundraising day and a fundraising workshop led by Lindsey Glen at the kind disposal of the ROH. We worked with consultant Naomi Russell on strategy and held a Board Away Day to focus on our future vision. In collaboration with Glyndebourne, we initiated a workshop on singing in music hubs, which is still a work in progress, and were invited to partner with the ROH and the Royal Philharmonic Society to deliver a course for women conductors in 2018.

Internships

Our internships are designed to enable a young person to take full ownership of a project, usually a research project that will benefit the learning of both the NOS and the intern. In the summer of 2016, we engaged two interns to look at three key pieces of work over two separate periods in the summer break: alumni research (updating existing records and developing an overarching contact database), research into fundraising strands (trusts and foundations: their funding priorities, deadlines and application processes) and helping to run and administrate the NOS summer short courses. Feedback shows us that this model and care for our interns makes this a highly valuable and desirable experience.

Financial Review

The Statement of Financial Activities for the year is on pages 30 to 45. There was an overall surplus on all funds of £73,025 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 2016/2017 was £168,221. We are delighted that ACE has agreed to continue its National Portfolio Funding of the NOS through to March 2022.

Opera Companies

The financial contribution of the opera companies to the NOS in 2016/17 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 2016/17 covered 41% 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 2016/17 was £383,751. The total was significantly higher than that for 2015/16, as it included a legacy from the Arthur Wise estate.

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 was slightly lower (£2,323) than 15/16.

Expenditure to Support the Objectives of the Charity

Expenditure increased over the year by £37.7k (6%). A part of this was an increase in salaries to deliver a bigger training programme and further money spent on fundraising. A significant portion was also spent on the costs of the Opera Training Project, which reported in the autumn of 2016.

Reserves

At the financial year end, the National Opera Studio had overall reserves of £1,772,992 (15/16 £1,699,967). We are stating our balances as follows:

Restricted Funds

- Hawksford Trustees: This will support the re-modelling of spaces within the building, scheduled to take place in the early summer of 2017, when the £40,750 will be completely utilised.
- Nicholas John Trust: Funds that support activities related to former Young Artists to help them in the early stages of their career. We expect the £7,424 to be spent in future years.
- Help Musicians UK: This will support residencies and new activities. The £10,000 is the first part of a grant totalling £120,000 over the next three years.
- Boltini Trust: The £10,000 will support the Contemporary Scenes in May 2017.

Designated Funds

- Fixed Assets Fund: this represents the value of the fixed assets of the Studio and is therefore not readily available reserves.
- Support, Young Artists: this fund is a reserve fund which enables the Studio to provide assistance in living costs for Young Artists.
- Support, Operations: this is a fund set aside to meet the costs of repairs to the fabric of the building which are likely to fall due in the next year or two.

General Fund

This is the money available for unrestricted use by the Charity. The total of the General Fund is £65,108. The Board had set a target of 10% of average annual turnover (£65,000) for this, and it has now been achieved. We aim to sustain the funds at this level to enable the Studio to sustain an interruption of income. The Board aims to achieve this by looking towards a programme of generating regular small surpluses.

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 developing, at Board level, a clear vision for the future matched with realistic resource plans, maintaining a continued standard of excellence and proactive communication with the opera companies. The risk that loss of key staff to this small organisation would have significant impact is mitigated by developing succession plans, clear 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 the implementation of a new external-facing communications role alongside regular reviews of the Programme's content and execution to assure the reputation of the NOS in the UK and abroad, and to 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 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 a ten-year building survey, regular checks of the building condition and the production of a maintenance schedule, supported by a designated fund (Support Fund: Operations). The recent refurbishment has mitigated the need for major redecoration works expected in 2018. 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. An Evac Chair has been recently purchased, and relevant staff will be trained in its use.
- **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. The Trustees 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 cash balances as shown in the Balance Sheet and the Statement of Cash Flow;
- Adequate free reserves.

