

rose
opera

Rose Opera

A Charitable Incorporated Organisation (CIO)
Report and Financial Statements
Year ending 31 December 2019



Charity Number 1179516

www.roseopera.co.uk



Rose Opera

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The sisters under amorous attack in Mozart's *Così fan tutte*, June 2019



Trustees

Rose Opera's Trustees: Andrew Evans (Chairman)
 Tamara Ravenhill (Treasurer and Artistic Director)
 Alethea Tabor (Chorus Master)
 Paul Ravenhill (Director)

Reference and Administrative Details

Charity Number: 1179516
Registered with: The Charity Commission of England and Wales
Correspondence Address: 154 Dora Road, Wimbledon, LONDON, SW19 7HJ
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Rose Opera on 10th August 2018.



Rose Opera's production of Tchaikovsky's *Iolanta* in March 2019



Contacting Rose Opera

Rose opera can be contacted through the email address: info@roseopera.co.uk. More information about Rose Opera can be found on our web site, www.roseopera.co.uk.

Structure, Governance and Management

Rose Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

Appointment of Trustees

Apart from the first charity trustees, every trustee has been appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees have considered the skills, knowledge and experience needed for the effective administration of the CIO.



Painting by Valerie Anne Ravenhill, used as a backdrop for *Cosi Fan Tutte* in June 2019



Rose Opera

Report of the Trustees for the year ending 31 December 2019

The Trustees of Rose Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 31st December 2019, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Rose Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 10th August 2018 and is registered with the Charity Commission of England and Wales, registration number 1179516. This is the first annual report of Rose Opera. It covers the first financial year, which is the period from inception to the end of the financial year, a period of approximately 16.5 months.

More information about Rose Opera is available on our web site, at www.roseopera.co.uk.

1. Objects, Organisation and Activities

The purpose of Rose Opera is to advance the arts for the public benefit through the promotion and presentation of opera to the highest possible standards for the benefits of the local communities in which the company performs; and to advance the education of the public in opera through outreach to educational institutions, and young performers in the early stage of their careers.

Along with performing opera, Rose Opera strives to use the medium of opera to foster social inclusion and to engage young people in the performing arts.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

During its first 16 months, Rose Opera has established itself as a vibrant new opera company bringing exciting and unusual operatic repertoire to its audiences.

This year's activities comprised three fully staged opera productions, all performed in the original languages:

- *Iolanta* by Pyotr Il'ich Tchaikovsky, performed in Russian in the Normansfield theatre (Teddington, Surrey) in March 2019
- *Così fan tutti* by Wolfgang Amadeus Mozart, created and performed in Italian for the Beaminster Festival (Dorset) in June 2019



- *Idomeneo* by Wolfgang Amadeus Mozart, performed in Italian in the Normansfield theatre (Teddington, Surrey) in October 2019

2.1 Tchaikovsky's *Iolanta*, March 2019

Iolanta is a rarely performed masterpiece by Tchaikovsky, his last opera, which contains some of his most stunning music. It is about a blind princess who doesn't know about her affliction; kindness and humanity are at the heart of this beautiful story.

Rose Opera commissioned an orchestral reduction of the score to make this opera accessible and affordable for a small size fringe company. The production attracted a community chorus of 20 singers, semi-professional orchestra of 35 players and 16 soloists. Rose Opera provided free coaching in Russian to the soloists and chorus members.

Rose Opera also commissioned beautiful costumes made for this production, and stunning sets enhanced the story telling of our first production. We attracted good audiences on all three evenings, mainly comprised of local Surrey residents.

The opera received positive reviews, such as from Mark Aspen:

<https://markaspen.com/2019/03/25/iolanta/>

Rose Opera was profiled for this production in the French language magazine, L'Echo:

<https://www.lechomagazine.uk/rose-opera-iolanta-premiere-dune-compagnie-qui-eclot/>

The story on which *Iolanta* is based is set in Provence, France, and so the opera generated strong interest from the French speaking community in London.





The final scene of Lolanta

2.2 Mozart's *Così fan tutte*, June 2019

In April 2019, Rose Opera, was invited to bring an opera to the prestigious Beaminster Festival based in Beaminster, Dorset. The Festival was established in 1995 and its objective, closely aligned with that of Rose Opera, is to promote culture and art within the local community. Rose Opera, as a new charity, was especially pleased to be invited to perform at this festival, alongside many professional musicians working at the top of their game.

