

Registered number: 2567390  
Charity number: 1003042

## **GARSINGTON OPERA LIMITED**

### **TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED**



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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 OCTOBER 2018**

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The Trustees present their annual report together with the audited financial statements of the group and the company Garsington Opera Limited for the year 1 November 2017 to 31 October 2018. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

Since the company and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

### **Objectives and Activities**

#### **a. Policies and objectives**

##### **The objectives of the charity**

To stage high quality productions in a setting of exceptional beauty, and to reach as wide an audience as possible through the promotion and understanding of the arts including opera, music and drama.

##### **Mission statement**

Garsington Opera exists:

- To enrich the lives of its audiences and participants by producing operas which are theatrically compelling and of the highest musical standard
- To encourage and expand knowledge and appreciation of opera as an art form and in Garsington Opera specifically through exciting life-long learning participatory projects in the community, and by appropriate use of digital media
- To discover, encourage and nurture the best young performing talent, particularly from the UK
- To provide members and audiences with a memorable experience at Wormsley

The financial objective remains to raise sufficient income annually to cover expenditure for the year whilst generating surplus cash sufficient to build up free reserves to:

- Ensure that the charity continues to be able to meet its liabilities as they fall due
- Ensure that the charitable objectives can be met on a long-term basis
- Ensure there is financial stability to support productions 3 to 4 years ahead
- Replace and refurbish elements of the auditorium and the wider infrastructure when necessary

##### **Background and summary**

Garsington Opera gives performances of great artistic quality in a setting of extraordinary natural beauty. Performances take place in the spectacular Opera Pavilion which sits within the rolling landscape of the Chiltern Hills, less than an hour from London.

Garsington Opera was founded in 1989 by the late Leonard Ingrams and his wife Rosalind at Garsington Manor, near Oxford. Following Leonard's untimely death, Garsington Opera moved to the Wormsley Estate, home of the Getty family, in 2011. Since then the festival has expanded from 21 performances to 35 in June and July and the size of the auditorium was increased from 500 to 604.

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The annual festival offers a balanced and varied repertoire of four opera productions, often including a Mozart opera and also championing lesser known works which have included a number of notable British premieres – Haydn's *Orlando Paladino*, Vivaldi's *L'Olimpiade*, and Rossini's *Armida*, *L'equivoco stravagante* and *Maometto secondo*. 2017 saw Garsington Opera's second commission, *Silver Birch*, for a professional and community cast and orchestra, and 2018 saw the first main season opera commission *The Skating Rink* by David Sawer. A brief, illustrated summary of the 2018 season is contained in our Annual Review available on our website.

Over the years Garsington productions have also been taken to a number of European festivals and in 2017 a semi staged production of *Le nozze di Figaro* was performed with the Orchestre de chambre de Paris in the Théâtre des Champs Élysées, preceded by a reception in the British Embassy in Paris, hosted by the British Ambassador; similar performances of productions are planned in future. In 2007 David Fielding's production of Richard Strauss's *Die Ägyptische Helena*, conceived and first performed at Garsington Manor, was presented at the Metropolitan Opera in New York. In addition, Garsington Opera has initiated a number of artistic partnerships, including collaborating with the Royal Shakespeare Company in 2015 on a production of *A Midsummer Night's Dream*, and with Rambert on a production of Haydn's *The Creation* in 2016. A partnership with the distinguished Philharmonia Orchestra began in 2017 playing for one production each year. From 2020 this partnership will be extended so the Philharmonia will play for two or three productions annually, a new partnership with The English Concert on period instruments will commence, playing for one or two productions, depending on the repertoire.

Garsington Opera is committed to promoting excellence and engaging first class performers from around the world, as well as championing young talent from within the UK who are just beginning to make their names on the worldwide opera stage. Singers are given the opportunity to work with directors and conductors of distinction. The vibrancy and enthusiasm of the Garsington Opera Chorus, most of whom are recent graduates from UK music conservatoires, is integral to the Garsington Opera experience.

Garsington Opera continues to introduce a new generation to opera through its year round innovative Learning & Participation Programme with two Youth Companies and an Adult Company, as well as working in local schools and hospitals. The audience has been vastly expanded digitally as several Garsington productions have been shown for free online via BBC Arts Online and the European platform, OperaVision. Our production of Mozart's *Die Zauberflöte* was viewed free of charge by over 75,000 people world-wide, demonstrating the Company's commitment to enable Garsington productions to be experienced by new audiences.

Since 2013 more young audience members have been encouraged through the introduction of an innovative 35 and under membership scheme (GO<35). This is designed to encourage creating a habit of opera attendance by giving young people priority booking with heavily discounted ticket prices, as well as other benefits such as free train transfers and a complimentary champagne reception.

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**b. Strategies for achieving objectives**

1. To produce four opera productions of the highest possible artistic standard within the budget available, in order to provide our audiences with a varied and balanced repertoire.
2. To engage players of the highest possible quality in the orchestra.
3. To increase the profile of Garsington Opera at Wormsley, building on the high artistic standards and reputation, the success of the move and its award-winning auditorium.
4. To stage the optimum number of performances to provide a secure financial base.
5. To make ongoing improvements to the auditorium and surroundings so as to provide better facilities for artists and audiences alike.
6. To appoint young singers to principal roles when appropriate as well as within the chorus and understudy scheme, selecting British singers when appropriate.
7. To enhance and develop the opportunities for young members of the Garsington Opera Company through the Alvarez Young Artists' Programme.
8. To nurture the membership of Garsington Opera and to expand our support base, especially those living in London and within easy reach of the Wormsley Estate, and to increase our knowledge and understanding of our supporters. Also to develop future support with the GO<sub>≤35</sub> initiative.
9. To provide increased staffing support necessary to deliver the extended opera season and to maintain administrative efficiency combined with a personal service for the opera membership.
10. To continue to develop our Learning & Participation Programme and to commission suitable works to expand the repertoire, thus extending and deepening our relationships with local schools, teenagers and adult groups.
11. To develop our digital profile.

**Learning & Participation Programme**

Our dynamic outreach work engaging local communities, schools and youth groups is central to our ethos and has grown in scale and engagement year on year. We aim to develop high quality arts provision for people of all ages from rural and urban areas local to Wormsley, targeting people who face significant cultural barriers to engagement in the arts (see Annex 1 for a full review of the year).

In 2018 we were able to:

- Consolidate and extend the impact of our community opera, Silver Birch, delivered in 2017.
- Launch our new junior youth company, completing our framework to provide for ages 9 up to 90.
- Develop our work in the fields of emotional and physical wellbeing with a project entitled *Hospital Passion Play* at the V&A Museum, with cancer, stroke and spinal injuries patients and our own adult community company. We also continued to work with Wycombe Women's Aid, supporting those dealing with domestic violence.
- Deliver an OperaFirst programme with secondary students in 10 local schools culminating in 600 children and adults attending a full performance with orchestra of *Die Zauberflöte* sung by our understudy cast.
- Present a Big Sing day at Wormsley with 200 Primary School children performing on stage.

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- Present *Eliza and the Swans* performed by our two youth companies, as the culmination of two week-long residencies in the holidays.

Our objectives were to:

- Increase musical skills and confidence of all participants in instrumental, vocal and performance.
- To increase participants' understanding of different musical styles in opera, demystifying the genre.
- To develop personal confidence and communication skills of participants, improving attitudes and understanding with other demographics and age groups.
- To promote music and performance as a tool for personal, social and emotional development, offering all activities free of charge.

**c. Main activities undertaken to further the charity's purposes for the public benefit**

In setting objectives and planning our activities, the Trustees have given due consideration to general guidance published by the charity commission relating to public benefit and in particular to its supplementary public benefit guidance, and we have continued to record our public benefit activities:

1. A growing number of people benefited from the success of Garsington Opera both directly and indirectly. A total of 2,416 people were able to attend our four public dress rehearsals free of charge, and in addition around 600 children, teachers and adults from the local community attended our OperaFirst performance of Mozart's *Die Zauberflöte*.
2. Our two local community youth opera companies and our adult opera company were given the opportunity to perform on stage at Wormsley to an audience of family and friends.
3. Our core work of producing professional opera continued to benefit a wide range of people working in the opera industry including young singers who developed their artistic skills alongside experienced members of the profession, and young trainee technical staff who were given the opportunity to learn from working alongside more experienced personnel including stage managers, electricians, wigs and wardrobe teams as well as assistant directors and conductors.
4. Thirteen selected charities received a total of 34 free tickets which assisted them with their fundraising events, raising several thousand pounds for the charities involved.
5. A large number of people directly benefitted from employment throughout the opera season; over 300 local people were engaged by Garsington Opera including 13 local young people who sold programmes, 26 car park attendants, 13 runners, 6 domestic staff as well as 36 volunteer stewards and ushers. Local businesses which benefitted from the proximity of the Opera Company included pubs, shops, fuel stations, hotels and taxi companies in the area. The local Scout group acted as porters, raising over £9,500 from voluntary tips for the Scout group expedition, and 27 households nearby rented out rooms to opera personnel at an average of £25 per night. In addition, the Opera Company comprised approximately 42 technical crew, 81 singers, 85 orchestra players, and 38 artistic personnel such as designers, directors, conductors, choreographers, stage managers, language coaches, and music staff. 13 opera staff and 20 consultants were engaged on opera business throughout the year.
6. Our Learning & Participation Programme continued to expand and develop, operating throughout the year, introducing hundreds of adults, teenagers and primary school children to the genre of opera through workshops with Garsington Artists, and in addition many more people were able to discover opera as audience members at OperaFirst and digitally.

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7. The ticket pricing structure was carefully considered by the Board so as not to be prohibitive and was considered reasonable in comparison, for example, with a Premier League football match and therefore accessible by a broad sector of the community. The policy of inviting a voluntary donation has enabled the company to keep ticket prices accessible.

**d. Volunteers**

Around 39 people helped as part of our core front of house management team in a voluntary capacity, including ushering, stewarding and car parking.

**Achievements and performance**

**a. Key financial performance indicators**

To meet increasing demand and in order to give the opera festival financial stability, the number of opera performances expanded to 35 evenings, and achieved 98% ticket sales.

Membership donations remain over £850k and revenue from catering commission from sales in the restaurant continue to be strong, with many nights at capacity, indicating a high level of satisfaction from year to year.

**b. Review of activities**

**The productions**

Four new opera productions were staged over a seven week period for the eighth season at Wormsley in a balanced and contrasting programme, including our first main season opera commission *The Skating Rink* by David Sawer with libretto by Rory Mullarkey, based on the novel by Roberto Bolaño. The other three productions were Mozart's *Die Zauberflöte*, Verdi's *Falstaff* and Richard Strauss' *Capriccio*, our first collaboration with Santa Fe Opera, USA.

In line with our strategy to increase our profile both nationally and internationally we continued our digital partnership with Opera Vision where a full length film of our *Die Zauberflöte* production was streamed online for six months reaching over 75,000 viewers. Our *Falstaff* production was also captured and will be shown online for six months from March 2019.

All four productions played to capacity audiences and were very well received, attracting the attention of national and international music critics. Good media coverage was achieved with many accolades in the Press, a summary of which is attached in **Annex 2** and audience feedback in **Annex 3**.

**The Alvarez Young Artists' Programme**

We are grateful to the Alvarez family for their continued generous sponsorship of the Alvarez Young Artists' Programme, which provided exceptional young singers with a varied training and development programme as well as the opportunity to study new operatic roles with the real possibility of professional performance on the Garsington Opera stage. The scheme also offered experience for assistant directors and conductors to work alongside highly respected professionals on all four opera productions.

**Awards**

The following awards were made by Garsington Opera to outstanding young artists to assist them with their future careers and development: the Simon Sandbach Award to Hollie-Anne Bangham and the Helen Clarke

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Award to Robert Forrest. Two major awards were given by the Leonard Ingrams Foundation to Garsington Opera young singers: Marlena Devoe and Verity Wingate, in recognition of their extraordinary talent, musical skill and contribution to the 2018 opera festival.

**OperaFirst**

Thanks to a generous three year sponsorship pledge, an audience of first time opera goers was given the opportunity to engage in introductory workshops and to see a performance of Mozart's *Die Zauberflöte* at Wormsley. This provided the understudy cast with an exceptional opportunity to perform the whole opera on the main stage with orchestra.

