

Registered number: 2567390  
Charity number: 1003042

## GARSINGTON OPERA LIMITED

### TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 OCTOBER 2019

  
**Whittingham Riddell**  
*chartered accountants*



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**GARSINGTON OPERA LIMITED**  
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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<b>Trustees</b>	B J Taylor CBE DL, Chairman <sup>1</sup> N King QC <sup>1,3</sup> C Ingrams <sup>2</sup> Professor J Freeman-Attwood <sup>3</sup> J Drysdale <sup>2</sup> M Curtis, Deputy Chairman <sup>1</sup> D Suratgar <sup>2</sup> Lady Marks, Treasurer <sup>1</sup> I F Mackinnon <sup>1,2</sup> NP Higgins (appointed 1 January 2019)  <sup>1</sup> Members of the Garsington Opera Finance and General Purposes Committee <sup>2</sup> Members of the Garsington Opera Audit and Governance Committee <sup>3</sup> Members of the Garsington Opera Artistic Advisory Committee with Douglas Boyd, Laura Canning, John Cox, Nicola Creed, Brian Dickie, Sarah Playfair
<b>Company registered number</b>	2567390
<b>Charity registered number</b>	1003042
<b>Registered office</b>	The Old Garage The Green Great Milton Oxon OX44 7NP
<b>Company secretary</b>	Whittingham Riddell Resources Ltd Belmont House Shrewsbury Business Park Shrewsbury Shropshire SY2 6LG
<b>Independent auditors</b>	Whittingham Riddell LLP Chartered Accountants Belmont House Shrewsbury Business Park Shrewsbury Shropshire SY2 6LG

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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS**  
**(CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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<b>Bankers</b>	National Westminster Bank PLC 121 High Street Oxford OX1 4DD  CCLA Senator House 85 Queen Victoria Street London EC4V 4ET
<b>Investment Managers</b>	Sarasin & Partners LLP Juxton House 100 St. Paul's Churchyard London EC4M 8BU
<b>Advisory Council</b>	Bernard Taylor CBE DL, Chairman The Hon.Mrs Susan Baring OBE JP Dr Margaret Bent CBE FBA Annette Campbell-White Sir Stuart Hampson Diana Hiddleston Sir Curtis Price Dame Hilary Boulding DBE
<b>President</b>	Rosalind Ingrams
<b>Executive Director</b>	Nicola Creed
<b>Artistic Director</b>	Douglas Boyd

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**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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The Trustees present their annual report together with the audited financial statements of the Group for the year 1 November 2018 to 31 October 2019. The Annual Report serves the purposes of both a Trustees' report and a Directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable 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 (FRS102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective January 2015).

Since the group and the Company qualify as small under section 383 of the Companies Act 2006, the Group strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

**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 performances, study events, and through exciting life-long participatory projects in the community, as well as through 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:
  - o Ensure that the charity continues to be able to meet its liabilities as they fall due
  - o Ensure that the charitable objectives can be met on a long-term basis
  - o Ensure there is financial stability to support productions 3 to 4 years ahead
  - o 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.

In 2019 Garsington Opera celebrated its 30th anniversary season. It was founded in 1989 by the late Leonard Ingrams and his wife Rosalind at Garsington Manor, near Oxford. Following Leonard's untimely death,

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Objectives and activities (continued)**

Garsington Opera was fortunate to find a new home on the Getty family's Wormsley Estate, in 2011. Since then the festival has expanded from 21 performances to 36 in May and July and the size of the auditorium was increased from 500 to 604. In addition, in 2019 there were three performances of Monteverdi's *Vespers* with The English Concert making their debut at Wormsley.

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 2019 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 2019 Garsington returned to Paris to perform a semi-staged production of *Don Giovanni* 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 the 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 Ballet 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 when the Philharmonia will play for two or three productions annually, and 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 to discovering and championing young talent from within the UK who are just beginning to make their names on the worldwide opera stage. Young singers are offered an exceptional and varied programme to assist their professional development as well as being given the opportunity to work alongside experienced opera singers, 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 vibrant Youth Companies and an Adult Company, as well as working in local schools and hospitals. The audience has been vastly expanded through the use of digital media as each year at least one Garsington production has been shown for free, online, via the European platform, OperaVision. In 2018 our production of Mozart's *Die Zauberflöte* was viewed free of charge by over 76,000 people world-wide, and in 2019 our production of *Falstaff* was viewed by over 14,000 people in the six months it was available, demonstrating the Company's commitment to enable Garsington productions to be experienced by new audiences.

Our innovative 35 and under membership scheme (GO<35) has proved increasingly popular, selling out within five minutes of membership booking opening online each year. The scheme, started in 2013, enables and encourages young people to be introduced to a love of opera. Designed to encourage the creation of a habit of opera attendance, young members are given priority booking with heavily discounted ticket prices, as well as other benefits such as free train transfers and a complimentary champagne reception.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Objectives and activities (continued)**

**b. Strategies for achieving objectives**

1. To produce four opera productions of the highest possible artistic standard within the budget available, providing our audience with a varied and balanced repertoire.
2. To engage world class orchestras.
3. To continue 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 Friends of Garsington Opera and to expand the 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.
9. To invest in and develop future audiences and support through the GO<35 initiative.
10. To provide appropriate staffing levels to deliver the extended opera season and to maintain administrative efficiency combined with a personal service for our supporters.
11. To continue to develop a thriving 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.
12. To develop our digital profile.
13. To agree a 50 year Lease with the Getty family to ensure our long term future on the Wormsley Estate.

**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 engender a love of opera through high quality arts provision, to 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).

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Objectives and activities (continued)**

In 2019 we were able to:

- Embed our two youth companies within the local community, providing a framework of year-round projects for people aged 8 up to 80, thus providing opportunities to create friendships and develop a love of opera performance.
- Develop our work in the fields of emotional and physical wellbeing
- Deliver an OperaFirst project on Offenbach's *Fantasio*, for students in local primary schools, culminating in 600 children and adults attending their first full opera performance with orchestra, sung by our understudy cast.
- Present *The Happy Princess*, a commission by Paul Fincham, performed by our two youth companies, as the culmination of two week- long residencies in the holidays, as well as a version of *Fantasio* performed by our Adult community company.
- Work 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. In addition, our Alvarez Young Artists performed a shortened version of the opera at a major fundraising event for the Lord Mayor's Appeal.

