



# NATIONAL OPERA STUDIO

A company limited by guarantee and  
not having a share capital

Laura Zigmantaitė  
(mezzo-soprano)  
2016/17 alumna  
© NOS/Nick Rutter



Annual Report and Accounts  
for the 15 Month Period  
ended 30th June 2018

Company number: 1332955  
Charity number: 274755



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# Introduction and Timescale to the Report

The Trustees are pleased to present their annual report together with the audited financial statements of the National Opera Studio for the period ended 30 June 2018. 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).

In December 2017, the Trustees decided to change the financial year end to 30th June in order better to synchronise the accounting year with the training year. In order to achieve this, the current reporting period was extended by 3 months from end of March 2018 to end of June 2018.



## Beyond the Studio...

In the summer of 2018, British mezzo-soprano **Bethan Langford** performed the title role in Grimeborn Festival's *The Rape of Lucretia* at the Arcola, which was the winner of an 'Offie' Off-West End Award. Bethan joined the Emerging Artists' Programme at Scottish Opera in autumn 2018, where she has most recently performed *Giovanna Rigoletto* and cover *Daisy Anthropocene* (world premiere). Future engagements include a residency at Snape Maltings to develop a new piece, *Indus* (which started at NOS as an aria for the *12:40* production), *Glasha Katya Kabanova* and *Second Lady The Magic Flute* (Scottish Opera), recitals for Buxton International Festival, Ryedale Festival and the Wigmore Hall, and Mozart's *Requiem* with the Kyoto Symphony Orchestra in Japan.

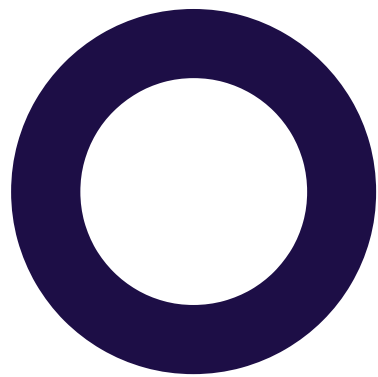
Left: Bethan Langford (mezzo-soprano) 2017/18 alumna © NOS/Robert Workman 2018

# Alumni Statistics: 2016/17 Young Artists



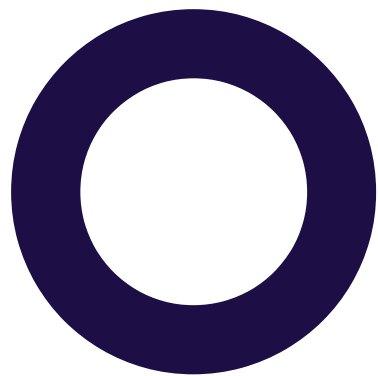
Breakdown of Young Artists  
by nationality

- British (69%)
- Other European (13%)
- Middle Eastern (6%)
- South American (6%)
- African (6%)



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

100%



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

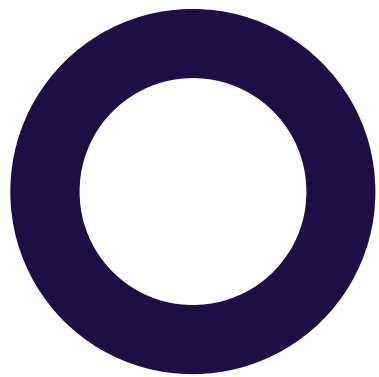
100%

# Alumni Statistics: 2017/18 Young Artists



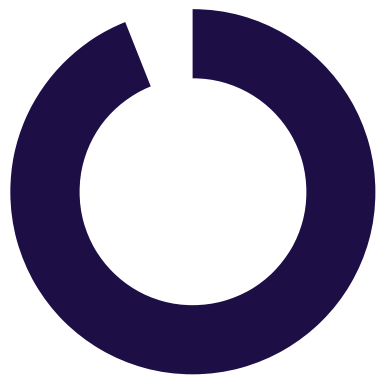
Breakdown of Young Artists  
by nationality

- British (50%)
- Other European (25%)
- Asian (13%)
- Middle Eastern (6%)
- North American (6%)



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

100%



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

94%



# Chairman's Introduction



Sir Vernon Ellis  
Chairman

I am delighted to present the 2017/18 annual report for the National Opera Studio. We have entered our 40th anniversary year, 2018, with a huge number of events and celebrations, including a highly successful launch event at the House of Lords in October, a fundraising gala at Goldsmiths' Hall and an 18-concert series at the V&A Museum to accompany their acclaimed exhibition, *Opera: Passion, Power and Politics*. It is not an overstatement to say that this 15 month period has likely been the busiest in the history of the NOS. We have presented more public performances across London and throughout the UK than ever before in the Studio's history, with 44% free to the public, attracting a threefold increase in audience numbers; undergone a complete rebrand; redesigned and refurbished our studio spaces; commissioned and delivered a new website; commissioned and presented 12 brand new operatic arias; and sent 100% of our Young Artists into immediate employment. Though this has been a high-expenditure period, fundraising has been extremely successful, with fundraised income 24% higher than last year.

Following our well-received report into Opera Training in 2016 and subsequent work with the sector, it is clear the need has emerged for more extensive collaboration and policy leadership across the whole field of opera talent development, but particularly in areas such as inclusion, access and supporting singers mid-career. Also clear is the respect for the NOS within the sector, both for the quality of its training and as a potential leader in some of these areas. Subsequently, our Business Plan for 2018-22, developed with the support of our six partner UK opera companies, has built on these strands so that we are widening and deepening our training offer on our core programme, developing our Diverse Voices programme, and will initiate a mid-career support programme. These initiatives are being welcomed across the sector and we also have strong support from ACE for our work.

This work will build on and strengthen our core purpose: providing bespoke learning experiences and high profile exposure to singers and répétiteurs from its unrivalled position at the heart of the UK opera industry. We have some 620 alumni, with this year's alumni highlights including Gerald Finley receiving a CBE, Jennifer Davis making a highly successful role debut in *Lohengrin* at the Royal Opera House and our Assistant Head of Music Jeremy Silver taking up the post of Director of The University of Cape Town Opera School.

We have had some senior-level changes this year, with several new highly-skilled trustees joining the board, Director Kathryn Harries retiring as Director of the NOS after nine years, and David Sulkin OBE joining us as Director of Artist Development. I would like to pay tribute to trustees who retired this year, and give particular recognition and thanks to Kathryn for her work in guiding and nurturing nine cohorts of young artists into the profession.

We are delighted that ACE has decided to continue to support the NOS as a National Portfolio Organisation for the four year period to 2022, and are grateful for their support. Our 40 years of success is a testament to such commitment and support, and that of our donors, trusts and foundations, corporate supporters and of course, our audiences. Our work is only possible at this level with such support, and we do not take it for granted. I am privileged to serve as Chair of this small but influential organisation, and look forward to sharing in its bright future.



Grace Durham  
(mezzo-soprano)  
2016/17 alumna  
© NOS/James Glossop 2017





## Chief Executive's Introduction



**Emily Gottlieb**  
Chief Executive

A 40th anniversary is a time to reflect, to celebrate and to build. We have taken this seriously, making this year rich in activity, analysis and momentum. Analysis of our position in the opera training ecology has been based on our 2016 Opera Training Report and forum, which gives us a strong case for support and change. Reflection and celebration of our achievements has centred around a series of 18 free concerts at the V&A, showcasing over 58 performers and some of our most successful alumni, including Susan Bullock CBE, Lesley Garrett CBE, Gwyn Hughes Jones and Joan Rodgers CBE, to name but a few. We build by responding to the findings of the report and developing an ambitious new business plan to 2022, piloting a new programme and network to champion and change diversity within opera, ensuring we remain a forward-facing organisation that supports the industry's future, fit for the next 40 years.

We are a small, ambitious and proactive organisation who work with the support of our partner companies. Proud of our 40-year history, we are determined to stay relevant, and resilient, for at least the next 40. This means looking at the way we train our artists to ensure they are prepared for what their employers will be seeking from them: flexible, multi-talented artists who can make a creative contribution and who can adapt to a variety of performance environments.