**Digital and media development**

In line with our aim to reach and engage with as broad an audience as possible, and to increase Garsington Opera's profile, two of our opera productions were filmed and shown online free of charge, each for six months, both nationally and internationally, on Opera Europa's digital platform, OperaVision. Additional content including short explanatory films was shown on the website. In addition, introductory videos on each production were filmed and made available via the Garsington Opera website.

**The venue**

The Opera Pavilion continued to attract accolades for its exceptional style, comfort, intimacy and its unique views out to the adjacent garden and Deer Park. Further work was undertaken in the spring of 2018 to improve the facilities and to provide two lifts to improve access for visitors, as well as handrails inside the auditorium. The total expenditure on these improvements was £181,263.

**c. Fundraising activities/Income generation**

**Membership and individual support**

Membership numbers continued to be strong and we are extremely grateful to our many loyal supporters who donated generously not only towards the annual productions but also to support our Learning & Participation Programme. The voluntary income donated by Friends, the associated Gift Aid, additional donations, support from Trusts and Foundations as well as private individuals amounted to £3,201,641 (2017: £3,351,027). There is an estimated two year waiting time to become a Friend. Generous sponsorship from individual supporters raised a total of £616,872 (2017: £487,008).

**Corporate fundraising**

The opera company remains very grateful to its corporate benefactors from whom essential financial support was gained totalling £330,500 (2017: £279,917). In particular we were grateful to JLT who generously continued as Season Sponsors for the fourth successive year. Without the sponsorship of the corporate sector the ticket prices would have to be raised to a less acceptable level. However, the fact that Garsington Opera remains predominantly a place for individuals to attend in small parties contributes to its special atmosphere and in 2018 corporate patrons only made up 3.4% of the audience.

**Support from Trusts and Foundations**

Generous support was again received from Trusts and Foundations for our Learning & Participation Programme, amounting to £206,148 for the 2018 projects, including: Arts Council England, The Behrens Foundation, The Belvedere Trust, The Bergqvist Charitable Trust, La Fondation Terrévent, The Helen Hamlyn Trust, The Leonard Ingrams Foundation, Old Possum's Practical Trust, PF Charitable Trust, The Sants Charitable Trust, The Rothschild Foundation.

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**d. Investment policy and performance**

The charity has the power to make any investments that the Trustees see fit and does so within the investment policy adopted by the Board. The investment policy was designed to meet the short, medium and long term needs of the charity. The charity's funds have generally been required to be spent in the short term, this being within the cycle of a single season. The investment policy, therefore, for this aspect, has been to balance liquidity and availability of funds with ensuring an appropriate level of return on the investment. This has resulted in resources being held in current accounts to meet immediate needs or on call or short term deposit. In operational terms, as cash balances allow, funds have been transferred to a higher interest rate investment account (Charities Official Investment Fund (COIF)) and called upon as the need arose. In addition to the objective of meeting the seasonal needs of the charity, there will be longer term expenditure which will need to be funded including, but not limited to, the replacement and refurbishment of elements of the auditorium and wider infrastructure. To address this objective £1,088,973 was held in a relatively low risk investment fund, managed by Sarasin, with a view to growing the charity's resources to gain stability for the future and to improve its facilities as and when required. By the year end the amount being managed by Sarasin had increased to £1,693,793.

**Financial review**

**a. Going concern**

The total income for 2018 amounted to £6,403,915. This comprises 44% voluntary income and 6% Gift Aid, (note 2), 31% ticket sales and 5% other charitable activities (note 3), 5% corporate sponsorship and 2% other trading activities (note 4), and 5% Theatre Tax Relief claim (note 6). The total income is in line with 2017 (£6,393,850).

Resources expended in 2018 totalled £6,170,427 (2017: £5,687,689). Depreciation on the auditorium totalled £313,113 (note 16), which was 5% of total resources expended. Opera Production expenditure for our 4 productions totalled £5,220,794 (2017: £4,899,116) and accounted for 85% of total resources expended. Costs of generating Voluntary Income was 5%, Learning & Participation 4%, and Governance 1%. Resources expended increased from their 2017 level of £5,687,689 by 8% (£482,738) – Opera Production costs for all productions increased by 6% (£285,625).

The net asset position at 31 October 2018 showed a balance of £5,798,922 of which £1,388,733 related to normal operations, £1,693,793 to low risk investments, and £2,716,396 to the auditorium and other fixed assets (note 22).

**b. Financial risk management objectives and policies**

The financial objective remains to raise sufficient income annually to cover expenditure for the year whilst generating surplus cash sufficient to build up free reserves.

The company aims to spread the risk across the main sources of income i.e. box office, membership support, donations from individual sponsors and corporate sponsors and commercial activities (e.g. commission on catering and shop sales).

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In order to reduce the financial risk from individual support each year, the company is planning further ahead than in the past, which enables fundraisers to encourage donors to pledge support for specific productions several years ahead.

**c. Principal risks and uncertainties**

The key uncertainties are:

- unknown situation following Brexit particularly how this will affect employment of foreign artists, and future financial support from individual sponsors and corporate sponsors.
- effect of growing competition from other opera companies both on our donations from supporters, audience numbers and availability of British artists.
- the continuation of Theatre Tax Relief.

**d. Reserves policy**

The Company's objective is to raise sufficient income to cover the expenditure of the forthcoming year and to cover the annual depreciation on the Opera Pavilion, and to build up free reserves in order to:

- enable costs of planning two to three years ahead to be covered
- replace and refurbish elements of the auditorium and the wider infrastructure
- ensure that the charity continues to be able to meet its liabilities as they fall due
- ensure that the charitable objectives can be met on a long term basis

Free reserves are deemed to be those that are readily realizable, excluding funds whose uses are restricted or designated for particular purposes. The policy of the charity is to hold its free reserves at a level which will enable it to operate for a minimum of a year in the event of a significant fall in income levels. The charity holds £2.4million in the designated fund for the replacement, improvement and refurbishment of elements of the auditorium, as and when necessary, and also to meet any contingencies for which the free reserves are set aside over time. A further £872k has been designated to creative and strategic development to underpin and support our core activity of quality productions on our stage and to enable forward planning of our strategic artistic ambition on and off stage.

The annual target for free reserves for the charity before depreciation is £350,000. This target takes into account the fact that the festival receives no public subsidy and is wholly reliant on fundraising and the box office, and the necessity to plan several years ahead to maintain artistic standards, incurring financial commitments 2 and 3 years in advance to contract artists, while related income is generally committed no more than one year ahead. In 2018 the surplus amounted to £188,405 (2017: £773,628) which was in line with forecast.

The total funds of the charity were £5,798,922 (2017: £5,610,518). There was a surplus in free reserves of unrestricted funds of £4,122,485 (2017: £3,298,620) including fixed assets of £1,103,958, as set out in note 21.

**e. Principal funding**

The following are the principal funding sources of the charity: income from ticket sales, donations from Friends and supporters of Garsington Opera and financial support from the corporate sector as well as from Trusts and Foundations. Since the introduction of Theatre Tax Relief by the government, this too has become an important source of income.

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**Structure, governance and management**

**a. Constitution**

The company and the group is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 1990.

The company and the group is constituted under a Memorandum of Association dated 1990 and is a registered charity number 1003042.

The principal object of the company and the group is that of operatic productions during an annual summer festival.

**b. Method of appointment or election of Trustees**

The Trustees have the power to appoint, with a simple majority, any person to be a Trustee of Garsington Opera who is deemed to have the necessary attributes and expertise to assist with the effective running of the Opera Company. Trustees are required to retire by rotation every three years and being eligible, may offer themselves for re-election. In line with recommended good practice, the Trustees undertook a review of the charity's Governance processes in 2018.

**c. Policies adopted for the induction and training of Trustees**

People who are invited to join the Board of Trustees generally already have considerable knowledge of the opera company and its ethos, having visited performances over many years. In addition to briefing meetings with the Chairman, Executive Director and appropriate members of staff, new Trustees are given the necessary information to equip them to take on the role including:

- Minutes of the previous 3 years' Board meetings;
- Copies of Garsington Opera Accounts for the previous 3 years; and
- Past programme books.

**d. Pay policy for senior staff**

The remuneration of staff is reviewed annually by the Finance and General Purposes Committee of the Board, and is kept in line with other similar arts organisations.

**e. Organisational structure and decision making**

The Trustees are responsible for the overall governance of the charity and all key decisions affecting the direction of the Opera Company are made by the Trustees. The Board of Trustees delegates the exercise of certain powers in connection with the management and administration of the charity as set out below. This is controlled by regular reporting to the Board.

The Audit and Governance Committee meets three times a year, or more if necessary, and minutes of these meetings are presented to the Board. The committee meets with the external auditors at least annually and has responsibility for reviewing governance, risk management, external and internal audits and health and safety.

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The Finance and General Purposes Committee meets three times a year, or more if necessary, and minutes of these meetings are presented to the Board. The Committee is charged with reviewing the process and effectiveness of financial reporting, remuneration policy and the pay of the senior management team, succession planning and Board appointments. The Committee advises the Board of Trustees on the appropriate level of free reserves and any significant change in investment strategy.

The Artistic Advisory Committee meets three times a year, or more if necessary, to provide artistic guidance and advice, and its minutes are presented to the Board.

**Trustees**

The Trustees set out in the table below, who are also the Directors for the purposes of company law, have all held office for the whole of the period from 1 November 2017, to the date of this report unless stated otherwise.

B J Taylor\* CBE DL, Chairman  
M Curtis\*, Deputy Chairman  
J Drysdale+  
Professor J Freeman-Attwood CBE~  
C Ingrams+  
N King QC\*~  
IF Mackinnon\*+  
Lady Marks\*  
D Suratgar+  
NP Higgins (appointed 1 January 2019)

\* Members of the Garsington Opera Finance and General Purposes Committee

+ Members of the Garsington Opera Audit and Governance Committee

~ Members of the Garsington Opera Artistic Advisory Committee with Douglas Boyd, Laura Canning, John Cox, Nicola Creed, Brian Dickie and Sarah Playfair

**Advisory Council**

Bernard Taylor CBE DL, Chairman  
The Hon. Mrs Susan Baring OBE JP  
Dr Margaret Bent CBE FBA  
Annette Cambell-White  
Lord Carrington KG CH KCMG MC - deceased 10 July 2018  
Sir Stuart Hampson  
Diana Hiddleston  
Michael Hoffman  
Sara Mohr-Pietsch - stepped down October 2017  
Sir Curtis Price  
Hilary Boulding DBE - joined 19 April 2018

**President**

Rosalind Ingrams

**Executive Director**

Nicola Creed

**Artistic Director**

Douglas Boyd

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**Charity registered number**  
1003042

**Registered Office**  
The Old Garage, The Green, Great Milton, Oxon, OX44 7NP

**Company Secretary**  
Whittingham Riddell Resources Ltd, Belmont House, Shrewsbury Business Park, Shrewsbury, Shropshire, SY2 6LG

**Independent Auditors**  
Whittingham Riddell LLP, Belmont House, Shrewsbury Business Park, Shrewsbury, Shropshire, SY2 6LG

**Bankers**  
National Westminster Bank PLC, 121 High Street, Oxford, OX1 4DD  
Santander Corporate and Commercial Banking, Bridle Road, Bootle, Merseyside L30 4GB  
CCLA, COIF Charity Funds, Senator House, 85 Queen Victoria Street, London EC4V 4ET

**Investment Managers**  
Sarasin & Partners LLP, Juxon House, 100 St. Paul's Churchyard, London, EC4M 8BU

**f. Related party relationships**

Garsington Opera Limited is a charitable company which owns the full share capital of Garsington Opera Enterprises Limited and Garsington Opera Productions Limited. Garsington Opera Enterprises Limited operates a gift shop to further the charitable activities of the opera. Garsington Opera Productions Limited produces the opera productions on behalf of Garsington Opera Limited.

**g. Risk management**

The Trustees recognise their responsibility for an overall strategy of risk management. This comprises:

- an annual review by the senior executive and Audit and Governance Committee of the risks facing the charity including cyber security and data protection.
- systems and procedures to mitigate the identified risks.
- implementation of procedures to minimise the potential impact on the charity.
- appointment of an external consultant to undertake an annual risk assessment and the findings are actioned as appropriate.