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 comprise the Chief Executive, the Director of Artist Development 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 Trustees who held office during the period and since period end were as follows:

Sir Vernon Ellis	(Chair)
Baroness McIntosh of Hudnall	(Vice-Chair: term ended November 2016)
Peter Espenhahn	
Kasper Holten	(resigned February 2017)
Richard Mantle	
Oliver Mears	(appointed February 2017)
Gillian Newson	
Lorna Parker	(appointed November 2017)
Cressida Pollock	
David Pountney	
Alex Reedijk	
Sebastian F Schwarz	(appointed May 2016)
Sir David Wootton	
Sue Walter	(appointed April 2017)

Board subcommittees:

Audit Committee:	Baroness McIntosh of Hudnall (Chair) Sir David Wootton (Chair from Sept 2017) Peter Espenhahn Sally O'Neill (Independent)
Remunerations Committee:	Richard Mantle (Chair) Baroness McIntosh of Hudnall Sue Walter (from April 2017) Sir Vernon Ellis
Nominations Committee:	Sir Vernon Ellis (Chair) Richard Mantle Baroness McIntosh of Hudnall Sue Walter (from April 2017)
Development Action Group:	Sir David Wootton (Chair) Patrick Allen (Independent) Peter Espenhahn Trevor Hatton (Independent) Gillian Newson Ian Parker (Independent: stepped down April 2017)

Senior Management Team

Emily Gottlieb (Chief Executive)
Kathryn Harries (Director: retired June 2017)
David Sulkin OBE (Director of Artist Development: appointed September 2017)
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 40, 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 from 1977, 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.



Dingle Yandell (bass-baritone) and
Céline Forrest (soprano)
2015/16 alumni

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.

Small Company Provisions

This report has been prepared in accordance with the special provisions for small companies under part 15 of the Companies Act 2006.

The Trustees' Annual Report was approved by the Board of Trustees and signed on 4th December 2017.



Sir Vernon Ellis, Chairman

He Wu (soprano) and
Eirlys Myfanwy Davies (mezzo-soprano)
2015/16 alumni



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 2017 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, including FRS 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 27, 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 2017 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, based on the work undertaken in the course of the audit:

- The information given in the Trustees' Annual Report (which incorporates the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The Trustees' Annual Report (which incorporates the directors' report) has been prepared in accordance with applicable legal requirements.

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report (which incorporates the directors' report).

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

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

Date: 12 December 2017

National Opera Studio

Statement of Financial Activities

(Including Income and Expenditure Account)

For the Year Ended 31st March 2017

	notes	Unrestricted Funds £	Designated Bursary £	Designated Capital £	Restricted Funds £	Total 2017 £	Total 2016 £
Income From:							
Grants, Donations and Legacies	3	624,752	-	-	34,220	658,972	566,976
Other Trading Income	4	29,450	-	-	-	29,450	17,397
Charitable Activities	5	50,038	-	-	-	50,038	52,361
Investment Income		112	-	-	-	112	98
Total		704,362	-	-	34,220	738,582	636,832
Expenditure On:							
	6						
Raising Funds:							
Cost of fundraising		68,612	-	-	-	68,612	64,386
Generating Rental Income		12,016	-	-	-	12,016	12,156
Charitable Activities		478,798	35,938	27,243	42,949	584,929	551,320
Total		559,427	35,938	27,243	42,949	665,557	627,862
Net Income (Expenditure)		144,935	(35,938)	(27,243)	(8,729)	73,025	8,970
Transfer between funds		(105,811)	105,811	7,720	(7,720)	-	-
Net Movement In Funds		39,124	69,873	(19,523)	(16,449)	73,025	8,970
Total Funds brought forward		25,984	72,000	1,515,860	86,123	1,699,967	1,690,997
Total Funds carried forward		65,108	141,873	1,496,337	69,674	1,772,992	1,699,967

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 30.