Our objectives were to:

- Increase musical, movement and vocal skills of all participants through performance.
- To increase participants' understanding of different musical styles in opera thus demystifying the genre.
- To develop personal confidence and communication skills of participants thus improving attitudes and understanding with other demographics and age groups.
- To promote music and performance as tools for personal, social and emotional development.
- To encourage diversity in the three community opera companies through offering all activities free of charge.

**c. 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.

**d. Main activities undertaken to further the Company'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 record 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 Offenbach's *Fantasio*.
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.



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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Objectives and activities (continued)**

4. Sixteen selected charities received a total of 32 free tickets which assisted them with their fundraising events, raising several thousand pounds for the charities involved.
5. Garsington Opera continued to be a significant employer in the area with a large number of people directly benefitting from employment throughout the opera season; over 300 local people were engaged by Garsington Opera including 13 local young people who sold programmes, 29 car park attendants, 12 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 £8,200 from voluntary tips for the Scout group expedition, and 33 households nearby rented out rooms to opera personnel at an average of £25 per night. In addition, the Opera Company comprised approximately 46 technical crew, 83 singers, 150 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 provide exceptional projects free of charge for local people, operating throughout the year, introducing hundreds of adults, teenagers and primary age children to the genre of opera through workshops with Garsington Artists. In addition 600 people were able to discover opera as audience members at OperaFirst and over ninety thousand were able to view our *Falstaff* and *Die Zauberflöte* productions digitally.
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 or West End musical, and therefore accessible to as broad a sector of the community as possible whilst remaining economically viable. The policy of inviting voluntary donations has enabled the company to keep ticket prices accessible.

**Achievements and performance**

**a. Key performance indicators**

To meet increasing demand and in order to give the opera festival financial stability, the number of opera performances expanded to 36 opera performances and three concerts, and achieved 98% ticket sales.

Membership donations remained over £890k and revenue from catering commission from sales in the restaurant continued 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 ninth season at Wormsley in an attractive, balanced and contrasting programme. The four productions were Smetana's *The Bartered Bride*, Mozart's *Don Giovanni*, Offenbach's *Fantasio* and Britten's *The Turn of the Screw*. All four productions played to capacity audiences and were very well received by our audiences, 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.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Strategic report (continued)**

**Achievements and performance (continued)**

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 *Falstaff* production was captured in 2018 and shown online for six months from March 2019 and our *Bartered Bride* production was available from November 2019.

**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 Kieran Rayner, the Helen Clarke Award to Seán Boylan and the Christine Collins Award to Josephine Goddard. Two major awards were given by the Leonard Ingrams Foundation to Garsington Opera young singers: Bianca Andrew and Oliver Johnston in recognition of their extraordinary talent, musical skill and contribution to the 2019 opera festival.

**OperaFirst**

Thanks to generous sponsorship support, an audience of first time opera goers was given the opportunity to engage in introductory workshops and to see a performance of Offenbach's *Fantasio* 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 be much appreciated for its exceptional style, comfort, intimacy and unique views out to the adjacent garden and Deer Park. Further work was undertaken in the spring of 2019 to improve the facilities and to provide two lifts to improve access for visitors. The total expenditure on these improvements was £103,284.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Strategic report (continued)**

**Achievements and performance (continued)**

**c. Fundraising activities and income generation**

**Friends 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 £3,286,899 (2018 £3,201,641) There is an estimated two year waiting time to become a Friend. Generous sponsorship from individual supporters raised a total of £624,802 (2018 £616,872).

**Corporate**

The opera company remains very grateful to its corporate benefactors from whom essential financial support was gained totalling £323,600 (2018 £330,500) In particular we were grateful to JLT who generously continued as Season Sponsors for the fifth 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 2019 corporate patrons only made up 2.5% of the audience.

**Support from Trusts and Foundations**

Generous support was again received from Trusts and Foundations for our Learning & Participation Programme, amounting to £251,800 for the 2019 projects including: Arts Council England, Carrington Charitable Trust, City of London Corporation, FEDORA, Helen Hamlyn Trust, La Fondation Terrevent, Old Possum's Practical Trust, The Arnold Burton Charitable Trust, The Belvedere Trust, The Bergqvist Charitable Trust, The Juniper Trust, The Rothschild Foundation, The Tara Getty Foundation and Vernon Ellis Foundation.

**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 £1,693,793 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 £1,888,275.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Strategic report (continued)**

**Financial review**

**a. Going concern**

The total income for 2019 amounted to £6,888,246. This comprises 42% voluntary income and 6% Gift Aid, (note 4), 32% ticket sales and 7% other charitable activities (note 3), 5% corporate sponsorship and 2% other trading activities (note 5), and 6% Theatre Tax Relief claim (note 8). Total income has increased by 8% since 2018 (2018: £6,403,915).

Resources expended in 2019 totalled £6,336,519 (2018: £6,170,427). Depreciation on the auditorium totalled £319,197 (note 15), which was 5% of total resources expended. Opera Production expenditure for our 4 productions and 3 performances of Monteverdi's Vespers totalled £5,244,418 (2018: £5,220,794) and accounted for 83% of total resources expended. Costs of generating Voluntary Income was 5%, Learning & Participation 6%, and Governance 1%. Resources expended increased from their 2018 level of £6,170,431 by 3% (£166,087) – Opera Production costs for all productions increased by 0.5% (£23,624).

The net asset position at 31 October 2019 showed a balance of £6,484,914 of which £2,124,808 related to normal operations, £1,888,275 to low risk investments, and £2,471,831 to the auditorium and other fixed assets (note 21).

Also refer to the Going Concern Accounting Policy note 2.2 on page 28.

**b. 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 £2.4 million 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 £1.6 million 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 2019 the surplus amounted to £685,992 (2018 £188,405) which was in line with forecast.

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**TRUSTEES' REPORT (CONTINUED)**  
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**Strategic report (continued)**

**Financial review (continued)**

The total funds of the charity were £6,484,914 (2018 £5,798,922). There was a surplus in free reserves of unrestricted funds of £4,013,083 (2018: £3,082,526) including designated reserves but excluding fixed assets.