A key element in the management of financial risk is the setting of the reserves policy and its regular review by the Board of Trustees.

The Trustees believe that there is a satisfactory system of well-managed internal controls.

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**Plans for future periods**

**a. Future developments**

In 2019 we will stage 4 new opera productions over 36 nights as well as 3 performances of Monteverdi's *Vespers of 1610* marking the start of our partnership with The English Concert. The opera productions will be Smetana's *The Bartered Bride*, Mozart's *Don Giovanni*, the UK stage premier of Offenbach's *Fantasio*, and Britten's *The Turn of the Screw*.

In line with our strategy to increase our profile both nationally and internationally we will continue our digital partnership with OperaVision with a full length film of *The Bartered Bride* available free of charge for six months.

The opera repertoire has now been planned up to 2022, with outline plans in place for the following three years. This forward planning enables us to engage high quality creative teams and principal singers as well as enabling supporters to pledge sponsorship and donations several years ahead, thus reducing both risk and pressure on the small executive team. It also gives us opportunities to engage with potential new partners for co-productions and collaborations both in the UK and abroad.

In 2019 our Learning & Participation Programme will continue to invest in deepening the relationship with our two youth companies, with the aim of bridging cultural and social barriers through opera, and there will be a performance of a specially commissioned piece *The Happy Princess* by Paul Fincham on our main stage in August. Our year round schools programme, OperaFirst, will investigate the themes of *Fantasio* with workshops culminating in a visit to Wormsley to see a full length performance by our understudy cast of Alvarez Young Artists. We will also be working with the Lord Mayor of London to introduce students at six City of London Schools to *Don Giovanni*, culminating in a performance in Guildhall for family and friends, and our Alvarez Young Artists will perform a shortened version of the opera at a major fundraising event for the Lord Mayor's Appeal.

**Employee involvement and employment of the disabled**

In accordance with its equal opportunities policy, the charity aims to be an inclusive organisation offering equality of opportunity to all, in all areas of its operations. To facilitate equal opportunity of access to performances there is lift access for disabled visitors to the auditorium and Home Farm garden. Paths have been upgraded to enable easier wheelchair access over AstroTurf rather than gravel, and there is level access to the new restaurant. Blind visitors are encouraged to attend with their carers. Surtitles are shown at all opera performances, and there is a hearing loop in the auditorium.

Employees have been consulted on issues of concern to them by means of regular consultative individual and group staff meetings and have been kept informed on specific matters directly by management. The company carries out exit interviews for all staff leaving the organisation and has adopted a procedure of upward feedback for senior management.

The company and the group has implemented a number of detailed policies in relation to all aspects of personnel matters including:

- Equal opportunities policy
- Volunteers' policy
- Health & safety policy
- Data Protection policy

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**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

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**TRUSTEES' REPORT (continued)**  
**FOR THE YEAR ENDED 31 OCTOBER 2018.**

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- Child safe-guarding
- Dignity at work policy

In accordance with the company and the group's Equal opportunities policy, the company and the group has long established fair employment practices in the recruitment, selection, retention and training of disabled staff.

Full details of these policies are available from the company and the group's offices.

**Trustees' responsibilities statement**

The Trustees (who are also directors of Garsington Opera Limited for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable group for that 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 judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable group will continue in operation.

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

**Disclosure of information to auditors**

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charitable group's auditors are aware of that information.

This report was approved by the Trustees, on 25 April 2019 and signed on their behalf by:

  
.....  
B J Taylor CBE DL  
Chairman, Garsington Opera

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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF GARSINGTON OPERA LIMITED**

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**Opinion**

We have audited the financial statements of Garsington Opera Limited (the 'parent charity') and its subsidiaries (the 'group') for the year ended 31 October 2018 which comprise the group Consolidated statement of financial activities incorporating income and expenditure account, the group Consolidated balance sheet, the group Consolidated statement of cash flows and the related notes, 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<sup>80</sup>

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 October 2018 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

**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 Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

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 group's or the parent 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 Annual report, other than the financial statements and our Auditors' report thereon. Our opinion on the financial statements does not cover the other information and 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

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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF GARSINGTON OPERA LIMITED**

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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.

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

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' report is inconsistent in any material respect with the financial statements; or
- the parent charitable company has not kept sufficient accounting records; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

**Responsibilities of trustees**

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

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

**Auditors' responsibilities for the audit of the financial statements**

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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 Auditors' 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 Auditors' report.

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**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

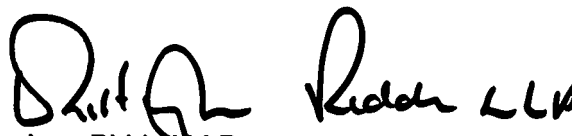
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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF GARSINGTON OPERA LIMITED**

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**Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' 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 its trustees, as a body, for our audit work, for this report, or for the opinions we have formed.

  
**Whittingham Riddell LLP**

Chartered Accountants  
Statutory Auditors

Belmont House  
Shrewsbury Business Park  
Shrewsbury  
Shropshire  
SY2 6LG  
5 June 2019

Whittingham Riddell LLP are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING THE INCOME AND  
EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31 OCTOBER 2018**

	Note	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
<b>INCOME FROM:</b>					
Donations and legacies	2	823,020	2,378,621	3,201,641	3,351,027
Charitable activities	3	-	2,319,983	2,319,983	2,236,192
Other trading activities	4	-	464,262	464,262	449,246
Investments	5	-	48,684	48,684	32,431
Other income	6	-	369,345	369,345	324,954
<b>TOTAL INCOME</b>		<b>823,020</b>	<b>5,580,895</b>	<b>6,403,915</b>	<b>6,393,850</b>
<b>EXPENDITURE ON:</b>					
Raising funds	4,8	-	609,290	609,290	551,484
Charitable activities		1,081,049	4,480,088	5,561,137	5,136,205
<b>TOTAL EXPENDITURE</b>	7	<b>1,081,049</b>	<b>5,089,378</b>	<b>6,170,427</b>	<b>5,687,689</b>
<b>NET INCOME / (EXPENDITURE) BEFORE INVESTMENT GAINS/(LOSSES)</b>		<b>(258,029)</b>	<b>491,517</b>	<b>233,488</b>	<b>706,161</b>
Net gains/(losses) on investments	17	-	(45,083)	(45,083)	67,467
<b>NET INCOME / (EXPENDITURE) BEFORE TRANSFERS</b>		<b>(258,029)</b>	<b>446,434</b>	<b>188,405</b>	<b>773,628</b>
Transfers between Funds	21	(377,431)	377,431	-	-
<b>NET INCOME / (EXPENDITURE) BEFORE OTHER RECOGNISED GAINS AND LOSSES</b>		<b>(635,460)</b>	<b>823,865</b>	<b>188,405</b>	<b>773,628</b>
<b>NET MOVEMENT IN FUNDS</b>		<b>(635,460)</b>	<b>823,865</b>	<b>188,405</b>	<b>773,628</b>
<b>RECONCILIATION OF FUNDS:</b>					
Total funds brought forward		2,311,897	3,298,620	5,610,517	4,836,889
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>1,676,437</b>	<b>4,122,485</b>	<b>5,798,922</b>	<b>5,610,517</b>

The notes on pages 21 to 43 form part of these financial statements.

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)  
REGISTERED NUMBER: 2567390

**CONSOLIDATED BALANCE SHEET**  
**AS AT 31 OCTOBER 2018**

	Note	£	2018 £	£	2017 £
<b>FIXED ASSETS</b>					
Tangible assets	16		2,716,396		2,782,962
Investments	17		1,693,793		1,088,973
			<u>4,410,189</u>		<u>3,871,935</u>
<b>CURRENT ASSETS</b>					
Stocks	18	5,331		3,319	
Debtors	19	1,631,100		1,217,110	
Cash at bank and in hand		586,413		1,065,749	
		<u>2,222,844</u>		<u>2,286,178</u>	
<b>CREDITORS</b> falling due within one year	20	(834,111)		(547,596)	
<b>NET CURRENT ASSETS</b>			<u>1,388,733</u>		<u>1,738,582</u>
<b>NET ASSETS</b>			<u>5,798,922</u>		<u>5,610,517</u>
<b>CHARITY FUNDS</b>					
Restricted funds	21		1,676,437		2,311,897
Unrestricted funds	21		4,122,485		3,298,620
<b>TOTAL FUNDS</b>			<u>5,798,922</u>		<u>5,610,517</u>

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act. However, an audit is required in accordance with section 151 of the Charities Act 2011.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 25 April 2019 and signed on their behalf, by:

  
.....  
B J Taylor CBE DL

The notes on pages 21 to 43 form part of these financial statements.

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)  
REGISTERED NUMBER: 2567390

**COMPANY BALANCE SHEET**  
**AS AT 31 OCTOBER 2018**

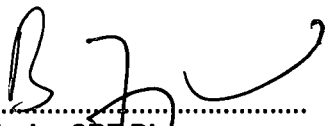
	Note	£	2018 £	£	2017 £
<b>FIXED ASSETS</b>					
Tangible assets	16		2,716,396		2,782,962
Investments	17		1,693,813		1,088,993
			<u>4,410,209</u>		<u>3,871,955</u>
<b>CURRENT ASSETS</b>					
Debtors	19	1,693,579		1,226,307	
Cash at bank and in hand		510,575		1,059,572	
		<u>2,204,154</u>		<u>2,285,879</u>	
<b>CREDITORS</b> falling due within one year	20	(813,917)		(537,442)	
<b>NET CURRENT ASSETS</b>			<u>1,390,237</u>		<u>1,748,437</u>
<b>NET ASSETS</b>			<u>5,800,446</u>		<u>5,620,392</u>
<b>CHARITY FUNDS</b>					
Restricted funds	21		1,676,437		2,423,660
Unrestricted funds	21		4,124,009		3,196,732
<b>TOTAL FUNDS</b>			<u>5,800,446</u>		<u>5,620,392</u>

The company's financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 ("the Act") and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act. However, an audit is required in accordance with section 151 of the Charities Act 2011.

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.....  
B J Taylor CBE DL

The notes on pages 21 to 43 form part of these financial statements.

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

**CONSOLIDATED STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 OCTOBER 2018**

	Note	2018 £	2017 £
<b>Cash flows from operating activities</b>			
Net cash provided by operating activities	23	<u>466,902</u>	<u>228,057</u>
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		(296,335)	(442,564)
Revaluations of investments		-	1,404
Purchase of investments		<u>(649,903)</u>	<u>(362,723)</u>
<b>Net cash used in investing activities</b>		<u>(946,238)</u>	<u>(803,883)</u>
<b>Change in cash and cash equivalents in the year</b>		<b>(479,336)</b>	<b>(575,826)</b>
Cash and cash equivalents brought forward		<u>1,065,749</u>	<u>1,641,575</u>
<b>Cash and cash equivalents carried forward</b>	24	<u><u>586,413</u></u>	<u><u>1,065,749</u></u>

The notes on pages 21 to 43 form part of these financial statements.

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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2018**

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**1. ACCOUNTING POLICIES**

**1.1 Basis of preparation of financial statements**

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 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Garsington Opera Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The Statement of financial activities (SOFA) and Balance Sheet consolidate the financial statements of the company and its subsidiary undertaking. The results of the subsidiary are consolidated on a line by line basis.

No separate SOFA has been presented for the company alone as permitted by section 408 of the Companies Act 2006.

**1.2 Company status**

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

**1.3 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 company and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2018**

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**1. ACCOUNTING POLICIES (continued)**

**1.4 Income**

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

For legacies, entitlement is taken as the earlier of the date on which either: the company is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the company has been notified of the executor's intention to make a distribution. Where legacies have been notified to the company, or the company is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Donated services or facilities are recognised when the company has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the general volunteer time of the Friends is not recognised and refer to the Trustees' report for more information about their contribution.

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the company which is the amount the company 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.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

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**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

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**1. ACCOUNTING POLICIES (continued)**

**1.5 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party. It is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities. Support costs are those costs incurred directly in support of expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

Costs of generating funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Charitable activities and Governance costs are costs incurred on the company's educational operations, including support costs and costs relating to the governance of the company apportioned to charitable activities.