The notes form part of these financial statements

National Opera Studio

Statement of Financial Activities

(Including Income and Expenditure Account)

For the Year Ended 31st March 2016

	notes	Unrestricted Funds £	Designated Bursary £	Designated Capital £	Restricted Funds £	Total 2016 £
Income From:						
Grants, Donations and Legacies	3	530,226	-	-	36,750	566,976
Other Trading Income	4	17,397	-	-	-	17,397
Charitable Activities	5	52,361	-	-	-	52,361
Investment		98	-	-	-	98
Total		<u>600,082</u>	<u>-</u>	<u>-</u>	<u>36,750</u>	<u>636,832</u>
Expenditure On:						
Raising Funds:	6					
Cost of Fundraising		64,386	-	-	-	64,386
Generating Rental Income		12,156	-	-	-	12,156
Charitable Activities		477,207	21,000	26,545	26,568	551,320
Total		<u>553,749</u>	<u>21,000</u>	<u>26,545</u>	<u>26,568</u>	<u>627,662</u>
Net Income (Expenditure)		46,333	21,000	26,545	10,182	8,970
Transfer between funds		(20,349)	(32,971)	53,280	-	-
Net Movement In Funds		<u>25,984</u>	<u>(53,971)</u>	<u>26,775</u>	<u>10,182</u>	<u>8,970</u>
Total Funds brought forward		-	125,971	1,489,085	75,941	1,690,997
Total Funds carried forward		<u>25,984</u>	<u>72,000</u>	<u>1,515,860</u>	<u>86,123</u>	<u>1,699,967</u>

The above figures have been represented in FRS102 (SORP 2015) format for the comparative period as required.

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

National Opera Studio

Balance Sheet at 31st March 2017

		2017 £	2017 £	2016 £	2016 £
	notes				
Fixed Assets					
Tangible Assets	11		1,496,337		1,515,860
Current Assets					
Debtors	12	54,385		43,636	
Cash in Bank and hand		<u>280,800</u>		<u>190,858</u>	
		335,184		234,494	
Creditors (due within 1 year)	13	(58,529)		(50,387)	
Net Current Assets			<u>276,655</u>		<u>184,107</u>
Total Assets			<u><u>1,772,992</u></u>		<u><u>1,699,967</u></u>
Funds					
Restricted Fund	14		69,674		86,123
Designated Support					
Young Artists	15		72,000		72,000
Designated Support					
Operations	15		69,873		-
Designated fund Capital	15		1,496,337		1,515,860
General Fund	16		65,108		25,984
			<u><u>1,772,992</u></u>		<u><u>1,699,967</u></u>

Approved by the Board of Trustees on
4th December 2017

and signed on their behalf by:

Sir Vernon Ellis. Chair of Trustees

The notes form part of these financial statements.

Statement of Cash Flow for the Year Ended 31st March 2017

	2017	2016
	£	£
Cash flows from operating activities	97,539	65,140
Cash flows from investing activities		
Dividends and interest	122	98
Purchase of property, plant and equipment	(7,720)	(3,702)
Net cash provided by/(used in) investing activities	(7,598)	(3,604)
Change in cash and cash equivalents in the reporting period		
Cash and cash equivalents at the beginning of the reporting period	190,858	129,322
Cash and cash equivalents at the end of the reporting period	280,799	190,858

NOTES TO THE CASH FLOW STATEMENT

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

Net movement in funds	73,025	8,970
Depreciation charges	27,243	26,545
(Increase) in debtors	(10,749)	18,204
Increase/(decrease) in creditors	8,142	11,519
Interest and Dividends	(122)	(98)

Net cash provided by/ (used in) operating activities	<u>97,539</u>	<u>65,140</u>
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Analysis of Cash and Cash Equivalents

	<u>280,799</u>	<u>190,858</u>
Cash at bank and in-hand	<u>280,799</u>	<u>190,858</u>

National Opera Studio

Notes to the Accounts

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

c) 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.

d) 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.

e) 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.

f) 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.

g) 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.

h) 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.

i) 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.

j) 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.

k) 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%

l) Debtors

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

m) 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.

n) 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.

o) Financial Instruments

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

p) 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.

q) 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 Grants, Donations and Legacies

	Unrestricted Funds	Designated Bursary	Designated Capital	Restricted Funds	Total 2017	Total 2016
	£	£	£	£	£	£
Arts Council	168,221	-	-	-	168,221	168,221
Donations	67,401	-	-	-	67,401	47,095
Trusts and Foundations	101,130	-	-	34,220	135,350	228,660
Corporate Donations	16,000	-	-	-	16,000	16,000
Opera Companies	107,000	-	-	-	107,000	107,000
Legacies	165,000	-	-	-	165,000	-
	<u>624,752</u>	<u>-</u>	<u>-</u>	<u>34,220</u>	<u>658,972</u>	<u>566,976</u>