**c. Principal risks and uncertainties**

The key uncertainties are:

- continuing uncertainty of the situation following Brexit particularly how this will affect employment of foreign artists, and future financial support from individual sponsors and corporate sponsors.
- uncertainty arising from the current coronavirus situation and impact on performances and income generation.
- 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. 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).

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.

**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.

**Structure, governance and management**

**a. Constitution**

Garsington Opera Limited is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association.

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

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Structure, governance and management (continued)**

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

**b. Methods 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. Organisational structure and decision-making policies**

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.

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.

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**TRUSTEES' REPORT (CONTINUED)**  
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**Structure, governance and management (continued)**

**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 2018, to the date of this report unless stated otherwise.

B J Taylor CBE DL, Chairman 1

M Curtis, Deputy Chairman 1

J Drysdale 2

Professor J Freeman-Attwood CBE 3

C Ingrams 2

N King QC 1 3

IF Mackinnon 1 2

Lady Marks 1

D Suratgar 2

NP Higgins (appointed 1 January 2019)

1 Members of the Garsington Opera Finance and General Purposes Committee

2 Members of the Garsington Opera Audit and Governance Committee

3 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 Campbell-White

Sir Stuart Hampson

Diana Hiddleston

Sir Curtis Price

Dame Hilary Boulding DBE

**President**

Rosalind Ingrams

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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 2019**

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**Structure, governance and management (continued)**

**Executive Director**

Nicola Creed

**Artistic Director**

Douglas Boyd

**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

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 8BUU

**d. 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.

**e. Pay policy for key management personnel**

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.



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**GARSINGTON OPERA LIMITED**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Structure, governance and management (continued)**

**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. Financial 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.

The Trustees continue to assess the financial situation in light of the current challenges and have strategies in place to manage the impact on the operations and finances.

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**GARSINGTON OPERA LIMITED**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**Plans for future periods**

In 2020 we had planned to stage four opera productions over 35 nights however due to the Coronavirus pandemic we have had to postpone the season as it was envisaged. It is still hoped that we will be able to hold some concert performances towards the end of the season, in July. The three new opera productions were to have been Verdi's *Un giorno di regno*, Mozart's *Mitridate, re di Ponto*, Dvorak's *Rusalka*, and the fourth production was to have been a revival of Beethoven's *Fidelio*.

In line with our strategy to increase our profile both nationally and internationally we will continue our digital partnership with OperaVision. We had planned to capture a full length film of *Fidelio* which would have been available free of charge for six months. In view of Coronavirus it is unlikely this will be possible but we will be showing the full length film of Figaro captured from our production in 2017.

The opera repertoire had been planned up to 2023, with outline plans in place for the following three years. These plans will be reviewed in light of the potential ongoing effects following the Coronavirus pandemic and the resulting economic climate.

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.

The 2020 Learning & Participation Programme was set up to continue to invest in deepening the relationship with our two youth companies, with the aim of bridging cultural and social barriers through opera. However, whilst the envisaged Programme progressed for the first part of the 2020 year, in March all direct contact with our community groups had to be exchanged for online communication through innovative use of various digital programmes. We still hope to be able to stage a performance of *The Selfish Giant* on our main stage in August, subject to the restrictions set by the Coronavirus being lifted in time for rehearsals to take place. Our year-round schools programme has also been effected by the pandemic so the OperaFirst project which was to have investigated the themes of *Fidelio* with workshops culminating in a visit to Wormsley to see a full length performance will now be postponed to a future year.

In line with our aim to reach as broad an audience as possible we had planned to stage a family open day at Wormsley entitled *Beethoven Unboxed*, marking the 250th anniversary of the composer's birth. Plans included pop up activities, a Come and Sing Beethoven 9 (last movement) with the Philharmonia Orchestra, performances by all the local community groups with whom we engage and *Fidelio* was to have been relayed live on to a giant screen on the Cricket ground. However at this point it is as yet unclear when the pandemic will have cleared and therefore whether it will be possible to achieve this event this year.

**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.

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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 2019**

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**Employee involvement and employment of the disabled (continued)**

The group and the Company 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
- Child safe-guarding
- Dignity at work policy

In accordance with the group and the Company's equal opportunities policy, the group and the Company 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's offices.

**Statement of Trustees' responsibilities**

The Trustees (who are also the directors of the Company 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 group and the Company and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the Company's transactions and disclose with reasonable accuracy at any time the financial position of the group and the Company 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 group and the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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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 2019**

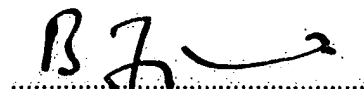
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**Disclosure of information to auditors**

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.

Approved by order of the members of the board of Trustees on 3 April 2020 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 charitable company') and its subsidiaries (the 'group') for the year ended 31 October 2019 which comprise the Consolidated statement of financial activities, the Consolidated balance sheet, the Company balance sheet, the 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, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 October 2019 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.

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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**  
**(CONTINUED)**

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**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 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.

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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**  
(CONTINUED)

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

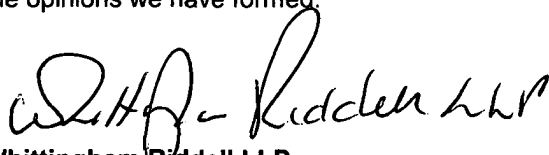
We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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.

**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 members, 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

9 April 2020

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 INCOME AND  
EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 OCTOBER 2019**

	Note	Restricted funds 2019 £	Unrestricted funds 2019 £	Total funds 2019 £	Total funds 2018 £
<b>Income from:</b>					
Donations and legacies	4	876,602	2,410,297	3,286,899	3,201,641
Charitable activities	5	-	2,667,268	2,667,268	2,319,983
Other trading activities	6	-	478,855	478,855	464,262
Investments	7	-	71,576	71,576	48,684
Other income	8	-	383,648	383,648	369,345
<b>Total income</b>		<b>876,602</b>	<b>6,011,644</b>	<b>6,888,246</b>	<b>6,403,915</b>
<b>Expenditure on:</b>					
Raising funds	9	-	655,666	655,666	609,290
Charitable activities		1,134,630	4,546,223	5,680,853	5,561,137
<b>Total expenditure</b>		<b>1,134,630</b>	<b>5,201,889</b>	<b>6,336,519</b>	<b>6,170,427</b>
Net gains on investments		-	134,265	134,265	(45,083)
<b>Net movement in funds</b>		<b>(258,028)</b>	<b>944,020</b>	<b>685,992</b>	<b>188,405</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		1,676,437	4,122,485	5,798,922	5,610,517
Net movement in funds		(258,028)	944,020	685,992	188,405
<b>Total funds carried forward</b>		<b>1,418,409</b>	<b>5,066,505</b>	<b>6,484,914</b>	<b>5,798,922</b>

The Consolidated statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 28 to 51 form part of these financial statements.