**1.6 Basis of consolidation**

The financial statements consolidate the accounts of Garsington Opera Limited and all of its subsidiary undertakings ('subsidiaries').

The company has taken advantage of the exemption contained within section 408 of the Companies Act 2006 not to present its own income and expenditure account.

The income and expenditure account for the year dealt with in the accounts of the company was £180,058 (2017 - £767,763).

**1.7 Turnover**

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

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**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

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**1. ACCOUNTING POLICIES (continued)**

**1.8 Tangible fixed assets and depreciation**

All assets costing more than £400 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Wormsley Assets	-	10 Years
Garden	-	15 Years
Production Buildings	-	15 Years
Marquee	-	10 Years
Opera Equipment	-	10 Years
Walled Garden Barn	-	15 Years
Office Equipment	-	5 Years
Auditorium	-	10-15 Years
Fixtures & Fittings	-	15 Years

**1.9 Investments**

Fixed asset investments are a form of financial instrument and are initially recognised at their transaction cost and subsequently measured at fair value at the Balance sheet date, unless fair value cannot be measured reliably in which case it is measured at cost less impairment. Investment gains and losses, whether realised or unrealised, are combined and shown in the heading 'Gains/(Losses) on investments' in the Statement of financial activities.

Subsidiary undertakings  
Investments in subsidiaries are valued at cost less provision for impairment.

**1.10 Interest receivable**

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

**1.11 Operating leases**

Rentals under operating leases are charged to the Statement of financial activities on a straight line basis over the lease term.

**1.12 Stocks**

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

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**GARSINGTON OPERA LIMITED**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2018**

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**1. ACCOUNTING POLICIES (continued)**

**1.13 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**1.14 Cash at bank and in hand**

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**1.15 Liabilities and provisions**

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

**1.16 Financial instruments**

The company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

**1.17 Pensions**

The company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**1. ACCOUNTING POLICIES (continued)**

**1.18 Critical accounting estimates and areas of judgment**

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The company makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

Critical areas of judgment:

Recognition of deferred income

Opera productions will be planned several years in advance and occasionally income will be received in advance of these productions. The company has recognised all income relating to future productions as deferred income.

**2. INCOME FROM DONATIONS AND LEGACIES**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
General donations	-	1,005,268	1,005,268	1,111,704
Appeal donations	-	-	-	8,000
Friends and other donations	-	879,797	879,797	999,955
Trusts and Foundations donations	206,148	-	206,148	205,516
Production syndicate	603,872	-	603,872	487,008
Tax recovery	-	378,432	378,432	424,668
Donation for People's Opera	-	-	-	114,176
New commission 2018	13,000	-	13,000	-
Other legacy income	-	115,124	115,124	-
<b>Total donations and legacies</b>	<b>823,020</b>	<b>2,378,621</b>	<b>3,201,641</b>	<b>3,351,027</b>
<b>Total 2017</b>	<b>814,700</b>	<b>2,536,327</b>	<b>3,351,027</b>	

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**3. INCOME FROM CHARITABLE ACTIVITIES**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Ticket income	-	1,973,575	1,973,575	1,746,884
Programme & libretti sales	-	65,464	65,464	75,707
Concessions	-	195,740	195,740	200,997
Sundry sales	-	81,832	81,832	64,756
Opera For All income	-	246	246	144,998
Tour group sponsorship	-	3,126	3,126	2,850
	-	2,319,983	2,319,983	2,236,192
<i>Total 2017</i>	-	2,236,192	2,236,192	

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**4. OTHER TRADING ACTIVITIES**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
<b>Charity trading income</b>				
Income from subsidiary	-	105,532	105,532	101,391
Sponsorship	-	330,500	330,500	279,917
Advertising & other income	-	28,230	28,230	29,857
Rental of opera rights	-	-	-	38,081
	-	464,262	464,262	449,246
<b>Charity trading expenses</b>				
Fundraising & press officer	-	49,626	49,626	50,380
Rent, rates & utilities	-	7,095	7,095	7,978
General admin	-	32,905	32,905	28,841
Wages & salaries	-	115,295	115,295	94,595
NI	-	11,794	11,794	10,891
Pensions	-	1,093	1,093	999
Depreciation	-	701	701	1,681
Expenditure from subsidiary	-	96,465	96,465	93,648
	-	314,974	314,974	289,013
Net income from other trading activities	-	149,288	149,288	160,233

In 2017, of the total trading activities income, £499,246 was to unrestricted funds and £nil was to restricted funds.

**5. INVESTMENT INCOME**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Dividend income	-	45,335	45,335	28,017
Bank interest	-	3,349	3,349	4,414
	-	48,684	48,684	32,431
<i>Total 2017</i>	-	32,431	32,431	

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**6. OTHER INCOMING RESOURCES**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Credit card fees	-	-	-	5,348
Theatre tax relief claim	-	369,345	369,345	319,606
	-	369,345	369,345	324,954
<i>Total 2017</i>	-	324,954	324,954	

**7. ANALYSIS OF EXPENDITURE BY EXPENDITURE TYPE**

	Staff costs 2018 £	Depreciation 2018 £	Other costs 2018 £	Total 2018 £	Total 2017 £
Expenditure on raising voluntary income (note 8)	228,354	701	65,261	294,316	262,471
Expenditure on charity trading (note 4)	128,182	701	186,091	314,974	289,013
<b>Costs of raising funds</b>	<b>356,536</b>	<b>1,402</b>	<b>251,352</b>	<b>609,290</b>	<b>551,484</b>
Opera	283,822	361,146	4,575,826	5,220,794	4,899,116
Learning & Participation	94,505	117	157,915	252,537	167,126
<b>Charitable activities</b>	<b>378,327</b>	<b>361,263</b>	<b>4,733,741</b>	<b>5,473,331</b>	<b>5,066,242</b>
<b>Expenditure on governance</b>	<b>51,908</b>	<b>234</b>	<b>35,664</b>	<b>87,806</b>	<b>69,963</b>
	<b>786,771</b>	<b>362,899</b>	<b>5,020,757</b>	<b>6,170,427</b>	<b>5,687,689</b>
<i>Total 2017</i>	<i>668,732</i>	<i>355,759</i>	<i>4,663,198</i>	<i>5,687,689</i>	

In 2018, of the total expenditure £1,081,049 was from restricted fund and £5,089,378 was from unrestricted funds.

In 2017, of the total expenditure £700,577 was from restricted fund and £4,987,112 was from unrestricted funds.

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**8. COSTS OF GENERATING VOLUNTARY INCOME**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Fundraising & press officer	-	9,109	9,109	9,509
Rent, rates and utilities	-	7,095	7,095	7,978
General administration	-	19,747	19,747	20,194
Computer supplies	-	18,156	18,156	27,040
Bank charges	-	11,154	11,154	8,304
Staff costs	-	228,354	228,354	187,764
Depreciation	-	701	701	1,682
	-	294,316	294,316	262,471
<i>Total 2017</i>	-	262,471	262,471	

**9. ANALYSIS OF EXPENDITURE BY ACTIVITIES**

	Activities undertaken directly 2018 £	Support costs 2018 £	Total 2018 £	Total 2017 £
Opera	4,819,707	401,087	5,220,794	4,899,116
Learning & Participation	145,670	106,867	252,537	167,126
<b>Total 2018</b>	<b>4,965,377</b>	<b>507,954</b>	<b>5,473,331</b>	<b>5,066,242</b>
<i>Total 2017</i>	<i>4,608,428</i>	<i>457,814</i>	<i>5,066,242</i>	

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**NOTES TO THE FINANCIAL STATEMENTS  
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**10. DIRECT COSTS**

	Opera £	Education £	Total 2018 £	Total 2017 £
Administration expenses	720	-	720	8,215
Opera performance fees	886,334	1,648	887,982	821,484
Production teams	378,725	-	378,725	410,954
Orchestra fees	633,983	3,747	637,730	546,112
Costumes, sets, props	494,587	1,654	496,241	476,129
Stage & technical staff	536,009	1,145	537,154	526,525
Seasonal fees	72,098	909	73,007	77,322
Production administration	96,071	-	96,071	123,629
Music hire & royalties	36,224	-	36,224	41,984
Other production costs	139,727	1,545	141,272	150,848
Site costs	256,566	188	256,754	181,721
Performance refreshments	6,324	-	6,324	5,741
Irrecoverable VAT	319,032	-	319,032	229,678
Transport	85,179	-	85,179	89,843
Photography	4,552	830	5,382	4,234
Seasonal printing - programme	34,282	-	34,282	30,379
Seasonal costs	32,942	-	32,942	31,674
Facility rent	298,728	-	298,728	252,177
Opera for all expenditure	21,036	1,386	22,422	114,196
Scenery barn rental	36,623	-	36,623	32,224
Health & safety - opera & site	2,117	-	2,117	1,037
Other costs	10,538	-	10,538	7,952
Understudy performance costs	2,646	-	2,646	2,807
Recording costs	74,102	-	74,102	50,692
Schools project	-	132,618	132,618	39,553
Education salaries	-	-	-	5,000
Depreciation	360,562	-	360,562	346,318
	<b>4,819,707</b>	<b>145,670</b>	<b>4,965,377</b>	<b>4,608,428</b>
<i>Total 2017</i>	<b>4,534,081</b>	<b>74,347</b>	<b>4,608,428</b>	

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**NOTES TO THE FINANCIAL STATEMENTS  
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**11. SUPPORT COSTS**

	Opera £	Education £	Total 2018 £	Total 2017 £
Fundraising & press officer	32,362	-	32,362	35,199
Rent, rates & utilities	5,912	1,182	7,094	7,976
Box office system and computer supplies	17,035	1,122	18,157	27,038
Bank charges	18,317	3,988	22,305	16,609
Insurance	5,754	443	6,197	11,234
Printing, postage & stationery	3,980	796	4,776	4,520
Telephone & fax	2,613	523	3,136	3,064
General admin	16,615	4,054	20,669	19,446
Bookkeeping & accountancy	685	137	822	799
Bad debts	13,408	-	13,408	-
Wages and salaries	252,119	85,004	337,123	289,625
National insurance	26,115	8,695	34,810	33,345
Pension cost	5,588	806	6,394	3,058
Depreciation	584	117	701	5,901
	<u>401,087</u>	<u>106,867</u>	<u>507,954</u>	<u>457,814</u>
 <i>Total 2017</i>	 <u>365,035</u>	 <u>92,779</u>	 <u>457,814</u>	

**12. GOVERNANCE COSTS**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Governance Auditors' remuneration	-	9,523	9,523	9,650
Other costs	-	11,696	11,696	11,126
Legal & professional fees	-	14,171	14,171	5,289
Accountancy fees	-	274	274	266
Wages and salaries	-	46,689	46,689	43,455
NI	-	4,776	4,776	-
Pension costs	-	443	443	-
Depreciation	-	234	234	177
	<u>-</u>	<u>87,806</u>	<u>87,806</u>	<u>69,963</u>

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**GARSINGTON OPERA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

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**13. TURNOVER**

The whole of the turnover is attributable to the provision of theatrical opera performances and associated income.

All turnover arose within the United Kingdom.

**14. NET INCOME/(EXPENDITURE)**

This is stated after charging:

	2018 £	2017 £
Depreciation of tangible fixed assets: - owned by the charitable group	362,901	355,761
Auditors' remuneration - audit	13,250	12,750
	<u>376,151</u>	<u>368,511</u>

During the year, no Trustees received any remuneration (2017 - £NIL).

During the year, no Trustees received any benefits in kind (2017 - £NIL).

During the year, no Trustees received any reimbursement of expenses (2017 - £NIL).

**15. STAFF COSTS**

Staff costs were as follows:

	2018 £	2017 £
Wages and salaries	704,502	599,474
Social security costs	72,392	63,440
Other pension costs	9,877	5,818
	<u>786,771</u>	<u>668,732</u>

The average number of persons employed by the company during the year was 13 for 2018 and 12 for 2017.

The number of higher paid employees was: nil (2017: one) in the band £60,001 - £70,000; one (2017: two) in the band £70,001 - £80,000; one (2017: nil) in the band £80,001 - £90,000 and two (2017: one) in the band £100,001 - £200,000.