We know that the opera companies in the UK and abroad are committed to commissioning and presenting new work alongside more classical repertoire. We know that opera companies are seeking a more diverse workforce, audience and performer. We also know that original creative expression can come from the fringe, that speaking to today's society may require a different way of looking at our core repertoire, and that the artist's voice is increasingly important in making sense of our world. An organisation training the future of opera, we must address all of this within our programmes, for the sake of the resilience of both our artists and of our beloved art form.

This year we have introduced a wealth of new initiatives to support this future vision, including the pilot of our new programme Diverse Voices, and the commissioning of 24 composers and librettists to write contemporary audition arias with and for our singers. 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.

As a publicly funded organisation, we are always proactive in maintaining both our national reach and our engagement with the local community. In the period of this report we performed in Cardiff, Leeds, Glasgow, Monmouth and Chagford, Dartmoor, as well as in London. Our series of free lunchtime recitals at the Studio in Wandsworth continued, and we presented alongside our partner school Burntwood a British Sign Language-interpreted programme of music based on children and animals.

We are hugely grateful to our partner companies, ACE and our many supporters for their generous support. This support enables us to continue to provide training at no cost to our Young Artists. A final thank you goes to our staff, coaches and visiting professionals for bringing with them the expertise, commitment and passion that keeps us at the very forefront of opera training in the UK.



# 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 tailored 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 OC 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.



Carly Owen (soprano)  
2017/18 alumna  
© NOS/ James Glossop



# 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

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.

# Talent Development

Our core purpose is the development of talent. We have a reputation for offering the most intensive and immersive of opera training programmes, focusing on individual needs and goals with a strong developmental strain through all activities. Young Artists have on average four hours' contact time a day, five days a week – this has palpably enhanced their resilience, and has mirrored the ensemble atmosphere of many opera houses.

We celebrated our long history of developing talent in this our 40th Anniversary year, in a series of 18 lunchtime concerts at the V&A museum, to run alongside their exhibition 'Opera: Passion, Power and Politics'. 54 highly-regarded alumni of the National Opera Studio, and current Young Artists, presented programmes of music, sharing the journeys they had been on since their training at the Studio. The endorsements from these alumni, including Lesley Garrett CBE, Emma Bell, Gwyn Hughes Jones and Joan Rodgers CBE, to name just a few, highlighted how important the NOS was and remains for the development of talent in the UK.

In September 2017, we engaged David Sulkin OBE in the new role of Director of Artist Development, whose core function is to develop the Studio's talent programmes and, alongside Head of Music Mark Shanahan, to ensure each artist is given the tools, training and individual care to reach her or his potential. Under his leadership, several new elements have been added to the training programme to intensify the depth of individual training, including Feldenkrais, Meisner and Stanislavsky techniques.

During 17/18, Young Artists were exposed to talented and influential guest artists alongside our regular top coaches, including directors David Pountney CBE, Keith Warner, Emma Jenkins and Christopher Alden, conductors Garry Walker, David Bates and Stuart Stratford, singers Joyce Di Donato, Barbara Hannigan, Susan Bullock CBE and Matthew Rose.



Christopher Cull (baritone)  
2016/17 alumnus  
© NOS/Kirsten McTernan 2017

# Our Training Programme

## Young Artists 2016/17

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

## Young Artists 2017/18

Sopranos:	Lorena Paz Nieto, Carly Owen
Mezzo-sopranos:	Bethan Langford, Sinéad O’Kelly, Polly Leech
Countertenor:	Feargal Mostyn-Williams
Tenors:	Andrew Henley, Satriya Krisna, Bechara Moufarrej, Daniel Shelvey
Baritone:	Edmund Danon
Bass-Baritone:	Emyr Wyn Jones
Répétiteurs:	Erika Gundesen, Igor Horvat, Satoshi Kubo, Florent Mourier

## 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 CBE, Iain Burnside, Selina Cadell, Steven Maughan, David Gowland, Michael Pollock, 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. This year we added the disciplines of Feldenkrais and Meisner, strengthening the work we do on the body.

# Residencies

Our partnerships with our opera companies deepened, with a second year of three fully-staged residencies, working with each of our companies’ orchestras, staff and artists.

## Welsh National Opera Residency May 2017

With conductor Garry Walker in the pit, Emma Jenkins directed our WNO scenes in repertoire ranging from Mozart to Massenet and Humperdinck to Tchaikovsky.

## Opera North Residency December 2017

This year our programme centred around Handel, in an expertly-devised set of scenes directed by Christopher Alden and conducted by baroque specialist David Bates. Operas included *Orlando*, *Ariodante*, *Il trionfo del Tempo e del disinganno*, *Rodelinda*, *Giulio Cesare* and *Rinaldo*.

## Scottish Opera Residency 2018

Part of the Scottish Opera Sunday Concert programme this year, Music Director Stuart Stratford and director Max Hoehn presented an evening of Russian-themed scenes, from operas including *Boris Godunov*, *The Golden Cockerel*, *Khovanschina*, *Cherevichki*, *Eugene Onegin* and *The Bear*.

## Welsh National Opera Residency May 2018

Emma Jenkins once again directed a diverse programme of brilliantly-staged scenes, ranging from *Die Fledermaus* to *The Boatswain’s Mate*, and *La traviata* to *Figaro Gets a Divorce*, conducted by rising star Kerem Hasan.

Fully-staged London showings of all of our residencies took place: at Painter’s Hall (as a fundraiser) for the 2017 WNO scenes; at Regent Hall for Opera North, and at Rudolf Steiner House for Scottish Opera and WNO 2018, to a paying public and members of the opera industry.



Caroline Modiba (soprano)  
2016/17 alumna  
© NOS/James Glossop 2017



## Contemporary Work

Contemporary opera is an increasing part of our focus on the main training programme, to stretch and encourage creativity and risk-taking in our Young Artists. In 2017, our Contemporary Scenes were at Wilton's Music Hall, directed by David Pountney, featuring a programme entirely by female composers: Errollyn Wallen, Elena Langer and Joanna Marsh.

In 2018, Keith Warner directed a programme of American contemporary opera scenes, 'Broad Stripes and Bright Stars', presented at the Studio and then at St Johns Smith Square - composers/librettists included Sondheim, Heggie, Bernstein, Harbison and Menotti, among others.

12:40

This was our most ambitious contemporary project to date. Generously supported by the Nicholas John Trust, for our 40th anniversary we commissioned 12 composers and 12 librettists to write 12 contemporary audition arias with and for our 12 singers and 4 répétiteurs. Material came from each singer, who also imagined an opera into which the aria would sit. Hugely rewarding for our artists, affording them a level of creativity and input that working directly with artistic creators offers, this was devised into a staged performance by David Sulkin, connected by the work of sound designer Alex Groves, and presented at Hoxton Hall in three sold-out performances, to great acclaim by industry and public alike.

## Lunchtime Recitals

In September 2017, our recital series "Wandsworth Wednesdays" moved to our refurbished Studio space. It involved all of our Young Artists, each of whom chose and presented their own recital programme.

## 2017/18 Artist-in-residence

International bass Matthew Rose spent three extended periods of time with our Young Artists, coaching them on their interpretation, core role repertoire, Britten, Mozart and Handel arias. As well as coachings and group classes, Matthew also gave a couple of extremely valuable talks about his experiences in the industry.

Matthew Rose, in coaching with  
2017/18 Young Artists Lorena Paz Nieto  
and Erika Gundersen  
© NOS/Roger Way 2017



## Masterclasses and High-Profile Artists

Our masterclass series, new last year, brought three top-level artists to work with our Young Artists, to an invited audience – Iain Burnside, Donald Maxwell and Matthew Rose, our Artist-in-Residence. For the first time, the NOS were invited to participate twice in one season in the Royal Opera House's Insights Series: our mezzos participated in a sold-out masterclass with Joyce DiDonato, which was broadcast on Youtube and has to date received over 120,000 views, and Barbara Hannigan put four more singers through their paces in contemporary repertoire including *The Rake's Progress*, *Written on Skin* and *A Streetcar Named Desire*.