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

**CONSOLIDATED BALANCE SHEET**  
**AS AT 31 OCTOBER 2019**

	Note	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets	15	2,471,831	2,716,396
Investments	16	1,888,275	1,693,793
		<u>4,360,106</u>	<u>4,410,189</u>
<b>Current assets</b>			
Stocks	17	11,444	5,331
Debtors	18	1,158,755	1,631,100
Cash at bank and in hand		1,926,710	586,413
		<u>3,096,909</u>	<u>2,222,844</u>
Creditors: amounts falling due within one year	19	(972,101)	(834,111)
<b>Net current assets</b>		<u>2,124,808</u>	<u>1,388,733</u>
<b>Total assets less current liabilities</b>		<u>6,484,914</u>	<u>5,798,922</u>
<b>Total net assets</b>		<u>6,484,914</u>	<u>5,798,922</u>
<b>Charity funds</b>			
Restricted funds	20	1,418,409	1,676,437
Unrestricted funds	20	5,066,505	4,122,485
<b>Total funds</b>		<u>6,484,914</u>	<u>5,798,922</u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

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 preparation of financial statements.

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

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

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**CONSOLIDATED BALANCE SHEET (CONTINUED)**  
**AS AT 31 OCTOBER 2019**

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The financial statements were approved and authorised for issue by the Trustees on 03 April 2020 and signed on their behalf by:

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

A handwritten signature in black ink, appearing to be 'B J Taylor', with a long horizontal flourish extending to the right.

The notes on pages 28 to 51 form part of these financial statements.

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

**COMPANY STATEMENT OF FINANCIAL POSITION**  
**AS AT 31 OCTOBER 2019**

	Note	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets	15	2,471,831	2,716,396
Investments	16	1,888,295	1,693,813
		<u>4,360,126</u>	<u>4,410,209</u>
<b>Current assets</b>			
Debtors	18	1,168,374	1,693,579
Cash at bank and in hand		1,905,436	510,575
		<u>3,073,810</u>	<u>2,204,154</u>
Creditors: amounts falling due within one year	19	(963,492)	(813,917)
<b>Net current assets</b>		<u>2,110,318</u>	<u>1,390,237</u>
<b>Total assets less current liabilities</b>		<u>6,470,444</u>	<u>5,800,446</u>
<b>Total net assets</b>		<u>6,470,444</u>	<u>5,800,446</u>
<b>Charity funds</b>			
Restricted funds	20	1,418,409	1,676,437
Unrestricted funds	20	5,052,035	4,124,009
<b>Total funds</b>		<u>6,470,444</u>	<u>5,800,446</u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the entity to obtain an audit for the year in question in accordance with section 476 of the Companies Act 2006.

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 preparation of financial statements.

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

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

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**COMPANY STATEMENT OF FINANCIAL POSITION (CONTINUED)**  
**AS AT 31 OCTOBER 2019**

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The financial statements were approved and authorised for issue by the Trustees on 03 April 2020 and signed on their behalf by:

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

A handwritten signature in black ink, appearing to be 'B J Taylor', followed by a horizontal line.

The notes on pages 28 to 51 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 2019**

	2019 £	2018 £
<b>Cash flows from operating activities</b>		
Net cash used in operating activities	1,545,001	466,902
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(144,487)	(296,335)
Proceeds from sale of investments	501,255	-
Purchase of investments	(561,472)	(649,903)
<b>Net cash used in investing activities</b>	(204,704)	(946,238)
<b>Cash flows from financing activities</b>		
<b>Net cash provided by financing activities</b>	-	-
<b>Change in cash and cash equivalents in the year</b>	1,340,297	(479,336)
Cash and cash equivalents at the beginning of the year	586,413	1,065,749
<b>Cash and cash equivalents at the end of the year</b>	1,926,710	586,413

The notes on pages 28 to 51 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 2019**

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**1. General information**

The Charity is a company limited by guarantee incorporated in England and Wales. 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.

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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), 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 Consolidated statement of financial activities (SOFA) and Consolidated 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.

The Company has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own Statement of financial activities in these financial statements.

**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 the 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 £669,993 (2018 - £180,058)

**2.2 Going concern**

After making enquires, the Board of Trustees have a reasonable expectation that the Company and Group have adequate resources to continue in operational existence for the foreseeable future. The Company therefore continues to adopt the going concern basis in preparing its financial statements. The Board of Trustees have also assessed the potential impact on the future operations of the Company with regard to the Covid-19 outbreak. The Company is considered to be well positioned given the current environment with no impact on the going concern basis of 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 2019**

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**2. Accounting policies (continued)**

**2.3 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.

The recognition of income from legacies is dependent on establishing entitlement, the probability of receipt and the ability to estimate with sufficient accuracy the amount receivable. Evidence of entitlement to a legacy exists when the Company has sufficient evidence that a gift has been left to them (through knowledge of the existence of a valid will and the death of the benefactor) and the executor is satisfied that the property in question will not be required to satisfy claims in the estate. Receipt of a legacy must be recognised when it is probable that it will be received and the fair value of the amount receivable, which will generally be the expected cash amount to be distributed to the Company, can be reliably measured.

Where the donated good is a fixed asset, it is measured at fair value, unless it is impractical to measure this reliably, in which case the cost of the item to the donor should be used. The gain is recognised as income from donations and a corresponding amount is included in the appropriate fixed asset class and depreciated over the useful economic life in accordance with the Company's accounting policies.

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

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

**2.4 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.

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

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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 2019**

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**2. Accounting policies (continued)**

**2.4 Expenditure (continued)**

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.

All expenditure is included net of VAT with irrecoverable VAT shown separately.

**2.5 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.

**2.6 Foreign currencies**

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the reporting date.

Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

Exchange gains and losses are recognised in the Consolidated statement of financial activities.