During the year, from staff costs above, total compensation of £225,000 (2017: £171,344) was paid to key management personnel.

Seasonal staff employed on a part-time basis (for less than 3 months of the year) are included in note 10 Direct Costs within seasonal fees. This includes 51 people (2017: 45 people), totalling a full time equivalent of 4 people (2017: 3 people). The costs in 2018 were £113,803 (2017: £77,322).

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**NOTES TO THE FINANCIAL STATEMENTS  
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**16. TANGIBLE FIXED ASSETS**

	Wormsley Assets £	Garden £	Production Buildings £	Marquee £	Opera Equipment £
<b>Group</b>					
<b>Cost</b>					
At 1 November 2017	20,057	49,406	139,602	213,196	130,311
Additions	-	-	-	40,271	52,141
At 31 October 2018	20,057	49,406	139,602	253,467	182,452
<b>Depreciation</b>					
At 1 November 2017	7,410	22,952	64,852	108,376	73,094
Charge for the year	2,006	3,307	1,733	23,669	13,169
At 31 October 2018	9,416	26,259	66,585	132,045	86,263
<b>Net book value</b>					
At 31 October 2018	10,641	23,147	73,017	121,422	96,189
At 31 October 2017	12,647	26,454	74,750	104,820	57,217
	Walled garden barn £	Office equipment £	Auditorium £	Fixtures & fittings £	Total £
<b>Group</b>					
<b>Cost</b>					
At 1 November 2017	10,857	55,349	4,139,310	33,055	4,791,143
Additions	-	1,114	196,353	6,456	296,335
At 31 October 2018	10,857	56,463	4,335,663	39,511	5,087,478
<b>Depreciation</b>					
At 1 November 2017	5,066	49,230	1,662,329	14,872	2,008,181
Charge for the year	724	2,337	313,113	2,843	362,901
At 31 October 2018	5,790	51,567	1,975,442	17,715	2,371,082
<b>Net book value</b>					
At 31 October 2018	5,067	4,896	2,360,221	21,796	2,716,396
At 31 October 2017	5,791	6,119	2,476,981	18,183	2,782,962

**GARSINGTON OPERA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**16. TANGIBLE FIXED ASSETS (continued)**

<b>Company</b>	<b>Wormsley Assets £</b>	<b>Garden £</b>	<b>Production Buildings £</b>	<b>Marquee £</b>	<b>Opera Equipment £</b>
<b>Cost</b>					
At 1 November 2017	20,057	49,406	139,602	213,196	130,311
Additions	-	-	-	40,271	52,141
At 31 October 2018	20,057	49,406	139,602	253,467	182,452
<b>Depreciation</b>					
At 1 November 2017	7,410	22,952	64,852	108,376	73,094
Charge for the year	2,006	3,307	1,733	23,669	13,169
At 31 October 2018	9,416	26,259	66,585	132,045	86,263
<b>Net book value</b>					
At 31 October 2018	10,641	23,147	73,017	121,422	96,189
At 31 October 2017	12,647	26,454	74,750	104,820	57,217
	<b>Walled garden barn £</b>	<b>Office Equipment £</b>	<b>Auditorium £</b>	<b>Fixtures &amp; fittings £</b>	<b>Total £</b>
<b>Company</b>					
<b>Cost</b>					
At 1 November 2017	10,857	55,349	4,139,310	33,055	4,791,143
Additions	-	1,114	196,353	6,456	296,335
At 31 October 2018	10,857	56,463	4,335,663	39,511	5,087,478
<b>Depreciation</b>					
At 1 November 2017	5,066	49,230	1,662,329	14,872	2,008,181
Charge for the year	724	2,337	313,113	2,843	362,901
At 31 October 2018	5,790	51,567	1,975,442	17,715	2,371,082
<b>Net book value</b>					
At 31 October 2018	5,067	4,896	2,360,221	21,796	2,716,396
At 31 October 2017	5,791	6,119	2,476,981	18,183	2,782,962

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**17. FIXED ASSET INVESTMENTS**

<b>Group</b>	<b>Listed securities £</b>
<b>Market value</b>	
At 1 November 2017	1,088,973
Additions	649,903
Revaluations	(45,083)
	<hr/>
At 31 October 2018	1,693,793
	<hr/>

**Valuation**

The listed investments have been revalued to reflect their market value at the year end or to value at the point of sale, post year end.

All the fixed asset investments are held in the UK.

<b>Company</b>	<b>Listed securities £</b>	<b>Unlisted securities £</b>	<b>Total £</b>
<b>Market value</b>			
At 1 November 2017	1,088,973	20	1,088,993
Additions	649,903	-	649,903
Revaluations	(45,083)	-	(45,083)
	<hr/>	<hr/>	<hr/>
At 31 October 2018	1,693,793	20	1,693,813
	<hr/>	<hr/>	<hr/>

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**18. STOCKS**

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	<b>2017</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Finished goods and goods for resale	<b>5,331</b>	<b>3,319</b>	<b>-</b>	<b>-</b>

The difference between purchase price or production cost of stocks and their replacement cost is not material.

**19. DEBTORS**

	<u>Group</u>		<u>Company</u>	
	<b>2018</b>	<b>2017</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Due after more than one year</b>				
Prepayments and accrued income	<b>49,050</b>	<b>3,500</b>	<b>49,050</b>	<b>3,500</b>
<b>Due within one year</b>				
Trade debtors	<b>359,410</b>	<b>445,352</b>	<b>373,461</b>	<b>445,231</b>
Amounts owed by group undertakings	<b>-</b>	<b>-</b>	<b>417,773</b>	<b>333,464</b>
Other debtors	<b>948,443</b>	<b>522,876</b>	<b>579,098</b>	<b>198,730</b>
Prepayments and accrued income	<b>274,197</b>	<b>245,382</b>	<b>274,197</b>	<b>245,382</b>
	<b>1,631,100</b>	<b>1,217,110</b>	<b>1,693,579</b>	<b>1,226,307</b>

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**NOTES TO THE FINANCIAL STATEMENTS  
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**20. CREDITORS: Amounts falling due within one year**

	<b>Group</b>		<b>Company</b>	
	<b>2018</b>	<b>2017</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Bank loans and overdrafts	-	11,006	-	11,006
Trade creditors	220,892	67,861	219,647	67,114
Amounts owed to group undertakings	-	-	-	11,193
Other taxation and social security	100,646	40,926	87,597	40,926
Other creditors	325	2,337	325	2,337
Accruals and deferred income	512,248	425,466	506,348	404,866
	<b>834,111</b>	<b>547,596</b>	<b>813,917</b>	<b>537,442</b>

In 2018, a total of £266,804 deferred income brought forward from the prior year has been released in to income. A total of £299,345 of income received in 2018 has been included in deferred income due within one year.

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**NOTES TO THE FINANCIAL STATEMENTS  
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**21. STATEMENT OF FUNDS**

**STATEMENT OF FUNDS - CURRENT YEAR**

	Balance at 1 November 2017 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 October 2018 £
<b>Designated funds</b>						
Auditorium and Infrastructure	2,400,000	-	-	-	-	2,400,000
Creative and Strategic Development	-	-	-	872,485	-	872,485
	<u>2,400,000</u>	<u>-</u>	<u>-</u>	<u>872,485</u>	<u>-</u>	<u>3,272,485</u>
<b>General funds</b>						
General Funds	898,620	5,580,895	(5,089,378)	(495,054)	(45,083)	850,000
Total Unrestricted funds	<u>3,298,620</u>	<u>5,580,895</u>	<u>(5,089,378)</u>	<u>377,431</u>	<u>(45,083)</u>	<u>4,122,485</u>
<b>Restricted funds</b>						
Auditorium appeal fund	2,311,897	-	(258,029)	(377,431)	-	1,676,437
Learning and participation fund	-	206,148	(206,148)	-	-	-
Opera production fund	-	616,872	(616,872)	-	-	-
	<u>2,311,897</u>	<u>823,020</u>	<u>(1,081,049)</u>	<u>(377,431)</u>	<u>-</u>	<u>1,676,437</u>
Total of funds	<u>5,610,517</u>	<u>6,403,915</u>	<u>(6,170,427)</u>	<u>-</u>	<u>(45,083)</u>	<u>5,798,922</u>

**Designated funds**

The Auditorium and Infrastructure fund relates to the replacement and refurbishment of elements of the auditorium and the wider infrastructure as well as meeting any contingencies for which the free reserves are set aside over time.

The Creative and Strategic Development fund has been created to underpin and support our core activity of quality productions on our stage and to enable forward planning of our strategic artistic ambition on and off the stage.

**Restricted funds**

The Auditorium appeal fund relates to the building of the auditorium at Worsley in 2011 and to additional work done to improve the auditorium since.

The Learning and Participation fund relates to developing and enhancing our Learning and Participation Programme for the benefit of the public, providing a wider appreciation of the genre of opera and accessibility to quality performances.

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**NOTES TO THE FINANCIAL STATEMENTS  
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**21. STATEMENT OF FUNDS (continued)**

The Opera Production fund relates to restricted income and expenditure associated with the production of the operas.

**STATEMENT OF FUNDS - PRIOR YEAR**

	<i>Balance at 1 November 2016 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Gains/ (Losses) £</i>	<i>Balance at 31 October 2017 £</i>
<b>Designated funds</b>						
Auditorium and Infrastructure	1,000,000	-	-	1,400,000	-	2,400,000
<b>General funds</b>						
General Fund	1,639,115	5,579,150	(4,987,112)	(1,400,000)	67,467	898,620
Total Unrestricted funds	2,639,115	5,579,150	(4,987,112)	-	67,467	3,298,620
<b>Restricted funds</b>						
Auditorium appeal fund	2,197,775	122,175	(8,053)	-	-	2,311,897
Learning and participation fund	-	205,516	(205,516)	-	-	-
Opera production fund	-	487,008	(487,008)	-	-	-
	2,197,775	814,699	(700,577)	-	-	2,311,897
Total of funds	4,836,890	6,393,849	(5,687,689)	-	67,467	5,610,517

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**NOTES TO THE FINANCIAL STATEMENTS  
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**22. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

**ANALYSIS OF NET ASSETS BETWEEN FUNDS - CURRENT YEAR**

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £
Tangible fixed assets	1,676,437	1,039,959	2,716,396
Fixed asset investments	-	1,693,793	1,693,793
Debtors due after more than 1 year	-	49,050	49,050
Current assets	-	2,173,794	2,173,794
Creditors due within one year	-	(834,111)	(834,111)
	<u>1,676,437</u>	<u>4,122,485</u>	<u>5,798,922</u>

**ANALYSIS OF NET ASSETS BETWEEN FUNDS - PRIOR YEAR**

	Restricted funds 2017 £	Unrestricted funds 2017 £	Total funds 2017 £
Tangible fixed assets	2,311,898	471,065	2,782,962
Fixed asset investments	-	1,088,973	1,088,973
Debtors due after more than 1 year	-	3,500	3,500
Current assets	-	2,294,129	2,282,678
Creditors due within one year	-	(559,047)	(547,596)
	<u>2,311,898</u>	<u>3,298,620</u>	<u>5,610,517</u>

**23. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	2018 £	Group 2017 £
Net income for the year (as per Statement of Financial Activities)	188,405	773,628
<b>Adjustment for:</b>		
Depreciation charges	362,901	355,761
(Gains)/Losses on investments	45,083	(67,467)
(Increase)/decrease in stocks	(2,012)	1,507
Increase in debtors	(413,990)	(490,846)
Increase/(decrease) in creditors	286,515	(344,526)
<b>Net cash provided by operating activities</b>	<u>466,902</u>	<u>228,057</u>

**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

**24. ANALYSIS OF CASH AND CASH EQUIVALENTS**

	<b>Group</b>	
	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
Cash in hand	<b>586,413</b>	<b>1,065,749</b>
Total	<b>586,413</b>	<b>1,065,749</b>

**25. CAPITAL COMMITMENTS**

At 31 October 2018 the group and company had capital commitments as follows:

	<b>Group</b>		<b>Company</b>	
	<b>2018</b>	<b>2017</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Contracted for but not provided in these financial statements	<b>64,800</b>	<b>-</b>	<b>64,800</b>	<b>-</b>

**26. OPERATING LEASE COMMITMENTS**

At 31 October 2018 the total of the group's future minimum lease payments under non-cancellable operating leases was:

<b>Group</b>	<b>2018</b>	<b>2017</b>
	<b>£</b>	<b>£</b>
<b>Amounts payable:</b>		
Within 1 year	<b>190,534</b>	<b>190,534</b>
Between 1 and 5 years	<b>719,623</b>	<b>733,793</b>
After more than 5 years	<b>529,089</b>	<b>705,452</b>
Total	<b>1,439,246</b>	<b>1,629,779</b>

At 31 October 2018 the company had annual commitments under non-cancellable operating leases as follows:

<b>Company</b>		
<b>Amounts payable:</b>		
Within 1 year	<b>190,534</b>	<b>190,534</b>
Between 1 and 5 years	<b>719,623</b>	<b>733,793</b>
After more than 5 years	<b>529,089</b>	<b>705,452</b>
Total	<b>1,439,246</b>	<b>1,629,779</b>

The operating lease payments recognised as an expense in the year are £298,728 (2017: £252,177).