## Opera Roots

This year, three Young Artists developed, managed and delivered musical events in a series designed to promote and support artist resilience, and help them learn about different areas of performance-making. The starting point was the artists' hometown or former place of study. NOS staff helped where needed with business planning and marketing, as well as budgeting and fundraising. The Series is also intended to expand the reach of the NOS across the UK and beyond, and offer communities that have limited opportunities to engage with the art form the chance to attend a live performance. The three artists and their projects were:

- Caroline Modiba (2016/17), who curated an evening of opera and South African song with the other 2016/17 Young Artists at South Africa House. This was attended by the South African High Commissioner and attracted a diverse audience, most of whom had not experienced opera before nor had heard of the NOS.
- Andrew Henley (2017/18), who in June 2018, along with three other singers from NOS and the Royal Welsh College of Music and Drama, took a Midsummer Opera programme of Puccini, Mozart, Bizet and others to the Blake Theatre in his hometown of Monmouth.
- Lorena Paz Nieto (2017/18), who comes from Galicia, took her Galician ensemble XOGA to the Clapham Omnibus Theatre in June 2018, where she presented an ensemble of 10 musicians, 2 singers and 2 dancers in the Galician opera *O Arame* ('*The Tightrope*') by composer Juan Durán and librettist Manuel Lourenzo.

## Stagecraft

Since September 2018, we have deepened aspects of the Young Artists' stagecraft training to ensure that they are fully prepared for a 21st century opera career. Just like elite sportsmen and women, we have once more provided opportunities to work with performance coach Ralph Strehle. He works to enable all the YAs to underpin their confidence and concentration, and addresses fears and apprehensions that emerge in all people who aim to work at the top of their profession.

Work on Meisner technique and Feldenkrais method started this year. Meisner is much favoured by film actors in training and was the basis, along with Stanislavsky training, for many actors including Marlon Brando and Marilyn Monroe. Feldenkrais is an approach to learning and action through the medium of movement. By improving breathing, singers and actors become more powerful, flexible and co-ordinated, thus awakening innate capacity for better physical focus, comfort, and refinement of all skills associated with performance.



## Emerging Directors

We are committed to finding emerging directing talent, and throughout this year engaged several assistant director interns to whom we offered an on-the-job learning opportunity. These opportunities are open to those who would not necessarily have worked on an opera previously, to support our experienced opera directors. Assistant Director interns gain hands-on experience and are fully integrated into our team.

## Progress

In July 2018, a further Opera Roots performance took place, in the Tudor Galleries at the V&A museum. Feargal Mostyn-Williams, a 2017/18 alumnus, presented Jonathan Dove's one act chamber opera *Seven Angels*, which explores the life of the artist Piero della Francesca, featuring countertenor, soprano and harp, and directed by Jack Furness.

Three short courses for singers were delivered in summer 2018 - intensive courses intended to mirror the intensity and individuality of the main nine-month programme. 'Preparing for the Panel', led by NOS Head of Music Mark Shanahan, concentrated on preparing for international auditions. 'Opera Intensive' was led by Elaine Kidd from the ROH and concentrated on movement and stagecraft as well as vocal coaching and mental performance skills. 'Opera Intro' was aimed at a younger group of singers keen to learn more about what it takes to be an opera singer.

12:40 has led to a wealth of future activity and potential, with many of the composers and librettists looking at ways to develop their work initiated by this project. Some specific developments are:

- Daniel Shelvey auditioned for the ROH using his 12:40 commission (Alice) for a new opera, *Monster's Child*, which will open the new Linbury Theatre next year. He was successful.
- Olivier-award-winning composer Philip Venables and librettist Ted Huffman are in discussions about ways of progressing their opera with a major festival.
- Bethan Langford and her creative team Cameron Dodds (composer) and Ruth Mariner (librettist) and Satoshi Kubo (répétiteur), have been given a residency in Aldeburgh to develop the aria into an opera.
- Sinéad O'Kelly's aria Where No Bell Tolls from *The Barefoot Dancer* is to be performed (by alumna Heather Lowe) as part of the 2018 Grimeborn Festival at the Arcola Theatre.
- Lorena Paz Nieto will sing The Handbag Aria from the opera *Loitadora [Fighter]* at a concert in Spain in December 2018, sponsored by Michael Portillo.

2018/19 is also set to be a busy year, as it straddles our 2018 anniversary. We welcome many leading artists and directors to the Studio, including: soprano Marie McLaughlin as Artist-in-Residence, directors Tim Albery, Orpha Phelan, Keith Warner and Emma Jenkins, and conductors David Cowan and Charles Peebles. We will be in residence once more with Opera North, Scottish Opera and Welsh National Opera, and for the first time ever, the ENO orchestra will accompany NOS Young Artists in an orchestral concert at the Cadogan Hall in London. Our stagecraft offer deepens, with Stanislavsky technique introduced, alongside the input of our experienced stage directors. Artist resilience continues to be a major focus, and we bring back Ralph Strehle as performance coach, as well as continuing our Feldenkrais and Meisner work, regular auditions and professional development opportunities for our artists, and another series of Opera Roots performances.

## Engagement

### Public performances

We held more events than ever before in the Studio's history this year, and audience numbers grew overall by 85% since the equivalent period last year. Our 18-concert series at the V&A attracted over 2,500 audience members, 41% of those surveyed hadn't heard of the NOS before and hadn't attended an event. Our Contemporary Scenes in Wilton's Music Hall attracted a total increase in audience numbers from the previous year of 123%. We also held a Librettists' Network talk, where 30 librettists interacted with our composers. Residency performances in Leeds, Glasgow and Cardiff attracted a combined regional audience of 904 to March 2017, an increase of 24% on the previous year. In London, a wide range of different audiences attended a range of venues and, by opening up a number of concerts to concert list subscribers, we attracted a new audience who were highly positive about our work.

This year saw a significant increase in our free events (over 200% increase on the equivalent period last year), including the 18 free lunchtime concerts at the V&A.

### Our Local Community

Nine free lunchtime concerts were held in Wandsworth, this year returning to the Studio, where singers and répétiteurs alike introduce their song programmes to audiences both knowledgeable and new to the genre. The intimate scale of the Studio enables audiences to be close to the artists and this is a much-commented on aspect of the audience experience. Our partnership with Burntwood School in 2017 culminated in 'Captivating Creatures' at the Wandsworth Arts Fringe, with Burntwood School's choir forming the children's chorus. Repeating our partnership with Burntwood in 2018, we presented 'Magic Wandsworth', an evening of sorcery, spells and fairy tales from opera. Our YAs participated in the "One Day One Choir" initiative (to tie in with World Peace Day) by singing with the whole school in Assembly, and nearly 400 under-19 year olds benefitted from workshops this year.

Satriya Krisna (tenor) and  
Satoshi Kubo (répétiteur)  
2017/18 alumni  
© NOS/Roger Way 2018





## Rebrand and digital development

This year saw the development and delivery of a complete rebrand and new website for the Studio. This has been a radical change for the organisation, and provides both a “shop-window” for the work of NOS and a vastly improved platform for digital engagement.

We worked in collaboration with Honey, a major brand agency based in the City of London, to develop a new visual identity and brand strategy, which is built on the transformative journey taken by the Young Artists as they progress through the Studio. We also worked with the industry-leading charity website developers Raising IT (supported by the Transform Foundation) to develop a new website with a strong emphasis on individual giving and story-telling, whilst also acting as a brochure for the Young Artists and the wider work of the Studio.

We continued to develop our social media presence through creating engaging content, interacting with our audiences, and reacting, where appropriate, to public events, news and occasions. Over the period, there has been a large increase to our average Facebook likes by 24% and our Twitter follows by 15%, with engagement continuing to increase at a steady rate. In January, we launched an Instagram campaign, handing the control of our account to the Young Artists. This campaign has seen a huge increase in engagement, with a total of just over 700 new followers and 11,000 post interactions so far up to 31 March.

We placed a greater emphasis on digital audience development, with an increase in data-driven targeted advertising for key events. We continued to solidify partnerships with our six opera companies, to ensure that we are benefitting from their larger presences during residencies. We also actively engaged with campaigns from other organisations to increase our brand awareness. We increased our engagement in the Wandsworth area with increased targeted social media campaigns, primarily centered on our free lunchtime concert series.

## Audience Development

The series with the V&A was an excellent opportunity to reach new audiences, and we collected surveys at each concert to capture audience details.

Development of audiences for the core Young Artists’ Programme and short courses also took place, with a large increase in international reach. We have furthered our relationship with ShowFilmFirst across this year, making tickets available to their members. For many of these audiences, this is their first experience of seeing opera live, and we have consistently positive feedback across the board.