The story of *Così fan tutte* is timeless. Don Alfonso and his young military friends, Ferrando and Guglielmo, are discussing the fidelity of women. Don Alfonso claims that all women are fickle. Ferrando and Guglielmo strongly object, they wager that the two sisters – Fiodilligi and Dorabella – whom they are in love with, will never be unfaithful. Don Alfonso proposes that Ferrando and Guglielmo pretend that they have received orders to leave Naples, and that they then return in disguise, each to pay court to the other's sweetheart. Over two Acts, the story, brilliantly crafted by Lorenzo da Ponte, shows only too well the frailty of human relationships and love, justly earning the opera its subtitle, *La scuola degli amanti*, or the School of Lovers.



We performed a newly created modern production of Mozart's *Così fan Tutti*, to a full audience, to great critical acclaim. *Così* is hugely accessible as an opera, its humour is timeless. We customised the surtitles to suit this contemporary production. One of the audience members provided the following feedback:

"I have just watched my first opera, your version of *Così fan Tutti*. It was truly wonderful; all of the cast were fantastic. I didn't expect to laugh so much, and I didn't expect opera to be so engaging. Bravo. From Kester age 37".

The production required us to solve a number of technical challenges, the most important of which was how to stage the opera in a church which had no scenery and did not have the usually supporting stage infrastructure of a theatre. The solution our artistic and technical team developed was to commission a painting of a beautiful summer's

coastline, and to 'paint on' a window frame. This was then enlarged and printed onto a canvas backdrop, which was hung from a portable gantry at the back of the stage. The effect was to make it appear that the setting was in a drawing room, looking out over the coastline. This simple idea required resourcefulness and logistical expertise to realise. The photographs of the production show that it was extremely effective.



2.3 Mozart's Idomeneo, October 2019

In October 2019, we performed Mozart's rarely performed *Idomeneo*, beautifully created by a young designer. Set on the Island of Crete shortly after the Trojan War, *Idomeneo* tells the story of a King who, caught in a fierce storm at sea, promises the God Neptune that if his life is saved he will sacrifice the first person he sees when he reaches dry land. That person is Idamante, his son. Idamante, in love with Ilia, the daughter of the defeated King of Troy, is sent into exile instead of being sacrificed. Neptune sends a serpent, which Idamante slays. When Ilia declares her love for Idamante, the voice of Neptune is heard declaring that Idamante can be saved, as long as Idomeneo steps down as King. Ilia and Idamante are crowned as the new rulers and peace is restored once more to Crete.

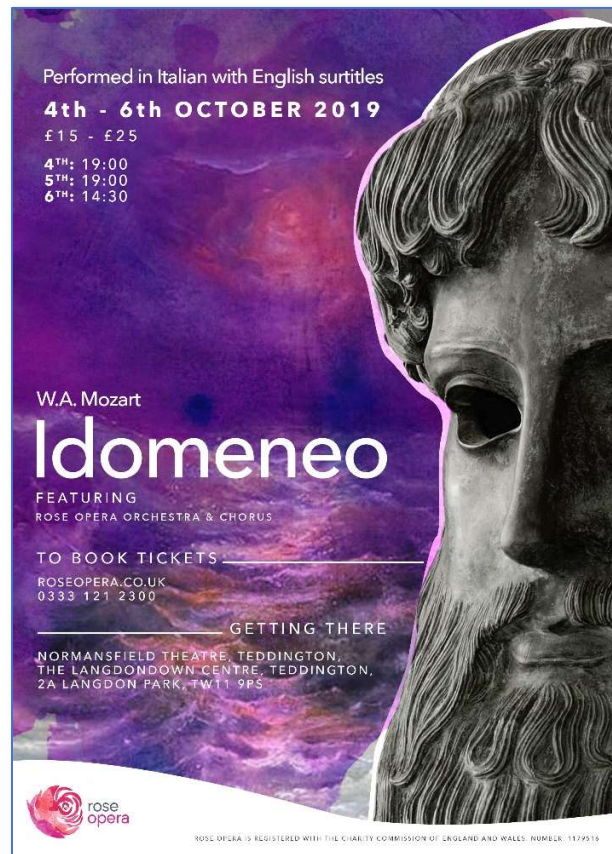
Described by Alfred Einstein as "One of those works that even a first-class genius like Mozart manages only once in his lifetime", *Idomeneo* contains some of Mozart's most dramatic music, and is considered his masterpiece in the opera seria style.