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**GARSINGTON OPERA LIMITED**  
(A company limited by guarantee)

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2018**

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**27. RELATED PARTY TRANSACTIONS**

In accordance with FRS102, transactions with Garsington Opera Enterprises Limited and Garsington Opera Productions Limited have not been disclosed here since both entities are wholly owned subsidiaries of Garsington Opera Limited.

**28. CONTROLLING PARTY**

Garsington Opera, having no share capital, is under the control of the Board of Trustees, who are also the Directors of the Opera.

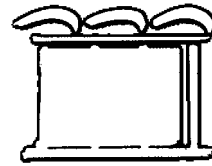
**29. PRINCIPAL SUBSIDIARIES**

**Garsington Opera Enterprises Limited**

Subsidiary name	Garsington Opera Enterprises Limited
Company registration number	08511222
Basis of control	Equity shareholding
Equity shareholding %	100%
Total assets as at 31 October 2018	£ 81,290
Total liabilities as at 31 October 2018	£ (73,283)
Total equity as at 31 October 2018	£ 8,007
Turnover for the year ended 31 October 2018	£ 105,532
Expenditure for the year ended 31 October 2018	£ (97,535)
Profit for the year ended 31 October 2018	£ 7,997

**Garsington Opera Productions Limited**

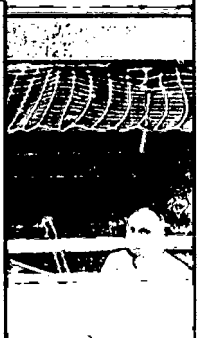
Subsidiary name	Garsington Opera Productions Limited
Company registration number	09341623
Basis of control	Equity shareholding
Equity shareholding %	100%
Total assets as at 31 October 2018	£ 369,345
Total liabilities as at 31 October 2018	£ (378,860)
Total equity as at 31 October 2018	£ (9,515)
Turnover for the year ended 31 October 2018	£ 1,962,148
Expenditure for the year ended 31 October 2018	£ (2,331,493)
Profit for the year ended 31 October 2018	£ 350



# GARSINGTON OPERA AT WORMSLEY



## *Learning & Participation* 2018 Annual Report





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## Introduction

In 2018, Garsington Opera's Learning & Participation programme worked to consolidate and extend the impact of *Silver Birch*, delivered the previous year. A new Youth Opera Company for Primary School children was launched, completing our framework of support for participants. Combined with the existing Youth Opera Company for secondary schools and the Adult Community Company, we now provide progression routes for ages 9 and up; this was a key strategic development.

Work in the fields of emotional and physical wellbeing was expanded in 2018. *Hospital Passion Play* was delivered at the V&A Museum, working with choirs of participants dealing with significant medical issues, including cancer (specifically laryngectomy), stroke and spinal injuries together with our own Adult Community Company. Valuable work has also continued with Wycombe Women's Aid, supporting those dealing with domestic violence.

Central to the work delivered in 2018 was the *OperaFirst* programme which delivered workshops in 10 local schools, invited Primary Schools to a Big Sing day at Wormsley and Secondary Schools to a fully staged performance by the Alvarez Young Artists of *Die Zauberflöte*. The format of the project continues to support recruitment, funnelling participants into deeper engagement opportunities offered by the Youth Companies and periodic large-scale Community Operas.

In all its work, Garsington Opera's Learning & Participation Programme has the following objectives:

**AIM:** To develop high quality arts provision for people of all ages from rural and urban areas that face significant barriers to cultural engagement and training.

**OBJECTIVE 1:** To increase the musical skills and confidence of all participants in instrumental, vocal and performance areas, and to develop further their ability to express, listen and interpret. To promote knowledge of the music profession, the roles and career opportunities contained within the industry.

**OBJECTIVE 2:** To increase participants' understanding of different musical styles contained within opera, reducing barriers to engagement and demystifying the genre.

**OBJECTIVE 3:** To develop personal confidence, self-awareness and communication skills of participants, improving attitudes to collaboration and increasing empathy with other demographics and age groups.

**OBJECTIVE 4:** To promote music and performance as a tool for personal, social and emotional development, offering all activities and content free of charge.

**OBJECTIVE 5:** To increase knowledge of working with young musicians and understanding of the impact that performing arts has on wider education. To improve ability of the teaching workforce to include creative ideas and methods in the classroom and to motivate partner organisations to continue active cultural engagement with their community.



## Adult Community Company & National Spinal Injuries Centre

September – October 2017

### Venues

Stoke Mandeville Hospital  
Victoria & Albert Museum

### Audience

250 at V&A  
30 at Stoke Mandeville Hospital  
9,700 views on Facebook

### Participant Numbers

National Spinal Injuries Centre (NSIC): 8  
Adult Company: 40 (35 at V&A; 5 at NSIC)  
Stroke Choir & Shout at Cancer Choir: 27

### Musical Content

Orlando Gough – *Hospital Passion Play*

### Creative Team

Karen Gillingham (Director), Lea Cornthwaite (Music Director), Orlando Gough (Composer), Lucinda Jarrett & Chris Rawlence (Librettists), Liz Mansfield (Soprano), Melanie Pappenheim (Mezzo-Soprano), Jeremy Avis (Tenor), Rob Gildon (Baritone), Ellie Moran (Vocal Director at NSIC), Freya Wynn-Jones (Director at NSIC), Emily Leather (Repetiteur)

### About the project

Our 2017/2018 Learning & Participation activities started with a new collaboration between our Adult Community Company, London's Victoria and Albert Museum, and the arts in health organisation, Rosetta Life. The project was part of the V&A's new landmark exhibition, *Opera: Passion, Power and Politics*, which explores the story and origins of opera.

*Hospital Passion Play*, a new opera by Orlando Gough, was performed as part of this high-profile exhibition on 14 October 2017. Performed to a sold-out theatre at the V&A and live-streamed on Facebook, it involved live performance from three choirs alongside films of the intimate performances from hospitals across London and Buckinghamshire. With a focus on the impact of the arts in health, the piece weaves stories of spinal injury rehabilitation into an opera, performed by members of the Stroke Survivors Choir, Shout at Cancer Choir and the Garsington Opera Adult Community Company.

### Format

The foundations of the project (Phase 1) had been laid in the 2016/17 season and were covered in last year's report: our creative team worked with NSIC patients, exploring the theme of 'communication breakdown', developing text, and establishing an in-hospital singing group.

Using the text created, based on the real-life stories of participants as survivors of spinal injuries, brain injuries and cancer, Orlando Gough composed the mini-opera during Summer 2017.

Phase 2 involved autumn rehearsals, filming, and the V&A performance itself on 14 October. The Adult Community Company spent 7 x 2.5-hour sessions in autumn rehearsing and staging the piece. Alongside this, a creative team, joined by 5 members of the Adult Company, attended weekly rehearsals with the choir at Stoke Mandeville Hospital. Their musical excerpts were filmed on 5 October and the footage was then incorporated into the live performance at the V&A. The NSIC choir also presented a public sharing performance of various repertoire on 12 October.

*We were thrilled to be part of this inspiring project and it has been a wonderful experience for all of us. Thank you for leading us through this wonderful project in such a considerate way, making us question our limitations and push our boundaries. Music, once more, has shown its power to unite. It was an amazing feeling to be with all those talented and enthusiastic musicians on stage. **Dr Thomas Moors – Shout at Cancer Choir***

## Opera & Wellbeing

Following the success of *Hospital Passion Play*, and in particular our workshop residencies at the National Spinal Injuries Centre (NSIC) at Stoke Mandeville Hospital, we are committed to developing our Opera & Wellbeing strand of work. We have undertaken a period of consultation with Lucinda Jarrett (Rosetta Life) to explore how to develop this provision over the next 3–5 years.

Rosetta Life is a group of artists who work with those living with life-limiting illness, shaping and sharing stories that matter through movement, song, image, film and writing. They aim to transform the stigma of illness and change the perception of disability.

Building on our previous work with the NSIC, we would like the Opera & Wellbeing strand to reflect the success of the in-depth residencies that Rosetta Life have led in London hospitals.

Plans are being developed over the summer in line with the wider arts and health agenda, and the consultation will culminate in presentations to consultants and hospital trusts in the autumn, to develop plans for 2019 further.



Photo: *Hospital Passion Play* at the V&A Museum. Patients and staff from NSIC (on screen) perform alongside professional singers, Stroke Choir, Shout at Cancer Choir & the Garsington Opera Adult Community Chorus.

## Wycombe Women's Aid (WWA)

February – March 2018

### Musical Content

Mozart – *Die Zauberflöte*

Additional material composed by John Barber and participants, with words by Sheila Bristow

### Creative Team

Karen Gillingham (Director), John Barber (Music Director), Belinda Evans (Soprano)

### Rehearsal venue

A Methodist Church in High Wycombe

### Numbers

13 women took part in the project, including:

- 10 service users
- 2 WWA Staff
- Belinda Evans (Soprano)

The participants had all undertaken the *Freedom Programme*, a programme designed for victims of domestic violence. It examines the roles played by attitudes and beliefs on the actions of abusive partners/family members, as well as the responses of victims and survivors. It aims to help them understand what has happened to them and how to gain confidence in order to deal with abusive relationships. It also describes how children are affected by being exposed to such of abuse and, very importantly, how their lives are improved when the abuse is removed.

### Format

5 x 2-hour weekly workshops on Wednesday mornings. The workshops were supported by two members of staff from WWA, including an Independent Domestic Violence Advisor / Outreach Worker; this was crucial from the point of view of ensuring we provided an appropriate and supportive environment whilst working with this vulnerable group.

The themes in *Die Zauberflöte*, particularly overcoming challenges and continuing journeys, provided a great debate throughout the sessions. At the start and end of each session a leader from WWA led a reflective session for the women, exploring the characters and their personalities in relation to the *Freedom Programme*. Each week the group undertook vocal and physical warm-ups, learnt music from the opera and devised words, music and drama in response. As in recent years, one participant, a talented writer, wrote a long poem in response to the themes, which the women set to music in collaboration with John Barber. This music formed the bulk of the final performance, including one choral piece *Between Dawn and Twilight*, which took place on the main stage at Wormsley by the Adult Community Company on 3 August 2018. This music was interspersed with opera excerpts from *Die Zauberflöte*, with Belinda Evans performing The Queen of the Night's aria.

Skirts, shawls and capes were provided from the Garsington costume store at Wormsley and helped to transform the final performance, which was a great success.

All the participants were offered complimentary tickets to the OperaFirst performance of *Die Zauberflöte* at Wormsley on 18 July 2018.

## OperaFirst – Teaching Resources

January – June 2018

### Musical Content

Mozart – *Die Zauberflöte*

### Venue

Teachers' Continuing Professional Development (CPD) training session, Lane End Primary School

### Creative Team

Karen Gillingham (Director), John Barber (Music Director), Daniel Rudge (Baritone)

### Numbers

14 teachers took part in the Continued Professional Development (CPD) training session; copies of the resources were distributed to teachers at all 11 of the schools involved in the OperaFirst workshops programme and to many other schools who we have not worked with directly this year. Resources and learning tracks are available to download from our website.