**2.7 Tangible fixed assets and depreciation**

Tangible fixed assets costing £400 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

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



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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**2. Accounting policies (continued)**

**2.8 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 the 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 presented as 'Gains/(Losses) on investments' in the Consolidated statement of financial activities.

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

**2.9 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.

**2.10 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.

**2.11 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.

**2.12 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 in the Consolidated statement of financial activities as a finance cost.

**2.13 Financial instruments**

The group 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.

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**2. Accounting policies (continued)**

**2.14 Operating leases**

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

**2.15 Pensions**

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

**2.16 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 group 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 group 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.

Investment income, gains and losses are allocated to the appropriate fund.

**3. 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.

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**NOTES TO THE FINANCIAL STATEMENTS  
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**4. Income from donations and legacies**

	Restricted funds 2019 £	Unrestricted funds 2019 £	Total funds 2019 £	Total funds 2018 £
<b>Donations</b>				
General donations	-	1,039,935	1,039,935	1,005,268
Friends and Other Donations	-	907,163	907,163	879,797
<b>Subtotal</b>	-	1,947,098	1,947,098	1,885,065
Trusts and Foundations Donations	251,800	-	251,800	206,148
Productions Syndicate	624,802	-	624,802	603,872
Tax Recovery	-	394,485	394,485	378,432
Legacy Donations	-	68,714	68,714	115,124
New Commission 2018	-	-	-	13,000
<b>Subtotal</b>	876,602	463,199	1,339,801	1,316,576
<b>Total 2019</b>	876,602	2,410,297	3,286,899	3,201,641
<b>Total 2018</b>	823,020	2,378,621	3,201,641	

**5. Income from charitable activities**

	Unrestricted funds 2019 £	Total funds 2019 £	Total funds 2018 £
Ticket income	2,218,269	2,218,269	1,973,575
Programme & Libretti Sales	75,384	75,384	65,464
Concessions	210,996	210,996	195,740
Sundry sales	160,207	160,207	81,832
Opera For All income	-	-	246
Tour group sponsorship	2,412	2,412	3,126
<b>Total 2019</b>	2,667,268	2,667,268	2,319,983

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**NOTES TO THE FINANCIAL STATEMENTS  
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**6. Income from other trading activities**

	<b>Unrestricted funds 2019 £</b>	<b>Total funds 2019 £</b>	<i>Total funds 2018 £</i>
Income from subsidiary	129,470	<b>129,470</b>	105,532
Sponsorship	323,600	<b>323,600</b>	330,500
Advertising & other income	25,785	<b>25,785</b>	28,230
<b>Total 2019</b>	<u>478,855</u>	<u><b>478,855</b></u>	<u>464,262</u>

In 2018, of the total trading activities income, £464,262 was to unrestricted funds and £nil was to restricted funds.

**7. Investment income**

	<b>Unrestricted funds 2019 £</b>	<b>Total funds 2019 £</b>	<i>Total funds 2018 £</i>
Dividend income	58,984	<b>58,984</b>	45,335
Bank interest	7,810	<b>7,810</b>	3,349
Gain/(loss) on foreign exchange	4,782	<b>4,782</b>	-
<b>Total 2019</b>	<u>71,576</u>	<u><b>71,576</b></u>	<u>48,684</u>

**8. Other incoming resources**

	<b>Unrestricted funds 2019 £</b>	<b>Total funds 2019 £</b>	<i>Total funds 2018 £</i>
Theatre tax relief claim	383,648	<b>383,648</b>	369,345
<b>Total 2019</b>	<u>383,648</u>	<u><b>383,648</b></u>	<u>369,345</u>

**GARSINGTON OPERA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**9. Expenditure on raising funds**

**Costs of raising voluntary income**

	<b>Unrestricted funds 2019 £</b>	<b>Total funds 2019 £</b>	<i>Total funds 2018 £</i>
Fundraising & press officer	10,839	<b>10,839</b>	9,109
Rent, rates and utilities	8,729	<b>8,729</b>	7,095
General administration	18,918	<b>18,918</b>	19,747
Computer supplies	22,949	<b>22,949</b>	18,156
Bank charges	13,359	<b>13,359</b>	11,154
Staff costs	211,531	<b>211,531</b>	205,395
National insurance costs	24,484	<b>24,484</b>	21,012
Pension costs	2,895	<b>2,895</b>	1,947
Depreciation	589	<b>589</b>	701
<b>Total 2019</b>	<b>314,293</b>	<b>314,293</b>	<b>294,316</b>

In 2018, of the total costs of raising voluntary income £294,316 was to unrestricted funds and £nil to restricted funds.

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**9. Expenditure on raising funds (continued)**

**Charity trading expenses**

	Unrestricted funds 2019 £	Total funds 2019 £	Total funds 2018 £
Expenditure from subsidiary	104,686	104,686	96,465
Fundraising & press officer	58,965	58,965	49,626
Rent, rates and utilities	8,726	8,726	7,095
General administration	30,094	30,094	32,905
Hire of Auditorium	6,703	6,703	-
Wages and salaries	116,527	116,527	115,295
National insurance costs	13,488	13,488	11,794
Pension costs	1,595	1,595	1,093
Depreciation	589	589	701
<b>Total 2019</b>	<b>341,373</b>	<b>341,373</b>	<b>314,974</b>

In 2018, of the £314,974 charity trading activities, £314,974 was to unrestricted funds and £nil was to restricted funds.