4 Other Trading Income

	Unrestricted Funds	Designated Bursary	Designated Capital	Restricted Funds	Total 2017	Total 2016
	£	£	£	£	£	£
Rental Income	29,450	-	-	-	29,450	17,397
	<u>29,450</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>29,450</u>	<u>17,397</u>

5 Charitable Activities

	Unrestricted Funds	Designated Bursary	Designated Capital	Restricted Funds	Total 2017	Total 2016
	£	£	£	£	£	£
Audition Fees	15,983	-	-	-	15,983	16,937
Other Income	1,639	-	-	-	1,639	93
Box Office Receipts	9,570	-	-	-	9,570	8,483
Short Course Fees	22,846	-	-	-	22,846	26,848
	<u>50,038</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>50,038</u>	<u>52,361</u>

6 Analysis of Total Expenditure

	Direct Costs	Support Costs	Total 2017	Total 2016
	£	£	£	£
Cost of Raising Funds	58,581	10,031	68,612	64,386
Cost of Generating Rental Income	8,004	4,013	12,017	12,156
Charitable Activities	398,346	186,582	584,928	551,320
Totals	<u>464,931</u>	<u>200,626</u>	<u>665,557</u>	<u>627,862</u>

7 Analysis of Support Costs

	2017	2016
	£	£
Staff	57,170	59,636
Premises	17,612	17,120
Office Costs	22,418	21,050
Finance and Admin	19,300	13,936
Insurance	16,168	15,685
Non-recoverable VAT	17,963	19,025
Governance	22,752	21,106
Depreciation	<u>27,243</u>	<u>26,545</u>
	<u>200,626</u>	<u>194,103</u>

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

8 Governance Costs

	2017	2016
	£	£
Audit Fees	7,668	6,700
Allocated staff costs	<u>15,084</u>	<u>14,406</u>
	<u>22,752</u>	<u>21,106</u>

Audit fees for 2017 include VAT and for 2016 include irrecoverable VAT only. On 23rd February 2017 the charity deregistered for VAT.

9 Staff Costs and Numbers

	2017	2016
	£	£
Gross Salary	250,782	242,966
Social Security Costs	25,208	24,196
Pensions Costs	8,334	8,769
Government Employment Grant	<u>(3,000)</u>	<u>(2,000)</u>
	281,324	273,931

	2016	2016
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>

	2017	2016
	£	£
Salary, National Insurance and Pension of Key Management Personnel	<u>154,576</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 Income is stated after charging

	2017	2016
	£	£
Audit Fees	7,688	6,700
Depreciation	27,243	26,545
Operating Lease Rentals	8,436	8,219

Audit fees for 2017 include VAT and for 2016 include irrecoverable VAT only. On 23rd February 2017 the charity deregistered for VAT.

11 Tangible Assets

	Freehold Property £	Furniture Fixtures and fittings £	Equipment £	Total £
<u>Cost</u>				
As at 1st April 2016	1,839,095	57,839	56,922	1,953,856
Additions	-	-	7,720	7,720
Disposals	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
As at 31st March 2017	<u>1,839,095</u>	<u>57,839</u>	<u>64,642</u>	<u>1,961,576</u>
<u>Depreciation</u>				
As at 1st April 2016	327,516	54,371	56,109	437,996
Charge for year	26,114	370	729	27,243
On Disposals	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
As at 31st March 2017	<u>353,660</u>	<u>54,741</u>	<u>56,838</u>	<u>465,239</u>
Net Book Value 31st March 2017	<u>1,485,435</u>	<u>3,098</u>	<u>7,804</u>	<u>1,496,337</u>
Net Book Value 31st March 2016	<u>1,511,579</u>	<u>3,468</u>	<u>813</u>	<u>1,515,860</u>

Included in Property is freehold land value £575,000 (2016: £575,000) which is not depreciated.