Following the success of the teachers' resources that we had commissioned to support last year's Opera for All *Semele* workshops, a full set of resources will now be produced for our focus opera each year. These resources provide a foundation to underpin workshop planning and delivery, but most importantly they provide schools and community groups with the opportunity to continue exploring the music and themes of the opera long after our workshops have finished.

The resources comprise:

- A teachers' pack containing details of the story, character and themes from the opera
- A set of musical extracts specially arranged (and translated) for young voices
- Practical exercises for vocal and physical warm-ups, as well as techniques for staging and storytelling which teachers can apply to other repertoire
- A set of learning tracks of the musical extracts to support teaching/learning in class

Feedback from teachers has been incredibly positive; the resources allow teachers to ensure that their students can get the very most from participating in our workshop programme and many teachers are planning to develop the resources into a scheme of work to teach opera to other classes.

### Format

To introduce the resources and launch the OperaFirst workshop programme, we held a free twilight CPD session for teachers at Lane End Primary School in early June. 14 teachers took part in the training session – both from schools that were scheduled to be part of the OperaFirst project and from others who were keen to use the resources to introduce their students to opera.

The CPD session introduced the story, characters and themes of the opera, giving teachers an opportunity to participate in elements of a workshop; learning extracts from the opera and composing a short song of their own in response to the story.



Photo: Students at Cressex Community School work on *Die Zauberflöte*

## OperaFirst – Primary schools

June – July 2018

### Musical Content

Mozart – *Die Zauberflöte*

### Venues

Millbrook Combined School, High Wycombe  
Lane End Primary School, High Wycombe  
Stokenchurch Primary School  
Chalgrove Community Primary School  
Holy Trinity CE (A) School, Marlow  
Frieth CE Combined School linked with Ibstone  
CE School

### Ages

6–11 years

### Audience

257 – parents, teachers and younger pupils  
from the schools

### Creative Team

Karen Gillingham (Director), John Barber (Music  
Director), Emily Leather (Repetiteur), Nazan  
Fikret (soprano), Robert Lewis (tenor), Daniel  
Rudge (baritone)

### Numbers

222 students took part in workshops across the  
seven schools.



Photo: Pupils from 7 Primary Schools perform alongside Alvarez Artists in The Big Sing at Wormsley

### Format

This was our biggest primaries project to date, and the first time the final day sharing performance has been at Wormsley.

Using our long-established 'Create an opera' format, each of the six schools received a full-day in-school workshop with a director, composer and opera singer. They studied the musical and dramatic themes, and various characters, in *The Magic Flute* and composed their own lyrics and songs. They also learnt some of the choruses and listened to the singers perform arias (Papageno, Tamino, Queen of the Night).

Following this there were 3 cluster days, where the schools paired up with another school, with a particular singer attached (a 'soprano' group, a 'tenor' group and a 'baritone' group), to consolidate the music, acting and staging.

The sharing performance at Wormsley was entitled *The Big Sing* and gave the young participants an opportunity to perform on a professional stage for a warm and enthusiastic audience. This took place on the set of *The Skating Rink*, which had its world premiere the previous evening, and was an enormous success. For many it was their first experience of Wormsley and we will be inviting them all to audition for our Youth Opera Company in September.

*The Garsington Factor emanates from your incredible team. I cannot praise them highly enough for their kindness, their positivity and their innate ability to say exactly the right thing to each child to value them and draw the best out of them. Your team showed that they valued the children and respected them all. The children responded in kind by being respectful of the adults, of all the other participants and of the beautiful venue. I was watching magic happen before my eyes or rather listening to it happen into my ears.*

**– Ruth Goddard, Acting Headteacher, Ibstone CE School**

## OperaFirst – Secondary schools

March – July 2018

### Musical Content

Mozart – *Die Zauberflöte*

### Venues

Cressex Community School: 3-day residency  
The Misbourne School: 3-day residency  
The Mandeville School: 1-day workshop  
Dr Challoner's High School for Girls: 1-day workshop residency

### Ages

11–18 years

### Creative Team

Karen Gillingham/Freya Wynn-Jones (Director),  
John Barber/Hannah Conway (Music Director),  
Natasha Khamjani (Choreographer), Raph  
Clarkson (Composer/Trombonist), Rob Gildon  
(Baritone)

### Numbers

A total of 166 students took part in workshops across the four schools.

Schools ended their workshop residency with a sharing performance to other students, staff and parents, totalling 270 people.

### Format

We delivered three-day workshop residencies at our two key partner secondary schools: Cressex Community School in High Wycombe and The Misbourne School in Great Missenden. We also delivered one-day workshops to re-engage with The Mandeville School in Aylesbury and as the start of a new partnership with Dr Challoner's High School for Girls in Little Chalfont.

Building on previous projects, the multidisciplinary residency at Cressex Community School explored singing, acting, composition and dance. The Director and Music Director team of Karen Gillingham and John Barber worked with students, performing and developing material from *The Magic Flute*, while Choreographer Natasha Khamjani worked with a dedicated group of students to explore the opera's music and themes through dance. In order to satisfy the excitement and demand generated amongst staff, family members and other students, this year's residency culminated in two sharing performances on the final day.

This year's residency at The Misbourne School developed the concept of working with a dedicated group of instrumentalists further, which we had pioneered in 2017. This year's project was extended to a three-day residency and saw students working with Director Freya Wynn-Jones, Music Director Hannah Conway, Composer Raph Clarkson and Baritone Rob Gildon. Students learned extracts from the opera and used elements of the opera to develop their own ideas around dark and light, love, duty and family relationships. All the students were part of the composition process with the instrumental group creating their own overture to the piece, inspired both by Mozart's original overture and the themes of the piece. The project culminated in a sharing performance for staff and other students.

The one-day projects focused on exploring the opera through music and drama and allowed us to re-engage with The Mandeville School in Aylesbury (who we last worked with on *Eugene Onegin* in 2016) and to develop a new link with Dr Challoner's High School for Girls in Little Chalfont.

All four workshop residencies signposted students towards our Youth Opera Company and a group of over 100 students from Cressex Community School and The Misbourne School came to the OperaFirst performance of *Die Zauberflöte* at Wormsley on 18 July 2018.

*Thank you so much to everyone involved in the residency – we were so impressed with what you and your team managed to do with our students in such a short space of time. The level of creativity in performance has been inspirational for our students and we are all looking forward to the OperaFirst performance next week. Please pass on our thanks and best wishes to Freya, Hannah, Raph and Rob – the work really was stunning. – Robyn Jeffery, Curriculum Leader Performing Arts, The Misbourne School*

## OperaFirst Performance – *Die Zauberflöte*

18 July 2018

### Musical Content

Mozart – *Die Zauberflöte*

### Venue

Wormsley Estate

### Creative Team

Cast: Alvarez Young Artists

Orchestra: Garsington Opera Orchestra

### Audience

550, including members of our Adult Company & Youth Company, Wycombe Women's Aid, and pupils and teachers from the OperaFirst primaries and secondaries projects.

### Format

The event started with a 30-minute introductory talk and warm-up from Karen Gillingham and some of the artists. Then followed a full performance of *Die Zauberflöte* by Alvarez Young Artists.

*We had an absolutely fabulous time at The Magic Flute yesterday evening. The students and staff all thoroughly enjoyed the performance, as well as simply being in the fantastic surroundings at Wormsley. Thank you to you all, and everyone else involved, for another great year of partnership working. We get so much as a school from our association with Garsington and appreciate the huge investment and commitment you make in enabling it to happen.*

**– David Hood, Headteacher, Cressex Community School**

*We all absolutely loved Wednesday night - thank you so much for giving us the opportunity. Considering the children sat for 3-and-a-half hours, listening to opera in German, they all absolutely loved it! They were truly buzzing at the end and I feel sure that there will be much interest in future projects from both the children and their parents, many of whom were in awe of the whole occasion themselves!*

*We have actually just performed two of the songs in our final assembly which was a wonderful end to a wonderful journey for the children. Thank you again.*

**– Helen Burns, Assistant Head, Stokenchurch Primary School**



## Adult Community Company – *The Bureau of Lost Things*

June – August 2018

### Musical Content

Mozart – *Die Zauberflöte*

arr. Lea Cornthwaite

Libretto: Hazel Gould and members of the Adult Company

Additional music, *Between Dawn and Twilight*, composed by John Barber and members of Wycombe Women's Aid, with words by Sheila Bristow (Adult Company)

### Rehearsal venues

Millbrook Combined School, High Wycombe

### Creative Team

Hazel Gould (Director), Lea Cornthwaite (Vocal Director), Ruth Paton (Designer), Emily Leather (Repetiteur), Anna Sideris (Soprano)

### Numbers

46 Adults performed on stage:

- 35 Garsington Opera Adult Company
- 11 from 'All Together Singing' (choir of residents from sheltered accommodation in North London)

The vast majority of the Adult Company had performed in *Hospital Passion Play* and *Silver Birch*. Many have children in the Youth Opera Company and several work for our partner primary schools.

### Format

8 x 2.5-hour rehearsal sessions. Led by the Director and Music Director, the Adult Company explored the musical and dramatic themes in *Die Zauberflöte*, before devising their own piece, lyrics and characters.

*The Bureau of Lost Things* tells the story of people looking for precious things that they have lost, grappling with false leaders, hitting dead ends and overcoming challenges. 'All Together Singing' rehearsed separately and joined the Adult Company on a Saturday morning before the performance. Anna Sideris (soprano) joined for the later rehearsals and played a central role in the performance, singing some of Pamina's arias.

*Between Dawn and Twilight*, a choral piece composed in February 2018 at Wycombe Women's Aid, was woven into this mini-opera.

*Being part of the Adult Company is a priceless experience, both musically and as a way to ease the stresses of a busy professional life. Love the way everyone's contribution is valued – and also the camaraderie.*

*The quality of teaching is superb (and I write as a teacher for 40 years). I have been in a number of choirs, but I have never appreciated opera as I do now. – Adult Participants*



## Youth Opera Company – *Eliza and The Swans*

April–August 2018

### Musical Content

John Barber (composer) & Hazel Gould (librettist): *Eliza and The Swans*

### Rehearsal venues

Millbrook Combined School, Lane End Primary School, Cressex Community School, Royal Grammar School (all High Wycombe)

### Creative Team

Jack Ridley (Conductor), Karen Gillingham (Director), Suzi Zumpe (Vocal Director), Ruth Paton (Designer), Roxana Haines (Assistant Director), Patrick Barrett (Assistant Vocal Director), Magnus Gilljam, Caroline Jaya-Ratnam, Emily Leather, James Longford, Siwan Rhys, Jonathan Williams (Repetiteurs)

### Numbers

70 young people performed on stage:  
28 in YC2 (13–21 years)  
35 in YC1 (9–13 years)  
7 from Ibstone CE School (6–7 years)



### Format

The Junior and Senior Youth Opera Companies were allocated different vocal lines and roles, and initially rehearsed separately. Each group started with 2 full days during the Easter holidays, followed by regular 2-hour sessions on both Tuesday afternoons/evenings and Saturday daytimes, staggered throughout summer.

The core of the company had worked on previous L & P projects, such as *Silver Birch*, *Road Rage* and *The Big Sing* – some even had acting roles in *Semele*, *Falstaff* and *The Skating Rink* – and so were familiar with our creative team and processes. This meant that, following on from the high standard of *Silver Birch*, the directors were able to work at an advanced level from the outset. Performers were all provided with their own libretto and vocal score, as well as specially-recorded learning tracks to help them between sessions. Designer Ruth Paton provided a strong design element which was a key part of the creative process from early rehearsals.

The opera had a large number of singing and acting roles of varying sizes, which was a great opportunity to develop the skills, experience and confidence of the young people. Soloists were given one-to-one coaching on their roles where necessary.

In the final week YC1 & YC2 linked up and the production was slotted together. They were also joined by 7 infants from Ibstone CE School, who played the Chorus of Baby Wolves. The Youth Company had the exciting opportunity to work with an ensemble of professional musicians from the Garsington Opera Orchestra for the final two days of the project. The performance lasted 70 minutes.