**10. Analysis of expenditure by activities**

	Activities undertaken directly 2019 £	Support costs 2019 £	Total funds 2019 £	Total funds 2018 £
Opera	4,829,050	499,764	5,328,814	5,308,600
Learning & Participation	251,469	100,570	352,039	252,537
<b>Total 2019</b>	<b>5,080,519</b>	<b>600,334</b>	<b>5,680,853</b>	<b>5,561,137</b>
<b>Total 2018</b>	<b>4,965,377</b>	<b>595,760</b>	<b>5,561,137</b>	

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**NOTES TO THE FINANCIAL STATEMENTS  
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**10. Analysis of expenditure by activities (continued)**

**Analysis of direct costs**

	Opera 2019 £	Education 2019 £	Total funds 2019 £	Total funds 2018 £
Opera performance fees	872,234	5,163	877,397	887,982
Production teams	357,588	1,670	359,258	378,725
Orchestra fees	620,943	13,749	634,692	637,730
Costumes, sets, props	502,523	7,334	509,857	496,241
Stage & technical staff	569,264	5,698	574,962	537,154
Seasonal fees	87,550	1,170	88,720	73,007
Production administration	97,175	33	97,208	96,071
Music hire & royalties	31,932	200	32,132	36,224
Other production costs	157,731	945	158,676	141,272
Site costs	243,836	-	243,836	256,754
Performance refreshments	8,661	-	8,661	6,324
Irrecoverable VAT	295,847	-	295,847	319,032
Transport	94,889	679	95,568	85,179
Photography	3,250	-	3,250	5,382
Seasonal printing - programme	33,504	-	33,504	34,282
Seasonal costs	34,109	-	34,109	32,942
Facility rent	281,593	-	281,593	298,728
Opera for all expenditure	-	-	-	22,422
Administration expenses	3,285	-	3,285	720
Scenery barn rental	36,174	-	36,174	36,623
Health & safety - opera & site	1,302	-	1,302	2,117
Other costs	15,067	-	15,067	10,538
Understudy performance costs	3,086	-	3,086	2,646
Recording costs	90,423	-	90,423	74,102
Schools project	-	214,828	214,828	132,618
Depreciation	387,084	-	387,084	360,562
<b>Total 2019</b>	<b>4,829,050</b>	<b>251,469</b>	<b>5,080,519</b>	<b>4,965,377</b>
<b>Total 2018</b>	<b>4,819,707</b>	<b>145,670</b>	<b>4,965,377</b>	

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**10. Analysis of expenditure by activities (continued)**

**Analysis of support costs**

	<b>Opera 2019 £</b>	<b>Education 2019 £</b>	<b>Total funds 2019 £</b>	<b>Total funds 2018 £</b>
Fundraising & press officer	38,574	-	<b>38,574</b>	32,362
Rent, rates & utilities	7,272	1,454	<b>8,726</b>	7,094
Box office system and computer supplies	22,002	951	<b>22,953</b>	18,157
Bank charges	22,164	4,555	<b>26,719</b>	22,305
Insurance	11,210	862	<b>12,072</b>	6,197
Printing, postage & stationary	3,696	739	<b>4,435</b>	4,776
Telephone & fax	2,084	417	<b>2,501</b>	3,136
General admin	13,043	3,134	<b>16,177</b>	20,669
Bookkeeping & accountancy	908	182	<b>1,090</b>	822
Staff costs	293,915	88,178	<b>382,093</b>	378,327
Depreciation	491	98	<b>589</b>	701
Bad debts	-	-	-	13,408
Governance costs	84,405	-	<b>84,405</b>	87,806
<b>Total 2019</b>	<b>499,764</b>	<b>100,570</b>	<b>600,334</b>	<b>595,760</b>
<b>Total 2018</b>	<b>488,893</b>	<b>106,867</b>	<b>595,760</b>	



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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**11. Governance costs**

Included within support costs are governance costs comprising the following:

	2019 £	2018 £
Auditors' remuneration	13,780	13,250
Other costs	10,766	7,969
Legal & professional fees	6,100	14,171
Accountancy fees	363	274
Wages & salaries	53,200	51,908
Depreciation	196	234
	<u>84,405</u>	<u>87,806</u>

**12. Auditors' remuneration**

	2019 £	2018 £
Fees payable to the Company's auditor for the audit of the Company's annual accounts	<u>13,780</u>	<u>13,250</u>

**13. Staff costs**

	Group 2019 £	Group 2018 £	Company 2019 £	Company 2018 £
Wages and salaries	713,464	704,502	713,464	704,502
Social security costs	82,583	72,392	82,583	72,392
Pension costs	9,766	9,877	9,766	9,877
	<u>805,813</u>	<u>786,771</u>	<u>805,813</u>	<u>786,771</u>

The average number of persons employed by the Company during the year was as follows:

	Group 2019 No.	Group 2018 No.
Employees	<u>13</u>	<u>13</u>

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**13. Staff costs (continued)**

The number of higher paid employees was: nil (2018: nil) in the band £60,001 - £70,000; nil (2018: one) in the band £70,001 - £80,000; two (2018: one) in the band £80,001 - £90,000 and two (2018 : two) in the band £100,001 - £200,000.

During the year, from staff costs above, total compensation of £232,104 (2018: £225,000) 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 and stage and technical staff. This includes 48 people (2018: 51 people), totalling a full time equivalent of 4 people (2018: 4 people). The costs in 2019 were £86,994 (2018: £113,803).

**14. Trustees' remuneration and expenses**

During the year, no Trustee received any remuneration or other benefits (2018 - £NIL).

During the year ended 31 October 2019, no Trustee expenses have been incurred (2018 - £NIL).

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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**15. Tangible fixed assets**

**Group and Company**

	Wormsley Assets £	Garden £	Production Buildings £	Marquee £	Opera Equipment £	Walled Garden Barn £	Office Equipment £	Auditorium £	Fixtures & Fittings £	Total £
<b>Cost or valuation</b>										
At 1 November 2018	20,057	49,406	139,602	253,467	182,452	10,857	56,463	4,335,663	39,511	5,087,478
Additions	-	-	-	3,921	33,302	-	2,237	103,284	1,743	144,487
At 31 October 2019	20,057	49,406	139,602	257,388	215,754	10,857	58,700	4,438,947	41,254	5,231,965
<b>Depreciation</b>										
At 1 November 2018	9,416	26,259	66,585	132,045	86,263	5,790	51,567	1,975,442	17,715	2,371,082
Charge for the year	2,006	3,306	9,647	25,543	22,924	724	1,965	319,197	3,740	389,052
At 31 October 2019	11,422	29,565	76,232	157,588	109,187	6,514	53,532	2,294,639	21,455	2,760,134
<b>Net book value</b>										
At 31 October 2019	8,635	19,841	63,370	99,800	106,567	4,343	5,168	2,144,308	19,799	2,471,831
At 31 October 2018	10,641	23,147	73,017	121,422	96,189	5,067	4,896	2,360,221	21,796	2,716,396

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 OCTOBER 2019**

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**16. Fixed asset investments**