This show also presented technical challenges, in spite of being set in the beautiful Normansfield Theatre. Our designer and director had settled on the idea of creating 'Idomeneo's Island' (Crete) on the main stage of the theatre, using a raised platform, painted appropriately, and with a side skirt painted with nautical designs of ships from the appropriate era. This meant careful scheduling of the arrival of the raised stage sections, creation of ramps for the side of the island, and the construction and



painting of the top and side skirts separately. This all had to be brought together in the theatre the week before production, in time for the technical rehearsal, and then disassembled and reassembled one week later.

The show involved nearly 70 performers (including a chorus, an orchestra, soloists,



and the technical and production team). It was well received musically and dramatically and much appreciated by the theatre, by performers, and by the audience.



Idomeneo's Island, recreated in perspective view in the Normansfield Theatre, in October 2019

2.4 Community impact and inclusivity

Rose Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** - all of our performances based at the Normansfield Theatre in Teddington attracted local audiences, bringing rarely performed pieces performed to a high standard to the local community.
- **Young artist scheme** – to attract and support young singers, we have established and funded a young artist bursary scheme. The bursaries are awarded based on performance in audition. So far, we have appointed three young professional singers, all in the early stages of their singing careers. This has given them the opportunity to participate in fully staged opera performances and to take smaller solo roles.



- **Chorus coaching** – Rose Opera has an in-house chorus master who as a trustee and volunteer has invested hundreds of hours in recruiting and coaching members of the chorus, many of whom are amateur singers. Chorus members have greatly appreciated the learning and support provided through extensive chorus coaching in the musical and language aspects of the production.
- **Language coaching** – all performers, especially soloists, are provided with language coaching if they need and want to take advantage of this. This was especially valued in *Iolanta*, which was performed in Russian. Rose Opera provided transcripts and translations of the Russian language score, and also provided rehearsal tapes illustrating the correct pronunciation. In Italian language productions, a professional Italian language coach from provided valued and appreciated coaching and advice.
- **Orchestra** – the orchestra in *Iolanta* and *Idomeneo* comprised a mix of strong amateur players, and young professionals from the Royal Academy of Music (RAM) and the Royal College of Music (RCM). It is the objective that we consciously pursue – to create an atmosphere for young musicians to work with professional conductors and players as a part of their transition into the professional musical world at the end of their studies.
- **Chorus** – our choruses in *Iolanta* and *Idomeneo* attracted a diverse group of singers including ethnic minority and wide demographics (singers from 25 to 80).
- **Theatre** – in creating our opera productions, we have worked closely with the management of Normansfield theatre in Teddington to create innovative productions in the surrounds of this beautiful grade II protected building.

2.5 Contribution of artists and volunteers

We greatly value the contribution made to the charity in time, skills, commitment and money by artists and volunteers. Without this contribution the charity would not be able to achieve its objects or activities in any kind of capacity such as have been done. The sense of collective goodwill and community spirit is at the heart of what Rose Opera represents.

3. Principal sources of funds

The charity is supported by private donor funding and by income from admissions to productions. This year, we secured private donations, mainly by the Trustees, of £9,372 and generated income of £12, 239 in tickets sales.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and



- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The next comprehensive risk assessment for the charity is scheduled for 2020.

5. Principal activity

The principal activity of the charity is that of an opera company.

6. Trustees

The trustees who held office during the period were:

Andrew Evans (Chairman)
Tamara Ravenhill (Treasurer and Artistic Director)
Alethea Tabor (Chorus Master)
Paul Ravenhill (Director)

Appointment of directors is by ordinary resolution of the members at a general meeting.

Signed by:

A handwritten signature in blue ink, appearing to be "AE", with a long horizontal stroke extending to the right.