*I have learned that an opera can be much more fun than it seems. I developed skills in confidence in performing in front of a lot of people. I now feel extremely comfortable being part of an opera company and therefore have developed new skills in which I would very much like to continue to the highest level.*

*Being part of the Youth Company allows me to develop my teamwork skills as well as my creativity. I definitely gained a lot more confidence. I learned more how to read music and be a better performer and singer. It helped me develop performing and singing skills as well as team work. – Youth Company Members*

## Community Opera Companies Performance

Friday 3 August 2018

Wormsley Estate

There was one performance of this double bill: *The Bureau of Lost Things & Eliza* and *The Swans*. A raked stage coupled with the distinctive blue backdrop from *Death in Venice* (2015) helped transform the experience for the performers and an audience of 550.

The grounds opened for audience to picnic in the grounds pre-show. Tickets were offered free of charge to friends and family of the cast, and they were encouraged to bring people who had never attended an opera before. There was a near full house for the performance, which was received with a standing ovation.

*I wanted to officially thank you all for your amazing work on Eliza and The Swans. The performance those young people gave was extraordinary – the level of the singing, movement and storytelling was brilliant, but what i loved most was how all of their characters came through at different points as individuals too. I felt like I really got to know them through their performances and there was something very moving about that. I feel really lucky to have worked with you all. The band sounded amazing too and as ever, the organisation was meticulous. It was a really unforgettable experience for me.*

*I do think that what is going on at Garsington is the absolute ideal of how an opera company should be working with its local community. The highest musical standards coupled with fun, joy and real long-term commitment. – John Barber, Composer*

*I have learned how it feels to perform and all the things performers need to remember. My singing has got a lot better. I can hold a part in harmony now. I have learned stage directions. I have only done a bit of drama before and never combined with music. It feels totally brilliant to do these things together. When the audience clapped at the end, it felt like we had just done something totally amazing, and I am a bit disappointed that it is all over now. – Youth Company Members*



## Budget

Expenditure	£
Adult Company & Wycombe Women's Aid	11,561
Child Protection Training	488
Equipment & Supplies (stationery, refreshments etc)	2,290
Evaluation	1,000
Hospital Passion Play – Adult Company	9,914
Junior & Senior Youth Opera Company - Delivery	58,824
Junior & Senior Youth Opera Company – Recruitment	3,508
L&P Programme Administration	8,568
L&P Programme Creative Planning	14,400
L&P Workshops Producer	19,200
OperaFirst – Learning Resources	2,179
OperaFirst – Performance	30,000
OperaFirst – Workshops	28,018
RESEO Network: Membership & Attendance	2,456
Travel Expenses	3,012
Wellbeing	2,535
<b>Total Expenditure</b>	<b>197,954</b>

Income	£
Arts Council England	12,000
Helen Hamlyn Trust	39,288
Individual & Anonymous Support	67,712
La Fondation Terrévent	20,000
Old Possum's Practical Trust	6,000
PF Charitable Trust	6,000
The Arnold Burton Charitable Trust	15,000
The Behrens Foundation	10,000
The Belvedere Trust	5,000
The Bergqvist Charitable Trust	1,000
The Leonard Ingrams Foundation	4,000
The Rothschild Foundation	12,000
<b>Total Income</b>	<b>198,000</b>



## **Review Quotes 2018**

### **CAPRICCIO**

*This Capriccio with Persson confirms Garsington's status as the best country-house opera address after Glyndebourne.* **The Sunday Times**

*The cast was outstanding. The great coup was the Countess herself, Miah Persson, singing with beauty of tone, subtlety of vocal colour and that ideal, Straussian blend of wit, consternation and wisdom.* **The Observer**

*And that finale is a proper showstopper....Played out on Tobias Hoheisel's clever designs and strikingly lit by Malcolm Rippeth, this ensemble piece has nuance and verve.*

**The Times**

*The outstanding achievement of Tim Albery's production is that it is devoid of preciousness, unleashing plenty of laughs while letting the delicate drama shine through. The orchestra finds the necessary glow in time for their melting interludes and for a final scene in which we glimpse Straussian heaven.*

**Financial Times**

*One can't imagine it more beautifully styled. Miah Persson is the acme of sophistication, singing with all the silvery grace that Strauss adored. Douglas Boyd conducts a sumptuous account of the music – some of it so lovely, so fragrant, so delicately wrought.*

**The Telegraph**

*Douglas Boyd showed himself to be a fine Straussian. In particular he made the Moonlight Music as it needs to be: achingly lovely, so that one longs for more, but is rightly denied it.*

**Michael Tanner, The Spectator**

### **DIE ZAUBERFLÖTE**

*Musically, the show is strong. The Garsington Opera Orchestra is carefully blended, the chorus is terrific and the soloists uniformly impressive* **The Times**

*This is a clever production. There are plenty of laughs, the costumes and movement are stylish and inventive, Christian Curnyn conducts with springy Mozartian grace, and the cast is strong.* **The Independent**

*This is a smashing cast: fresh-sounding, and each bringing slightly more to the table, vocally, than you necessarily expect with a Zauberflöte....Under Christian Curnyn, musical standards are excellent.* **The Spectator**

*Drawing music-making of striking character from the orchestra and chorus, Christian Curnyn's conducting was finely judged in terms of tempo."* **Opera**

## FALSTAFF

*Garsington Opera has another hit on its hands. One of the most sheerly enjoyable and touching British Falstaffs of recent years.* **Sunday Times**

*The Philharmonia Orchestra is in electrifying form under Richard Farnes, a musician alive to every comic twist and turn in Verdi's score. You will rarely hear the intricate ensembles delivered with such rapport, nor the drama paced so effectively, nor orchestral detail spring out so vividly* **The Times**

*The production is a picture to behold.* **Financial Times**

*Brimming with good humour and verve. Henry Waddington is an inspired comic actor. Mary Dunleavy anchored all her scenes with her resonant, gleaming soprano. Soraya Mafi soared effortlessly across the orchestra as the Fairy Queen.* **Opera Magazine**

## THE SKATING RINK

*All the twists and pace of a TV thriller matched with music equally direct and striking... The score is vividly and virtuosically played under Garry Walker's impeccable direction.* **The Times**

*An intriguing experiment in neo-noir that pays off handsomely. Rory Mullarkey has done a smart job of shaping the material, not least in inspiring the composer David Sawer to the creation of a fascinating and lively score.* **The Telegraph**

*Fine performances and first-rate conducting drive a taut plot.* **The Guardian**

*How many other new operas keep the audience on the edge of their seats to the end?* **Financial Times**

*This complex, modern drama, brilliantly sung, is a frozen asset.* **The Sunday Times**

*One of the summer season's most surprising triumphs. The balance between narrative and action is managed superbly well. The music fizzles with complexity, realising its potential in a dizzying palette of styles but uniting in carefully structured rhythmic devices which seem to drive the action forward at break-neck speed. For a new, ambitious production, the musical standards are high indeed.* **Times Literary Supplement**

*Three cheers for Garsington's new enthusiasm for new music. It has a first-class artistic director in Douglas Boyd.* **Classical Music**

*If the uninhibited cheers of the packed first-night audience are any kind of indication, then this project can already be deemed a success. There was not a single weak link in an excellent cast of singer-actors* **Opera**

*Garsington Opera puts on a witching hour like no other. It's a bucolic setting which will take your breath away.* **Scarlett Roitman, Diary of a Londoness**



# GARSINGTON OPERA

## 2018 Season Feedback

### **Die Zauberflöte**

I have never seen a better production of Flute, and I have seen many; even though we were denied a proper pantomime serpent it was truly memorable.

Opening night was special. We had wanted to support Louise Alder and her singing did not disappoint – vocal excellence! The orchestra played wonderfully, and the cast was strong.

Excellent. We particularly admired the singing of the Three Ladies and Pamina.

The orchestra and the singers all performed very well. Particular congratulations to the understudies. It would be difficult to spoil the lovely music.

The beauty of the singing, music and production was pure joy.

Special mention should go to Nazan Fikret and Verity Wingate who were both fully deserving of their thunderous applause.

### **Capriccio**

I was spellbound from start to finish. As a relative newcomer to opera, I would recommend *Capriccio* wholeheartedly to anyone and everyone.

Tobias Hoheisel created a perfect and elegant set. Douglas Boyd did a wonderful job with the orchestra, and they played richly and elegantly. The singers were each superb.

Capriccio was SENSATIONAL. Having, over the last 35 years, attended over 150 opera performances from San Francisco, Santa Fe to the Met, Cape Town to Dresden and all in between, this superb production must be in our top 10.

Excellent production and performance – we don't remember such an all-round outstanding cast.

I want to write and say how much I enjoyed Capriccio which I had never seen before. The singing was good, as always, and the staging was brilliant!

The quality of music only gets better and better and we thought Capriccio was overwhelming in its beauty.

The performance last night was magnificent. All six of us enjoyed it enormously. Staging, orchestra and singers were all superb – as was the set.

### **Falstaff**

We all thought the performance last night was wonderful: one of the most enjoyable productions visually, artistically and vocally. Well done to all.

A superb production. Inventive ideas brought technical challenges that the cast conquered with aplomb. This was a fine example of teamwork from every aspect. The cast were superb and really gelled not only in their singing but their acting.

We loved Falstaff - a wonderful cast with great orchestral playing.

Outstanding. My guest said she felt privileged to be there. I felt sympathy for Falstaff which is a rare feeling in most productions.

Wonderful production, wonderfully done. We loved it.

Magical time with excellent singing. Thoroughly agree with the Times review.

We were absolutely thrilled by Falstaff: the singing, the acting, the playing, the set, the direction. We know your productions are of high quality but this one exceeded all our expectations.

## **General**

It is easy to support Garsington because of the quality of the productions and performers and especially the people who make Garsington artistically excellent and personally warm, caring and attentive.

There is such a buzz around Garsington and the whole experience is fantastic. I think there's a distinct performance style emerging which is hard to define. But what comes across is a group of artists having a great time, confident that they are producing work of the highest standard. The enthusiasm is infectious.

A perfect evening as always. You set the standards high. From the grounds, gardens, shop, tents, opera house, productions and toilets they all have Garsington to beat.

I was bringing guests who had never been before but know their opera. They (to use a cricket phrase) were bowled over!

I have been coming for a number of years and this one tops them all.

We had invited two new guests who thought the whole experience was truly first class and enchanting. It is everything that you do.

I loved every second of the whole evening including being driven by a charming young buggy chauffeur. Every summer there are one or two days or evenings which one wants to savour and remember forever and this undoubtedly was one of them.

Loved the whole afternoon/evening – arriving at 3.30pm and so many beautiful places to see. Our guests felt they had already had such a memorable visit before the opera started, and then of course the evening was magical.

Our Garsington experience, from the time we contacted the office regarding tickets to last night's performance of Die Zauberflöte has been excellent.

## **Front of House**

The service was fantastic and ensured that all of us had a wonderful evening. My groups included two 90+ year olds and they were even moved to seats that required less climbing. All the staff were unfailingly courteous and with the provision of tents etc. Garsington has the edge over other country house opera providers.

We were overwhelmed by how charming and helpful all the staff were. My husband and I have mobility problems and it made all the difference in the world to be helped getting in and out of the lift and have people offering to carry our picnic. Please pass on our thanks to anyone (and everyone) involved!

A place with great feeling of care and thought for those front and backstage and your audience. So great to see the young Scouts, exposing the future generations is important in everything you ALL do at Garsington.

The staff are always excellent and helpful and the atmosphere splendid. We prefer it to Glyndebourne where we haven't been for many years.

Your staff are all delightful and make a significant contribution to the whole experience, from the gentleman overseeing carparking to the wonderful team in the refreshments tent who opened the doors so that I could wheel my mother in for a cup of tea, then fetched me a chair when I was sitting on the grass overlooking the cricket field.

From the moment we arrived we were impressed by all the help we had, from the young man in the car park, then again overlooking the beautiful cricket ground where the staff were most attentive and charming. Thank you to everyone who gave us such a very memorable evening, always a highlight of the summer for us since Garsington started 29 years ago!

## **Dining**

We thoroughly enjoyed the dinner. We've tried to think of any constructive suggestions to improve things but can't think of anything!

Your arrangements beforehand and delivery on the evening were first class. It always feels like we are in a fine metropolitan restaurant rather than in a cricket pavilion. The waiters are to be particularly complimented.

Our meals in the large marquee were fantastic as was the service and we were greeted at the entrance like long lost friends...we love it!

We so enjoyed having a friends and family big table for dinner and were looked after very well.