An ‘Opera Roots’ performance at South Africa House, curated by South African soprano Caroline Modiba, was attended by the South African High Commissioner and attracted a diverse audience, most of whom had not experienced opera before nor had heard of the NOS. A summer gala performance, hosted by Jonathan Dimpleby in the Peak District for Macmillan Cancer Care, gave us an audience of over 250.

74% of our public performances were performed outside Wandsworth – up from 48% in the equivalent period last year.

## International

Our CEO attended Opera Europa conferences in Parma, Kiev and Sofia. YAP Tracker and increased international auditions marketing attracted applications from 50 nationalities with 28% people applying from addresses outside the UK. Our CEO took a roadshow to the Royal Irish Academy of Music in Dublin for the first time, expanding our direct contact with students abroad.

## Studio Refurbishment

We undertook a complete re-design and refurbishment of our ground floor spaces in summer 2017 with design agency BEEP Studio, making the public-facing areas more open, welcoming and attractive, replacing 12-year old fixtures and fittings, ensuring that our biggest asset, our building, remains attractive to hirers, audiences, coaches and fit for its training and support purposes.

## Progress

The Studio reviewed all of its data and took steps to ensure that it fully complied with the General Data Protection Regulations which came into force in May 2018. As a result, Trustees have agreed to the installation of a Customer Relationship Management system during the coming year. We have made the film of our production 12:40 available to the public through YouTube and Facebook, which has been viewed over 1,200 times. During the 2018/19 season, we plan to make some of our house concert performances available through the website. Next year we will launch a series of commissioned articles based on issues pertinent to young singers, including fitness, family, mental health, gender, vocal health and publicity.



Alumni Matthew Durkin and  
Lesley Garrett CBE at the V&A  
© NOS/Roger Way 2018



# Participation

## Schools work

Continuing our partnership with Burntwood School in Tooting, in May 2017, alumni performed alongside the Children's Choir in a selection of animal-themed opera works titled *Captivating Creatures*, as part of the Wandsworth Arts Fringe. This was British-Sign Language interpreted by Wendy Ebsworth. In March 2018, soprano Susan Bullock went to work with the Choir and to share with them the life of an opera singer. We have had consistently excellent feedback underlining the value of children working with professional artists – they are stimulated and engaged by collaborative music-making. Engaging black British soprano Nadine Benjamin, Asian British pianist Caroline Jaya-Ratnam and Asian British singer Ross Ramgobin in particular proved to be inspirational for the choir, showing this diverse community pathways to a career they may not have previously considered. In May 2018, we presented *Magic Wandsworth*. Our relationship with Burntwood, an Artsmark School, continued to develop and prosper during 2017/18.

## Short Courses

Three summer courses in 2017 reached 40 singers; our new *Opera Intensive – The Studio Experience* short courses included individual musical coaching, stagecraft, musicianship, group classes, and resilience and career talks by NOS staff and industry professionals, providing a solid foundation of skills and ideas which they could take forward to their next stage of training. We also held our first-ever *Opera Intensive – Italian Week*, which focused on the Italian language and included studying Italian play texts, providing a fully-rounded understanding of how to approach Italian arias and roles. We received very positive feedback from all four courses, which illustrated the worth of imparting our knowledge and expertise.

Our *Opera Intro* course was aimed at singers in the 18-25 category, headed by our Assistant Head of Music Jeremy Silver and stage director Olivia Fuchs. The week focused on both individual and ensemble singing, led by international coaches who work on the main Training Programme. The singers had a taster of the technical, the musical and the dramatic aspects of a career in the operatic industry, both in the coachings they received as well as the lunchtime talks we put on, which centred on funding avenues, self-promotion and audition technique tips. Feedback has been consistently positive.



## Conservatoires

In 2017, the NOS Chief Executive and Director visited nine conservatoires to talk to students and invite discussion about the NOS and the opera profession. The institutions visited were: RAM (London), RCM (London), GSMD (London), Trinity Laban (London), RNCM (Manchester), RWCMD (Cardiff), WIAV (Cardiff), RCS (Glasgow) and for the first time, RIAM (Dublin). A total of 345 students participated in Q&As around the country. We held our third Open Day at the Studio, opening our doors for aspiring artists to hear our expert coaches at work.

## Progress

In summer 2018, short courses include a stagecraft-focus week, an 'Introduction to the Panel' Auditions Intensive week, an Opera Intro week for younger singers and a pilot course for women conductors in collaboration with the Royal Opera House and the Royal Philharmonic Society.

## Beyond the Studio...

In June 2017, British bass-baritone **David Ireland** played the role of Il Sacerdote di Belo in Chelsea Opera Group's concert performance of *Nabucco*. He has been a Harewood Artist at ENO since September 2017, where roles have included cover Doctor Bartolo *The Barber of Seville* (going on for a performance) and Colline *La bohème*. Other recent engagements have included Kuligin *Katya Kabanova* for Opéra national de Lorraine in Nancy, Achilla *Giulio Cesare* (Bury Court Opera), Il Sacerdote di Belo *Nabucco* (Opéra national de Montpellier), cover Don Magnifico *La Cenerentola* (Welsh National Opera) and Colline *La bohème* (Opéra Grand Avignon). Future engagements include Second Armed Man/Second Priest and Speaker *The Magic Flute* (ENO) and the title role in *Le nozze di Figaro* (WNO).

Left: David Ireland (bass-baritone) 2016/17 alumnus © NOS/Kirsten McTernan 2017



# Partnerships

Partnership working is core to our mission, and key to our ongoing success in every area of our work.

## 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

Partnerships significantly enhanced our work this year. Our major partnership was with the V&A Museum, with whom we presented 18 concerts with over 54 performers. For 12:40, we were very fortunate to partner with Second Movement, a company specialising in rarely-performed, risk-taking repertoire and contemporary opera, and whose Producer Abigail Toland provided invaluable support and guidance to the project from inception to performance. Also for 12:40 we partnered with the Librettists' Network, and clothing designer Margaret Howell.

Other partnerships included Oxford Lieder, Macmillan Cancer Care, Help Musicians UK, Fulham Palace, St. John's, Smith Square, Royal Automobile Club, Burntwood School, Wandsworth Arts Fringe and the many companies who use our facilities for their rehearsals and courses, including The Sixteen, British Youth Opera, English Touring Opera and The Monteverdi Choir.

## Beyond the Studio...

In July 2018, Northern Irish mezzo-soprano **Sinéad O'Kelly** won the Bernadette Greevy Award for Irish singers, which includes a recital at the National Concert Hall, Dublin next season. She then joined the International Opera Studio in Zurich, where she has covered the role of Dorabella *Così fan tutte* in Kirill Sebreinikov's new production, represented the IOS in a mainstage recital singing Britten's Cabaret Songs, and featured in Cecilia Bartoli's 30th anniversary fundraiser gala. In February 2019, she makes her mainstage debut as Amando in a new Tatyana Gurbaca production of Ligeti's *Le grand macabre* and in May will sing Rosina *Il barbiere di Siviglia*. She has been invited to stay on for the 2019/20 season, when she will sing Sandmädchen *Hänsel und Gretel*, Flora *La traviata*, Zweite Dame *Die Zauberflöte*, Mercédès *Carmen*, cover Hänsel and Bartoli's Angelina *La Cenerentola*. Future engagements also include her debut with Irish National Opera as Ottone *Griselda* and Sesto *Giulio Cesare* at the Händel Festival in Moscow.

Right: Sinéad O'Kelly (mezzo-soprano) 2017/18 alumna in masterclass with Joyce DiDonato  
© NOS/Roger Way 2017

## International

In the last two years, we have extended international connections via networking and sharing knowledge with, amongst others, the Lisa Gasteen National Opera School, Göteborg Opera and Dutch National Opera. Our Artistic Planning Manager attended an opera management course led by Opera Europa where she forged new relationships with administrators from the UK and beyond.

# Progress

Our new mission from 2018 states: *Through our partnerships, we create world-class development opportunities for artists of exceptional promise and will become a resource for the sector.*

We aim to create at least four international partnerships by 2022, with whom the NOS will share and disseminate best practice and techniques and discuss or develop new training models. Dialogue during 2018/19 with potential partners will be key to the early stages of forming these partnerships.