<b>Group</b>	<b>Listed investments £</b>
<b>Cost or valuation</b>	
At 1 November 2018	1,693,793
Additions	561,472
Disposals	(501,255)
Revaluations	134,265
<b>At 31 October 2019</b>	<b>1,888,275</b>
 <b>Net book value</b>	
<b>At 31 October 2019</b>	<b>1,888,275</b>
<i>At 31 October 2018</i>	<i>1,693,793</i>

**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.

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**NOTES TO THE FINANCIAL STATEMENTS  
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**16. Fixed asset investments (continued)**

Company	Investments in subsidiary companies £	Listed investments £	Total £
<b>Market Value</b>			
At 1 November 2018	20	1,693,793	1,693,813
Additions	-	561,472	561,472
Disposals	-	(501,255)	(501,255)
Revaluations	-	134,265	134,265
<b>At 31 October 2019</b>	<b>20</b>	<b>1,888,275</b>	<b>1,888,295</b>
<b>Net book value</b>			
<b>At 31 October 2019</b>	<b>20</b>	<b>1,888,275</b>	<b>1,888,295</b>
<i>At 31 October 2018</i>	<i>20</i>	<i>1,693,793</i>	<i>1,693,813</i>

**Principal subsidiaries**

The following were subsidiary undertakings of the Company:

	Company number	Holding
Garsington Opera Enterprises Ltd	08511222	100%
Garsington Opera Productions Ltd	09341623	100%

The financial results of the subsidiaries for the year were:

	Income £	Expenditure £	Profit/(Loss) / Surplus/ (Deficit) for the year £	Net assets £
Garsington Opera Enterprises Ltd	129,470	(111,466)	18,004	18,014
Garsington Opera Productions Ltd	2,038,129	(2,421,777)	(2,010)	(11,525)

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**NOTES TO THE FINANCIAL STATEMENTS  
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**17. Stocks**

	<b>Group 2019 £</b>	<i>Group 2018 £</i>
Finished goods and goods for resale	<b>11,444</b>	<i>5,331</i>

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

**18. Debtors**

	<b>Group 2019 £</b>	<i>Group 2018 £</i>	<b>Company 2019 £</b>	<i>Company 2018 £</i>
<b>Due after more than one year</b>				
Prepayments and accrued income	<b>333,942</b>	<i>49,050</i>	<b>333,942</b>	<i>49,050</i>
	<b>333,942</b>	<i>49,050</i>	<b>333,942</b>	<i>49,050</i>
<b>Due within one year</b>				
Trade debtors	<b>199,270</b>	<i>359,410</i>	<b>208,889</b>	<i>373,461</i>
Amounts owed by group undertakings	<b>-</b>	<i>-</i>	<b>383,648</b>	<i>417,773</i>
Other debtors	<b>384,916</b>	<i>948,443</i>	<b>1,268</b>	<i>579,098</i>
Prepayments and accrued income	<b>240,627</b>	<i>274,197</i>	<b>240,627</b>	<i>274,197</i>
	<b>1,158,755</b>	<i>1,631,100</i>	<b>1,168,374</b>	<i>1,693,579</i>

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**NOTES TO THE FINANCIAL STATEMENTS  
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**19. Creditors: Amounts falling due within one year**

	<b>Group 2019 £</b>	<b>Group 2018 £</b>	<b>Company 2019 £</b>	<b>Company 2018 £</b>
Trade creditors	<b>114,444</b>	220,892	<b>110,003</b>	219,647
Amounts owed to group undertakings	-	-	<b>10</b>	-
Other taxation and social security	<b>143,076</b>	100,646	<b>144,402</b>	87,597
Other creditors	<b>7,680</b>	325	<b>7,680</b>	325
Accruals and deferred income	<b>706,901</b>	512,248	<b>701,397</b>	506,348
	<b>972,101</b>	<b>834,111</b>	<b>963,492</b>	<b>813,917</b>

In 2019, a total of £299,345 deferred income brought forward from the prior year has been released into income. A total of £426,021 of income received in 2019 has been included in deferred income due within one year.

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**NOTES TO THE FINANCIAL STATEMENTS  
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**20. Statement of funds**

**Statement of funds - current year**

	Balance at 1 November 2018 £	Income £	Expenditure £	Transfers in/out £	Gains/ (Losses) £	Balance at 31 October 2019 £
<b>Unrestricted funds</b>						
<b>Designated funds</b>						
Auditorium and Infrastructure	2,400,000	-	-	-	-	2,400,000
Creative and Strategic Development	872,485	-	-	734,265	-	1,606,750
	<u>3,272,485</u>	<u>-</u>	<u>-</u>	<u>734,265</u>	<u>-</u>	<u>4,006,750</u>
<b>General funds</b>						
General Funds - all funds	850,000	6,011,644	(5,201,889)	(734,265)	134,265	1,059,755
<b>Total Unrestricted funds</b>	<u>4,122,485</u>	<u>6,011,644</u>	<u>(5,201,889)</u>	<u>-</u>	<u>134,265</u>	<u>5,066,505</u>
<b>Restricted funds</b>						
Auditorium appeal fund	1,676,437	-	(258,028)	-	-	1,418,409
Learning and participation fund	-	251,800	(251,800)	-	-	-
Opera production	-	624,802	(624,802)	-	-	-
	<u>1,676,437</u>	<u>876,602</u>	<u>(1,134,630)</u>	<u>-</u>	<u>-</u>	<u>1,418,409</u>
<b>Total of funds</b>	<u>5,798,922</u>	<u>6,888,246</u>	<u>(6,336,519)</u>	<u>-</u>	<u>134,265</u>	<u>6,484,914</u>



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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**20. Statement of funds (continued)**

**Statement of funds - prior year**

	<i>Balance at 1 November 2017 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Gains/ (Losses) £</i>	<i>Balance at 31 October 2018 £</i>
<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
<b>Total Unrestricted funds</b>	<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	-	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>
<b>Total of funds</b>	<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>

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

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**20. Statement of funds (continued)**

**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.

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

**21. Analysis of net assets between funds**

**Analysis of net assets between funds - current year**

	Restricted funds 2019 £	Unrestricted funds 2019 £	Total funds 2019 £
Tangible fixed assets	1,418,409	1,053,422	2,471,831
Fixed asset investments	-	1,888,275	1,888,275
Debtors due after more than one year	-	333,942	333,942
Current assets	-	2,762,967	2,762,967
Creditors due within one year	-	(972,101)	(972,101)
<b>Total</b>	<b>1,418,409</b>	<b>5,066,505</b>	<b>6,484,914</b>