12 Current Assets

	2017	2016
	£	£
Trade Debtors	5,236	9,823
Other Debtors	-	2,037
Prepayments and Accrued Income	49,149	31,776
	<u>54,385</u>	<u>43,636</u>

13 Current Liabilities

	2017	2016
	£	£
Trade Creditors	14,891	11,785
Other Creditors	950	1,290
Accruals and Deferred Income	35,635	27,129
Taxes, Social Security and Pensions	7,053	10,183
	<u>58,529</u>	<u>50,387</u>

14 Restricted Funds

	Balance 1st April 2015	Income	Expenditure	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-Franches	-	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>

	Balance 1st April 2016	Income	Expenditure	Transfers	Balance 31st March 2017
	£	£	£	£	£
Jean Dunlop Support Fund	12,009	-	12,009	-	-
Hawksford Trustees	40,750	-	-	-	40,750
Nicholas John Trust	9,224	-	1,800	-	7,424
Opera Training Project	23,140	5,000	28,140	-	-
Amar-Franches	1,000	-	1,000	-	-
William de Winton	-	1,500	-	-	1,500
Help Musicians	-	10,000	-	-	10,000
Boltini Trust	-	10,000	-	-	10,000
Nicholas Merriman	-	7,720	-	(7,720)	-
	<u>86,123</u>	<u>34,220</u>	<u>42,949</u>	<u>-</u>	<u>69,674</u>

Jean Dunlop Support Fund: Funds support payments to Young Artists - the funds are now fully utilised.

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 project is now completed and the funds fully utilised.

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

Amar-Franches: A one-off payment to assist a former Young Artist. Already spent.

William de Winton: Supports the collaboration with Burntwood School and local activity.

Help Musicians: First installment of a 3-year National Grants Programme supporting residencies, and new programmes Diverse Voices and Opera Roots.

Boltini Trust: To support the Contemporary Scenes in May 2017.

Nicholas Merriman Trust: A donation to purchase a piano, which has become unrestricted on purchase.

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>

	Balance 1st April 2016 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance 31st March 2017 £
Fixed Assets Fund	1,515,860	-	27,243	7,720	1,496,337
Support Fund Young Artists	72,000	-	35,938	35,938	72,000
Support Fund Operations	-	-	-	69,873	69,873
	<u>1,587,860</u>	<u>-</u>	<u>63,181</u>	<u>113,531</u>	<u>1,638,210</u>

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

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

Support Fund: Operations. This is a reserve fund to meet the costs of repairs to the building which may become due in the course of the next few years.

16 General Fund

	Balance 1st April 2015 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance 31st March 2016 £
General	-	600,082	553,749	(20,349)	25,984
	<u>-</u>	<u>600,082</u>	<u>553,749</u>	<u>(20,349)</u>	<u>25,984</u>

	Balance 1st April 2016 £	Incoming Resources £	Outgoing Resources £	Transfers £	Balance 31st March 2017 £
General	25,984	704,362	559,427	(105,811)	65,108
	<u>25,984</u>	<u>704,362</u>	<u>559,427</u>	<u>(105,811)</u>	<u>65,108</u>

General Fund: Funds available for general use

17 Analysis of Assets Between Funds

	Unrestricted £	Restricted £	Total £
Fixed Assets	1,496,337	-	1,496,337
Debtors	54,385	-	54,385
Cash In Bank and Hand	211,125	69,674	280,799
Creditors	(58,529)	-	(58,529)
	<u>1,703,318</u>	<u>69,674</u>	<u>1,772,992</u>

18 Operating Lease Commitments

	2017	2016
	£	£
Annual Cost of operating leases which expire within 2 - 5 years	8,436	8,436
Cost For 5 Years	19,143	27,579

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.

20 Capital Commitments

The company has entered into no capital commitments (2016=£nil).

21 Charge

There is no charge on any of the assets of the company (2016=£nil).

22 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.



William Wallace (tenor), **Gareth Brynmor John** (baritone)
and **Romanas Kudriašovas** (baritone)
2015/16 alumni



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Malcolm Johnson

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Nick Rutter

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William Morgan (tenor) and **Kate Howden** (mezzo-soprano)
2015/16 alumni