In 2018, NOS will form a steering group to jointly deliver an annual forum for companies and training organisations to develop new partnerships and discuss best practice. We will continue to make an active contribution to the cultural debate through membership organisations such as Opera Europa, Creative Industries Federation, Opera Music Theatre Forum, What Next?, the National Opera Coordinating Committee and the Association of British Orchestras.

Diverse Voices will work in partnership with a wide variety of people and organisations in the sector and beyond. With our focus on how the NOS can support and bring about positive change within the sector for BAME singers, this is critical. Roundtable discussions were held in summer 2018 with key figures in Engagement, Education, Casting and Performance. Our forum at the Birmingham Conservatoire will bring the Network together and work towards a shared commitment to action.





# 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

The National Opera Studio is committed to reducing our carbon footprint and minimising waste. We recycle paper, cardboard, metal cans and plastic, and are working towards going paperless in as many areas as possible. We encourage our staff, board, Young Artists, audiences and guests to either walk, cycle or to use public transport to get to and from the Studio. Examples of our commitment include:

- Making it possible to donate to the NOS digitally through our website;
- Using online systems for our annual audition applications, and emailing application forms and repertoire to our artists;
- Encouraging staff, Young Artists, audiences and guests to turn off taps and lights when they are not using them to save water and energy in our spaces;
- Using 100% recycled paper and recycle scrap paper;
- Working with Julie's Bicycle to help monitor our efforts each year;
- Last year, 97% of staff and artists used public transport or walking as their main method of getting to the Studio;
- Offsetting our carbon emissions in June 2017 by planting trees in London and the Thames Gateway, using the company CarbonFootprint.com;
- Starting to make the office and administrative processes paperless. These accounts were largely audited using electronic documents.

## Progress

In the upcoming year, we are changing our worklights to environmentally-friendly LED lights in the Blackburn Hall. With this, we are implementing a lighting plan which will help us move towards more eco-friendly lighting throughout the building. We will continue to work towards a paperless system and use digital programmes such as Julie's Bicycle and YAP Tracker where possible. We will also continue to monitor our methods of travel and encourage Young Artists, the board, staff, audiences and guests to be environmentally conscious. We will be changing our energy and electricity suppliers and have put efficient resources as a priority when choosing our suppliers.

Daniel Shelvey (tenor)  
2017/18 alumnus  
© NOS/Robert Workman 2018





## Equality

At the National Opera Studio we believe that a wholehearted and proactive commitment to equality and diversity is central to achieving our vision: *today's talent prepared for tomorrow's opera*. Above all else, we prize and encourage individuality of talent in all our people, and the spirit of this plan lies at the heart of our approach to our work.

In our Equality Action Plan, we weave the principles of equality and diversity into every area of our work to ensure that this plan is carried out, in spirit and principle as well as in action, by everyone associated with the NOS – Board, staff, artists, coaches, partners and suppliers.

### The Creative Case for Diversity

*Diverse Voices* is our new initiative through which we will challenge and ultimately improve the diversity of opera singers on our stages, and which aims to be a significant game-changer for opera in the UK. Through this initiative, we are focussing on building a national network, alongside training opportunities, to find and support British BAME talent. This year we engaged singers Nadine Benjamin and Michael Harper as Patrons, with Baz Chapman as Project Consultant, and held a series of discussions with opera company partners. Our long-term goal is to build pipelines for talent development and networks of committed organisations and individuals who will help us build this into a sustainable partnership programme.

Our staff team is 50% female. 20% identify as gay. We have employees from Arab and mixed Caribbean backgrounds and our core team ranges in age from 26 to 72. Of our coaching staff this year, 53% are female and 33% are not white British.

This year we trained 32 artists from 14 countries: England, Wales, Scotland, Northern Ireland, the Republic of Ireland, Lebanon, South Africa, Lithuania, Spain, Indonesia, Canada, Croatia, France and Japan.

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 *Captivating Creatures* for the Wandsworth Arts Fringe 2017 at Burntwood School was sign-language interpreted for an audience of deaf and hard-of-hearing adults and young people. For this and for *Magic Wandsworth*, at the 2018 WAF, artists and alumni were chosen to highlight opera's potential for diversity and to encourage young ethnic-minority singers to aspire to the profession.

We are an Equal Opportunities employer, and have an Equality Action Plan as well as an Equality Policy and a Code of Dignity and Respect at Work to which we ask all we work with, from trustees to visiting artists, to sign up. When selecting coaches, directors, conductors and other creative artists to work with our Young Artists, the consideration of diversity is part of our selection criteria. We schedule coaching and training on the basis of each individual's needs, and have made adjustments this year on the grounds of visual disability, dyslexia and pace of learning, as well as individual mental and physical issues. We offer all our artists safe spaces and the ability to speak to their preferred member of senior staff where gender or other considerations may apply.

### Access

We have continued to be successful in finding artist support funding so that finance is not a barrier for anyone who comes to train at the Studio on our main Training Programme, and have built up an Artist Support Fund to help those in need.

2016/17 Tenor Bechara Moufarrej, who encountered delayed entry into the UK last training year, was offered, and took up the opportunity to continue his training with us in 2017/18. Bechara is from Lebanon and is one of the only artists to pursue a career in opera outside of his country.

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.

We continue to audition all who apply. We have maintained our accessible application process using YAPTracker, through open auditions with no minimum criteria and a reasonable application fee. We make applicants aware of our Access To Work obligations at the contract stage: this means that we can make any reasonable adjustments as required.

Our introductory summer course was for a younger age group (18-25) with little experience of opera and no minimum ability required. This was sold out and feedback about the course structure and learning experience hugely positive.

## Progress

Within *Diverse Voices*, we started planning for summer 2018, when four roundtable discussions took place, which included leading individuals from the six main UK opera companies, schools, conservatoires and ACE. *Diverse Voices* also hosted a conversation for established and up-and-coming BAME singers to discuss and share their experiences. We have also started inviting participants to a forum which is due to be held in November at the Royal Birmingham Conservatoire.

The Royal Opera House and the Royal Philharmonic Society have partnered with the NOS to run a course for UK-based women conductors in September 2018, to be led by conductor Sian Edwards. This attracted over 140 applicants for 12 participant and 12 observer places. Conducting is a profession where women are under-represented, and the quality and number of the applications indicates how vital and timely this pilot course is.



Satriya Krisna (tenor) and  
Edmund Danon (baritone)  
2017/18 alumni  
© NOS/James Glossop 2018



# Resilience

Resilience is a core part of the NOS - our vision, our operations, our approach to artist and people development. It is one of three key principles by which we work- Resilience, Reach and Relevance, and we adopt a continuous improvement approach to resilience every year.

## Financial Resilience

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. This coveted status for arts organisations is a positive signal to other funders and, in addition, we continue to receive financial support from all of our partner companies. Furthermore, our stability, innovation and reach has been recognised by Help Musicians UK (HMUK). These elements combine to provide an invaluable bedrock of funding on which we can build a successful future. However, this only covers less than half our funding needs.

In order to continue to raise funds to support our core programme, and to enable us to expand into new areas, Trustees agreed a new fundraising strategy, aimed at changing the focus of activity away from supporting individual artists towards supporting the Studio and its various strands. We believe that by this change we will attract more funding from major donors than has been the case in the past, and that we will be able to attract greater support from the corporate sector and well as specialist trusts and foundations.

During the year, fundraising activities included a major event at the House of Lords, which launched our 40th anniversary celebrations and our appeal. As well as the usual programme of fundraising-focused events, we also held a 40th Anniversary Gala at Goldsmiths Hall, hosted by alumnus Wynne Evans and supported by performances given by alumni from across four decades. This raised in excess of £50,000 towards the Anniversary Appeal. A significant development during the year was the installation of a new website, which facilitates online donations.

Fundraising for the year exceeded the target by £50,000 and attracted new donors as a result of our Anniversary Appeal. Earned income from ticket sales, hires and auditions this year increased by 27%. We also attracted significant in-kind support during the year: we attracted in-kind goods and services, including work done by BEEP Studio, flooring by DESSO and lamps by Anglepoise towards the refurbishment as well as a significant in-kind contribution from branding agency Honey towards our re-brand. £16,000 was quantifiable and is recognised in the financial statements.