Andrew Evans – Chairman and Producer

Tamara Ravenhill – Artistic Director, Treasurer and Producer



Rose Opera
Statement of financial activities
Year ended 31 December 2019

Section A. Financial activities including summary income and expenditure account					
	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
Donations	9,372	-	-	9,372	-
Ticket & Program Sales	12,239	-	-	12,239	-
Singer Contributions	1,925	-	-	1,925	-
Gift Aid	1,463	-	-	1,463	-
Sponsorship	300	-	-	300	-
Score Receipts	281	-	-	281	-
Miscellaneous Receipts	60	-	-	60	-
	-	-	-	-	-
Sub total (Gross income for AR)	25,641	-	-	25,641	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	25,641	-	-	25,641	-
A3 Payments					
General & Administrative	1,044	-	-	1,044	-
Singer Payments	671	-	-	671	-
Score Costs	467	-	-	467	-
Rehearsal Costs	6,086	-	-	6,086	-
Orchestra	3,979	-	-	3,979	-
Sets	1,682	-	-	1,682	-
Costumes	1,764	-	-	1,764	-
Production team	3,275	-	-	3,275	-
Marketing	1,436	-	-	1,436	-
Theatre Hire	1,800	-	-	1,800	-
Sub total	22,204	-	-	22,204	-
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	22,204	-	-	22,204	-
Net of receipts/(payments)	3,436	-	-	3,436	-
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
Cash funds this year end	3,436	-	-	3,436	-



**Rose Opera
Balance sheet
As at 31 December 2019**

Section B Statement of assets and liabilities at the end of the period				
Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Cash in bank	3,436	-	-
		-	-	-
		-	-	-
	Total cash funds	3,436	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use	Projector screen (for surtitles)	General	285	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	



**Rose Opera
Balance sheet
As at 31 December 2019 – continued**

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ending 31 December 2019.

No notice has been deposited under Section 476 of the Companies Act 2006 in relation to its financial statements for the financial year.

The trustees acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

Signed on behalf of the directors

Tamara Ravenhill

Treasurer

August 2020



Notes to the financial statements For the period 10/08/18 – 31/12/19

1. Accounting policies

Basis of preparation

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014.
- the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102.

The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.



Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date.

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.



2. Analysis of income

Note 3 Analysis of income						
	Analysis	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations and legacies:	Donations and gifts	9,372	-	-	9,372	-
	Gift Aid	1,463	-	-	1,463	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	2,225	-	-	2,225	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	341	-	-	341	-
	Total	13,402	-	-	13,402	-
Charitable activities:	Productions (incl. programmes)	12,239	-	-	12,239	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	12,239	-	-	12,239	-
TOTAL INCOME		25,641	-	-	25,641	-

In the trading period the main sources of income for the charity were ticket sales, private donations and singers' contributions.

4 Expenditure

Analysis of expenditure						
		Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
	Analysis				£	£
Expenditure on raising funds:	Incurred seeking donations	-	-	-	-	-
	Incurred seeking legacies	-	-	-	-	-
	Advertising, marketing, direct mail and publicity	1,436	-	-	1,436	-
		-	-	-	-	-
	Total expenditure on raising funds	1,436	-	-	1,436	-
Expenditure on charitable activities	Charitable activities	11,332	-	-	11,332	-
	General & Administrative	1,044	-	-	1,044	-
	Artist's fees	7,925	-	-	7,925	-
	Miscellaneous	467	-	-	467	-
	Total expenditure on charitable activities	20,768	-	-	20,768	-
TOTAL EXPENDITURE		22,204	-	-	22,204	-
Other information:						
Analysis of expenditure on charitable activities						
Activity or programme	Activities undertaken directly	Grant funding of activities	Support Costs	Total this year	Total prior year	
	£	£	£	£	£	
Activity 1	Iolanta	- 7,915		- 7,915	0	
Activity 2	Cosi fan tutti	- 1,742		- 1,742	0	
Activity 3	Idomeneo	- 11,203		- 11,203	0	
Activity 4	Hollaender (2020 production, marketing costs only)	- 300		- 300	0	
Other	General expenses	- 1,044		- 1,044	0	
Total		- 22,204		- 22,204		

Except for general expenses such as insurance and general company branding, all other costs are directly related to the charitable activities. Expenditure largely consists of payments to artists and hire costs to rehearsal and performance venues.



5. Support costs

Support Costs		
Support cost (examples)	Raising funds £	Grand total £
General branding and website	- 538	- 538
Insurance	- 221	- 221
Other	- 285	- 285
Total	- 1,044	- 1,044

Other refers to a screen and a projector for operating surtitles.

6. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

7. Preparation and review of the accounts.

In its first year of trading Rose Opera has reported £25, 641 in revenues for 16.5 months. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified accountant and reviewed by the Chairman who holds a business degree (MBA). On this occasion the Trustees feel that there is no need for an additional independent review of the accounts.