## Organisational Resilience

We undertook a complete re-design and refurbishment of our ground floor spaces in summer 2017 with design agency BEEP Studio, making the public-facing areas more open, welcoming and attractive, replacing 12-year old fixtures and fittings, ensuring that our biggest asset – our building – remains attractive to hirers, audiences, coaches and fit for its training and support purposes. We were fortunate to be given pro-bono temporary office space for six weeks by our local Workspace.

In December 2017, we undertook a rebrand of the NOS, working with design agency Honey Creative, who helped us – offering a largely pro-bono service – to develop a crisp, modern and creative new image. This is the first professional branding exercise in the Studio's history and is entirely geared towards making our brand vibrant and relevant, increasing international awareness of our work.

We commissioned and delivered a new website, winning a significant grant of £18,000 to do so. With the ability to take donations online, take event bookings through our own booking portal, and with a significant improvement in our digital storytelling, we are already increasing visitors to our site, attracting new donors and audiences, and ensuring that the next generation of young artists can find all the information they need.

We continue to maintain proactive and two-way relationships with our partner companies, conservatoires and the wider industry.

## Artistic Resilience

Equipping our artists for the professional, mental and physical resilience they require for today's profession is essential and at the core of our work. Our new Director of Artist Development, David Sulkin, has this year brought in a wide range of new activity and skills to the Studio, has introduced Meisner and Feldenkrais as techniques to strengthen young artists' physical resilience, and Ralph Strehle, performance coach, has continued to develop a programme encompassing personal strengths, mental preparation, performance management, analysis and feedback. Regular auditions with all of our partner companies, and an Auditions Day for over 40 UK and international opera companies, agents and independent casting directors, keeps our artists audition-ready and builds confidence. Our events programme continues to be designed to test our artists' abilities on a range of stages and situations, and our Opera Roots series has given a number of artists this year the opportunity to produce, to learn about fundraising and marketing as well as programming and handling budgets. Resilience is a National Opera Studio cornerstone, and we aim to foster it through all of our programmes and activity.

# Progress

We continue to celebrate our 40th anniversary into 2018/19 and to build on our reputation for excellence. Our new Fundraising Strategy is aimed not only at widening our supporter base but at seeking out those trusts, corporations and individuals who may be interested in a particular aspect of our work. This is particularly important as we expand our work in stagecraft, in diversity and in resilience. An example of our new approach is a grant received from the Fidelity Foundation will be utilised in summer 2018 to equip all of our spaces with audio-visual equipment.

In 2018/19, we will bring in Stanislavsky technique to add to the increased stagecraft offer. We will bring our coaches together to ensure a joined-up approach to everything we offer our Young Artists, and develop in-depth ways of helping artists to set and evaluate their personal and professional goals.

A grant received within the year from the Fidelity Foundation will be utilised in summer 2018 to equip all of our spaces with audio-visual equipment, and our Blackburn Hall with a projector and speakers. This will not only enable us to significantly add to our coaching offer, but will be an attraction to hirers. We will also be presenting monthly film nights for young artists to help widen their knowledge of different genres and styles.



# Evaluating our Achievements and our Position within the Opera Training Ecology

In order to be a resilient organisation, it is imperative to hold ourselves to account and to continuously self-evaluate. Our report, *Opera Training for Singers in the UK*, and subsequent Opera Training Forum (2016) has been the major piece of self-evaluation and a catalyst for action not only for the NOS, but for others in the sector as well, as evidenced by survey, feedback and strategic planning information gathered from opera organisations and individuals around the country. The Board started work on a new future vision for the NOS in April 2017 to enhance our current training provision, widen our reach and provide both sector support and leadership. From this self-evaluation, and through working closely with our Board, partner companies and staff, we have a new vision, mission, values, strategy and four-year business plan. Diversity was a major focus of the report, and this has led to a new programme being developed from our Singers of Tomorrow initiative – *Diverse Voices* – with three years of funding secured from HMUK as part of their National Grants Programme.

## 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.

## Beyond the Studio...

British répétiteur and conductor **Edmund Whitehead** was Assistant Conductor on *Don Giovanni* for British Youth Opera in the summer of 2017 (conducting the cover performance) and a Young Artist (2017/18) with Polish National Opera, conducting an education adaptation of *Die Zauberflöte*. He has also been Assistant Conductor on *Katya Kabanova* for Opéra national de Lorraine in Nancy and *Un ballo in maschera* for Grange Park Opera. Edmund joined the Jette Parker Young Artists Programme as a conductor and répétiteur in the 2018/19 Season. This season, engagements include trainee cover conductor on *La traviata*, répétiteur for *Hänsel und Gretel*, *La forza del destino* and *Le nozze di Figaro* and offstage conductor for *Simon Boccanegra*. He will conduct *Phaedra* at the Linbury Theatre, ROH in May 2019.

Right: Edmund Whitehead (répétiteur) 2016/17 alumnus © NOS/Nick Rutter 2017

## 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. Our Chief Executive attended the Opera Europa conferences in Parma, Kiev, Sofia and Zurich, as well as the World Opera Forum in Madrid in April 2018. NOS staff attended an Opera Europa Management course, a Social Misfits training event on GDPR, an IT4Arts course on data protection, an Opera Music Theatre Forum on diversity and a seminar on individual fundraising. We recently joined the Association of British Orchestras.

## 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. Interns develop excellent contacts and learn from our experienced team. Experiences are tailored to benefit the intern and further their interests, equipping them with more skills, confidence and understanding of the work of the Studio. In the summer of 2017, we engaged an intern to work across three major projects: devising a cataloguing system for the NOS Library, updating our alumni records and helping to administer our summer short courses. In the summer of 2018, our intern played a major role in implementing our new CRM system, writing minutes for our *Diverse Voices* forums as well as helping to run the summer's short courses. We received very positive feedback from both about their experiences with us, and wrote that they had learnt valuable skills that would come in useful in the future.





# Financial Review

The Statement of Financial Activities for the period is on pages 49 to 61. There was an overall deficit on all funds of £117,998 after depreciation, which was in line with our expectations. It should be noted that this review is for a fifteen month period and is not directly comparable to the accounting year 16/17.

## 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 the 2017/2018 reporting period was £210,276. We are delighted that the NOS continues as a National Portfolio Organisation through to March 2022.

### Opera Companies

The financial contribution of the opera companies to the NOS in 2017/18 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 2017/18 covered 30% of total expenditure (the comparative figure for 16/17 was 41% though the comparison is not appropriate as the financial year lengthening added extra one-off 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 the 2017/18 reporting period was £476,530, exceeding budgets for the year.

The National Opera Studio is compliant with the Code of Fundraising Practice set by the Fundraising Regulator and is registered with the Fundraising Standards Board. No complaints were received.

## 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 over £13,000 more than the previous year, acknowledging that this was over a longer period.

## Expenditure to Support the Objectives of the Charity

Expenditure increased over the period under review by £283,708. This was a heavy expenditure 15 months, with several large projects falling in this period, including the Studio's planned refurbishment, supported by the Hawksford Fund, the rebrand, website and 40th Anniversary activities ranging from the V&A concert series to the fundraising gala to 12:40, supported by the Nicholas John Trust.

## Reserves

At the financial year end, the National Opera Studio had overall reserves of £1,654,994 (16/17 £1,772,992). We are stating our balances as follows:

### Restricted Funds

- 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 £3,634 carried forward to be spent in future years.
- Help Musicians UK: this supports residencies, Diverse Voices and Opera Roots. The £10,000 carried forward into 18/19 as part of a grant totalling £120,000 to be spent over the three-year period to 2021.
- Fidelity Trust, to support expenditure on AV equipment for the coaching spaces (£57,749 carried forward)

### Designated Funds

- Fixed Assets Fund (£1,519,457): this represents the value of the fixed assets of the Studio and is therefore not readily available reserves.
- Support, Young Artists (£50,000): 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. The total of the General Fund is £14,156. The Board has set a target of 3 months' core expenditure (£82,000) as a target for General Funds. We aim to build the funds to and sustain them at this level to enable the Studio to withstand an interruption of income. The Board aims to achieve this over the next ten years 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 a regular 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 is 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 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 building security 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. Staff have been trained to use our Evac Chair.

- **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, monitor the status of trusts with particular regard to bursary support, 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.

Sofia Troncoso (soprano), Laura Zigmantaitė (mezzo-soprano),  
Caroline Modiba (soprano) and Sophie Levi (soprano)  
2016/17 alumni  
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# Reference and Administrative Details

Charity number: 274755

Company number: 01332955

Registered office: National Opera Studio  
2 Chapel Yard  
Wandsworth High Street  
London SW18 4HZ

Independent Auditors: haysmacintyre  
Chartered Accountants  
10 Queen Street Place  
London  
EC4R 1AG

Bankers: Coutts & Co  
440 Strand  
London  
WC2R 0QS

Lorena Paz Nieto (soprano)  
2017/18 alumna  
© NOS/Malcolm Johnson 2018





# 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)
Peter Espenhahn	(retired June 2018)
Diane Henry Lepart	(appointed July 2018)
Daniel Kramer	(appointed April 2018)
Richard Mantle	
Oliver Mears	
Gillian Newson	
Lorna Parker	(appointed November 2017)
Cressida Pollock	(terminated March 2018)
David Pountney	
Alex Reedijk	
Sebastian F Schwarz	(terminated January 2018)
Sir David Wootton	
Sue Walter	(appointed April 2017)

## Board subcommittees

Audit Committee:	Sir David Wootton (Chair) Peter Espenhahn (retired June 2018) Diane Henry Lepart (appointed July 2018) Sally O'Neill (Independent: stepped down December 2017) Mindy Kilby (Independent: appointed February 2018)
Remunerations Committee:	Richard Mantle (Chair) Sue Walter (appointed April 2017) Sir Vernon Ellis
Nominations Committee:	Sir Vernon Ellis (Chair) Richard Mantle Sue Walter (appointed 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.

## Charity Commission Guidance

Trustees have adopted the Charity Governance Code recommended by the Charity Commission and all the principles within it. The exception is with regard to the opera company members who are trustees: the length of time they may serve on the board is different to the independent trustees, and is governed by the NOS Memorandum and Articles (see Appointment of Trustees).

In 2018 trustees conducted a Board Effectiveness Review, with this process to be repeated annually and actions incorporated into Board meetings.

## 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 45, 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 of Artist Development 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.



Elizabeth Karani (soprano)  
2016/17 alumna  
© NOS/James Glossop 2017



# 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 28th November 2018.



Sir Vernon Ellis, Chairman

Emyr Wyn Jones (bass-baritone)  
and Polly Leech (mezzo-soprano)  
2017/18 alumni  
© NOS/James Glossop 2017





# Independent auditor's report to the members of the National Opera Studio

## Opinion

We have audited the financial statements of National Opera Studio for the period ended 30 June 2018 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash flow statements and the related notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 June 2018 and of the charitable company's net movement in funds, including the income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

## Basis for opinion

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

## Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 43, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

## Auditor's responsibilities for the audit of the financial statements

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

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

## Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

## Other information

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Annual Report (which includes the directors' report prepared for the purposes of company law) for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Trustees' Annual Report have been prepared in accordance with applicable legal requirements.



## Matters on which we are required to report by exception

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

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

- adequate accounting records have not been kept by the charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the [parent] charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; 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' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

## Use of our report

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



Richard Weaver (Senior Statutory Auditor)  
For and on behalf of haysmacintyre, Statutory Auditors  
Date: 13 December 2018

10 Queen Street Place  
London  
EC4R 1AG

Penelope Cousland (mezzo-soprano)  
2016/17 alumna  
© NOS/Nick Rutter 2017





# National Opera Studio

## Statement of Financial Activities

(Including Income and Expenditure Account)  
For the Period from 1st April 2017 to 30th June 2018

		Unrestricted Funds	Designated support	Designated Capital	Restricted Funds	Total April 2017 to June 2018	Total 2017
	notes	£	£	£	£	£	£
<b>Income From</b>							
Grants, Donations and Legacies	3	666,969	-	-	152,749	819,718	658,972
Other Trading Income	4	26,018	-	-	-	26,018	29,450
Charitable Activities	5	63,690	-	-	-	63,690	50,038
Investment Income		253	-	-	-	253	122
Total		<u>756,930</u>	<u>-</u>	<u>-</u>	<u>152,749</u>	<u>909,679</u>	<u>738,582</u>
<b>Expenditure on:</b>							
	6						
Raising funds:							
Cost of fundraising		143,877	-	-	-	143,877	68,612
Generating Rental Income		15,163	-	-	-	15,163	12,016
Charitable Activities		620,457	91,873	46,017	110,290	868,637	584,929
Total		<u>779,497</u>	<u>91,873</u>	<u>46,017</u>	<u>110,290</u>	<u>1,027,677</u>	<u>665,557</u>
Net income (expenditure)		(22,567)	(91,873)	(46,017)	42,459	(117,998)	73,025
Transfer between funds		(28,387)		69,137	(40,750)	-	-
Net Movement In funds		<u>(50,954)</u>	<u>(91,873)</u>	<u>23,120</u>	<u>1,709</u>	<u>(117,998)</u>	<u>73,025</u>
Total funds brought forward		65,108	141,873	1,496,337	69,674	1,772,992	1,699,967
<b>Total funds carried forward</b>		<u>14,154</u>	<u>50,000</u>	<u>1,519,457</u>	<u>71,383</u>	<u>1,654,994</u>	<u>1,772,992</u>

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

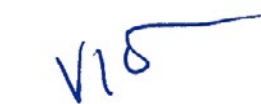
The notes form part of these financial statements.

# National Opera Studio

## Balance Sheet at 30th June 2018

		2018 £	2018 £	2017 £	2017 £
	notes				
<b>Fixed Assets</b>					
Tangible Assets	11		1,519,457		1,496,337
<b>Current Assets</b>					
Debtors	12	96,730		54,385	
Cash in Bank and hand		<u>121,851</u>		<u>280,799</u>	
		218,581		335,184	
<b>Creditors</b> (due within 1 year)	13	(83,044)		(58,529)	
<b>Net Current Assets</b>			<u>135,537</u>		<u>276,654</u>
Total Assets			<u>1,654,994</u>		<u>1,772,991</u>
<b>Funds</b>					
Restricted Fund	14		71,383		69,674
Designated Support					
Young Artists	15		50,000		72,000
Designated Support					
Operations	15				69,873
Designated fund Capital	15		1,519,457		1,496,337
General Fund	16		14,154		65,108
			<u>1,654,994</u>		<u>1,772,992</u>

Approved by the Board of Trustees on 28th November 2018 and signed on their behalf by:



Sir Vernon Ellis. Chair of Trustees on behalf of trustees.

The notes form part of these financial statements.



National Opera Studio
Statement of Cash flow
for the Financial Period from 1st April 2017 to 30th June 2018

	2018	2017
	£	£
Cash flows from operating activities	(90,064)	97,539
Cash flows from investing activities		
Dividends and interest	253	122
Purchase of property, plant and equipment	(69,137)	(7,720)
Net cash provided by/(used in) investing activities	(68,883)	(7,598)
Change in cash and cash equivalents in the reporting period		
Cash and cash equivalents at the beginning of the reporting period	280,799	190,858
Cash and cash equivalents at the end of the reporting period	121,851	280,799

NOTES TO THE CASH FLOW STATEMENT

Reconciliation of Net Movement in Funds to Net Cash Flow from Operating Activities		
Net movement in funds	(117,998)	73,025
Depreciation charges	46,017	27,243
(Increase) in debtors	(42,345)	(10,749)
Increase/(decrease) in creditors	24,515	8,142
Interest and Dividends	(253)	(122)
Net cash provided by/ (used in) operating activities	(90,064)	97,539
Analysis of Cash and Cash Equivalents		
	121,851	280,799
Cash at bank and in hand	121,851	280,799

National Opera Studio
Notes to the Accounts

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) 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, major remodelling	2%
Building other improvements	10%
Equipment (not including Pianos)	25%
Fixtures and Fittings	25%
Pianos	5%

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 came 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

	Current Period				Total April 2017 to June 2018	Total 2017
	Unrestricted Funds	Designated Bursary	Designated Capital	Restricted Funds	£	£
	£	£	£	£		
Arts Council	57,527	-	-	152,749	210,276	168,221
Donations	144,038	-	-	-	144,038	67,401
Trusts and Foundations	297,249	-	-	-	297,249	135,350
Corporate Donations	35,243	-	-	-	35,243	16,000
Opera Companies	107,000	-	-	-	107,000	107,000
In-kind income	16,000	-	-	-	16,000	-
Legacies	9,912	-	-	-	9,912	165,000
	666,969	-	-	152,749	819,718	658,972

	Prior Year				Total 2017	Total 2016
	Unrestricted Funds	Designated Bursary	Designated Capital	Restricted Funds	£	£
	£	£	£	£		
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	-
	624,752	-	-	34,220	658,972	566,976



4 Other Trading Income

Current Period

	Total Unrestricted April 2017 to June 2018 £	Total Unrestricted 2017 £
Rental Income	26,018	29,450
	<u>26,018</u>	<u>29,450</u>

Prior Year

	Total Unrestricted April 2017 to June 2018 £	Total Unrestricted 2017 £
Rental Income	29,450	17,397
	<u>29,450</u>	<u>29,450</u>

All rental income received in the current and prior period was unrestricted.

5 Charitable Activities

Current Period

	Unrestricted Funds £	Designated Support £	Designated Capital £	Restricted Funds £	Total April 2017 to June 2018 £	Total 2017 £
Audition Fees	15,825	-	-	-	15,825	15,983
Other Income	9,124	-	-	-	9,124	1,639
Box Office Receipts	13,661	-	-	-	13,661	9,570
Short Course Fees	25,080	-	-	-	25,080	22,846
	<u>63,690</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>63,690</u>	<u>50,038</u>

Prior Year

	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

Current Period

	Direct Costs £	Support Costs £	Total April 2017 to June 2018 £	Total 2017 £
Raising funds:				
Cost of fundraising	128,241	15,636	143,877	68,612
Generating Rental Income	8,908	6,255	15,163	12,016
Charitable Activities	585,448	283,189	868,637	584,929
Totals	<u>722,597</u>	<u>305,080</u>	<u>1,027,677</u>	<u>665,557</u>

Prior Year

	Direct Costs £	Support Costs £	Total 2017 £	Total 2016 £
Cost of Generating Voluntary Income	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

	2018 £	2017 £
Staff	66,453	57,170
Premises	31,995	17,612
Office Costs	104,548	22,418
Finance and Admin	7,793	19,300
Insurance	20,765	16,168
Non-recoverable VAT	-	17,963
Governance	27,508	22,752
Depreciation	46,017	27,243
	<u>305,080</u>	<u>200,626</u>

Support costs are allocated across the different areas of expenditure on the basis of staff time and other costs expended. The Charity deregistered for VAT in February 2017.

## 8 Governance Costs

	2018 £	2017 £
Audit Fees	7,800	7,668
Allocated staff costs	19,708	15,084
	<u>27,508</u>	<u>22,752</u>

## 9 Staff Costs and Numbers

	2018 £	2017 £
Gross Salary	303,293	250,782
Social Security Costs	28,979	25,208
Pensions Costs	6,862	8,334
Redundancies and Settlements	25,000	-
Government Employment Grant	(6,000)	(3,000)
	<u>358,134</u>	<u>281,324</u>
	2018	2017
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>

	2018 £	2017 £
Salary National Insurance and Pension of Key Management Personnel	<u>186,415</u>	<u>154,576</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 of Artist Development and the Head of Music.

One employee received between £60,000 and £70,000 in the reporting period to June 2018. The increase is due to the accounting period being 15 months (2017 = nil).

## 10 Net Income is stated after charging

	2018 £	2017 £
Audit Fees	7,800	7,668
Depreciation	46,017	27,243
Operating Lease Rentals	10,545	8,436

## 11 Tangible Assets

	Freehold Property £	Furniture Fixtures and fittings £	Equipment £	Total £
<u>Cost</u>				
As at 1st April 2017	1,839,095	57,839	64,642	1,961,576
Additions	-	67,304	1,833	69,137
Disposals	-	(24,450)	-	(24,450)
As at 30th June 2018	<u>1,839,095</u>	<u>100,693</u>	<u>66,475</u>	<u>2,006,263</u>
<u>Depreciation</u>				
As at 1st April 2017	353,660	54,741	56,838	465,239
Charge for year	32,219	12,800	998	46,017
On Disposals	-	(24,450)	-	(24,450)
As at 30th June 2018	<u>385,879</u>	<u>43,091</u>	<u>57,836</u>	<u>486,806</u>
Net Book Value 30th June 2018	<u>1,453,216</u>	<u>57,602</u>	<u>8,639</u>	<u>1,519,457</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>

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



## 12 Current Assets

	2018	2017
	£	£
Trade Debtors	6,907	5,236
Prepayments and Accrued Income	89,823	49,149
	<u>96,730</u>	<u>54,385</u>

## 13 Current Liabilities

	2018	2017
	£	£
Trade Creditors	19,439	14,891
Other Creditors	-	950
Accruals and Deferred Income	53,637	35,635
Taxes, Social Security and Pensions	9,968	7,053
	<u>83,044</u>	<u>58,529</u>

## 14 Restricted Funds

Current Period	Balance 1st April 2017	Income	Expenditure	Transfers	Balance 30th June 2018
Hawksford Trustees	40,750	-	-	(40,750)	-
Nicholas John Trust (1)	7,424		3,790	-	3,634
William de Winton	1,500	5,000	6,500		-
Help Musicians	10,000	40,000	40,000		10,000
Boltini Trust	10,000	10,000	20,000		-
Fidelity Trust		57,749			57,749
Nicholas John Trust (2)		40,000	40,000		-
	<u>69,674</u>	<u>152,749</u>	<u>110,290</u>	<u>(40,750)</u>	<u>71,383</u>
Prior Year	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 (1)	9,224		1,800	-	7,424
Opera Training Project	23,140	5,000	28,140	-	-
Amar-Franses	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>(7,720)</u>	<u>69,674</u>

- Hawksford Trustees: this was utilized for the re-modelling of space within the building which took place in early summer of 2017. The transfer represents the asset becoming unrestricted upon purchase.
- Nicholas John Trust (1): funds that support activities related to former Young Artists to help them in the early stages of their career.

- William de Winton: Supports the collaboration with Burntwood School and local activity.
- Help Musicians: second 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 2017 and 2018
- Nicholas John Trust (2): supported the 12:40 project in June 2018
- Fidelity Trust: supported the installation of Audio-Visual equipment in the coaching rooms

## 15 Designated Funds

Current Period	Balance 1st April 2017	Income	Expenditure	Transfers	Balance 30th June 2018
	£	£	£	£	£
Fixed Assets Fund	1,496,337	-	46,017	69,137	1,519,457
Support Fund Young Artists	72,000	-	22,000		50,000
Support Fund Operations	<u>69,873</u>	<u>-</u>	<u>69,873</u>	<u>-</u>	<u>-</u>
	<u>1,638,210</u>	<u>-</u>	<u>137,890</u>	<u>69,137</u>	<u>1,569,457</u>
Prior Year	Balance 1st April 2016	Income	Expenditure	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	<u>-</u>	<u>-</u>	<u>-</u>	<u>69,873</u>	<u>69,873</u>
	<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 was a reserve fund to meet the costs of repairs to the building. This has been spent in the period under review.

## 16 General Fund

Current Period	Balance 1st April 2017	Income	Expenditure	Transfers	Balance 30th June 2018
	£	£	£	£	£
General	<u>65,108</u>	<u>756,930</u>	<u>779,497</u>	<u>(28,375)</u>	<u>14,154</u>
Prior Year	Balance 1st April 2016	Income	Expenditure	Transfers	Balance 31st March 2017
	£	£	£	£	£
General	<u>25,984</u>	<u>704,362</u>	<u>559,427</u>	<u>(105,811)</u>	<u>65,108</u>
	<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	1,519,457	-	1,519,457
Debtors	96,730		96,730
Cash In Bank and Hand	50,468	71,383	121,851
Creditors	(83,044)		(83,044)
	<u>1,583,611</u>	<u>71,383</u>	<u>1,654,994</u>

18 Operating Lease Commitments

	2018	2017
	£	£
Annual Cost of operating leases which expire within 1 year	8,436	8,436
Cost For 2 - 5 Years	2,778	19,143

19 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 (2017=£nil).

21 Charge

There is no charge on any of the assets of the company (2017=£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.

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2017/18 alumnus  
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