**GARSINGTON OPERA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**21. Analysis of net assets between funds (continued)**

**Analysis of net assets between funds - prior year**

	<i>Restricted funds 2018 £</i>	<i>Unrestricted funds 2018 £</i>	<i>Total funds 2018 £</i>
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 one year	-	49,050	49,050
Current assets	-	2,173,794	2,173,794
Creditors due within one year	-	(834,111)	(834,111)
<b>Total</b>	<b>1,676,437</b>	<b>4,122,485</b>	<b>5,798,922</b>

**22. Reconciliation of net movement in funds to net cash flow from operating activities**

	<i>Group 2019 £</i>	<i>Group 2018 £</i>
Net income for the year (as per Statement of Financial Activities)	<b>685,992</b>	188,405
<b>Adjustments for:</b>		
Depreciation charges	<b>389,052</b>	362,901
(Gains)/losses on investments	<b>(134,265)</b>	45,083
Increase in stocks	<b>(6,113)</b>	(2,012)
Decrease/(increase) in debtors	<b>472,345</b>	(413,990)
Increase in creditors	<b>137,990</b>	286,515
<b>Net cash provided by operating activities</b>	<b>1,545,001</b>	466,902

**GARSINGTON OPERA LIMITED**  
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**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 OCTOBER 2019**

**23. Analysis of cash and cash equivalents**

	<b>Group 2019 £</b>	<i>Group 2018 £</i>
Cash in hand	1,926,710	586,413
<b>Total cash and cash equivalents</b>	<b>1,926,710</b>	<i>586,413</i>

**24. Capital commitments**

	<b>Group 2019 £</b>	<i>Group 2018 £</i>	<b>Company 2019 £</b>	<i>Company 2018 £</i>
<b>Contracted for but not provided in these financial statements</b>				
Acquisition of tangible fixed assets	-	64,800	-	64,800

**25. Operating lease commitments**

At 31 October 2019 the group and the Company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	<b>Group 2019 £</b>	<i>Group 2018 £</i>	<b>Company 2019 £</b>	<i>Company 2018 £</i>
Not later than 1 year	190,534	190,534	190,534	190,534
Later than 1 year and not later than 5 years	705,452	719,623	705,452	719,623
Later than 5 years	352,726	529,089	352,726	529,089
	<b>1,248,712</b>	<i>1,439,246</i>	<b>1,248,712</b>	<i>1,439,246</i>

The following lease payments have been recognised as an expense in the Statement of financial activities:

	<b>Group 2019 £</b>	<i>Group 2018 £</i>	<b>Company 2019 £</b>	<i>Company 2018 £</i>
Operating lease rentals	281,593	298,728	281,593	298,728

Post year end the Wormsley lease agreement was finalised covering the period 1 April 2019 to 31 March 2069.

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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 2019**

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**26. Related party transactions**

In accordance with FRS 102, 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.

**27. 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.

# **Annex 1: Learning & Participation – 2019 Annual Report**



GARSINGTON OPERA  
AT WORMSLEY

# *Learning & Participation*

## 2019 Annual Report





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## Introduction

In 2019, the Learning & Participation team delivered more within the programme than ever before. The framework of provision at and around Wormsley was developed further, offering workshops to Primary and Secondary Schools through *OperaFirst*, providing progression routes for young people through the Junior & Senior Youth Opera Companies and growing provision for adults through the Wellbeing strand of work.

In addition, this year we have undertaken new projects and partnerships. *Dare to Dream* engaged 1,600 Buckinghamshire children in a newly commissioned opera with young people from refugee camps in Syria, Uganda and Bangladesh, performing it together at the Royal Albert Hall. The Lord Mayor's Appeal invited Garsington Opera's team to share their expertise, collaborating with 250 inner-city children and their teachers, delivering workshops and a performance at The Guildhall.

Finally, AppRa – our digital project which aims to develop ground-breaking digital materials for music learning – has completed its first of three pilot years. Entirely student-led, this project aims to create a brand-new resource to extend the legacy of our work in schools whilst also offering a valuable entry point for those who have never experienced live performance.

Evaluation is at the core of our work and our future planning and we aim to direct our work over the coming two years to support broad recruitment for the next large-scale People's Opera in 2022.

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.

## Opera & Wellbeing – Chiltern Grange Care Home

November – December 2018

### Musical Focus

Music: Modern Christmas songs arr. Lea Cornthwaite, and traditional Christmas repertoire

### Venues

Millbrook Combined School, High Wycombe  
Chiltern Grange Care Home, Stokenchurch

### Format

For the first time we ran a Christmas project with the Adult Company. We felt that, with this being a busy time of year, 3 sessions would be the most suitable project length. Lea Cornthwaite arranged and collated a range of modern Christmas music including *Huron Carol*, *La Huida*, *Little Jack Frost*, *Santa Baby* and *Veni Redemptor*, and Karen Gillingham worked with the group to stage and perform the pieces. The sessions were supported by baritone Rob Gildon, who took on the solo lines. Prior to the final session and performance, we invited the company to transform the room with festive lights, decorations and cakes, and this provided a fantastic welcome and setting for the invited audience. We also sang some well-known Christmas songs and carols as a group.

Our creative team, joined by 10 members of the Adult Company, also visited Chiltern Grange care home on 13 December, to hold a mini session with residents, performing the same repertoire as on the main project.

### Creative Team

Karen Gillingham (Director), Lea Cornthwaite (Vocal Director), Rob Gildon (Baritone), Fran Hills and Katherine Tinker (Repetiteurs)

### Numbers

Adult Company project: 31 Adult Company members (inc. 2 newcomers)

Audience: 30 invited family and friends

Chiltern Grange session: 15 care home residents + 10 members of our Adult Company residents

The majority of the Adult Company had performed in recent projects – *Hospital Passion Play*, *Silver Birch* and *The Bureau of Lost Things*. Many have children in the Youth Company and several work for our partner primary schools.

Performance duration: 45 minutes

*"I enjoyed the superb professional tuition, the positive enthusiasm engendered in the group, the friendship of the others, and the huge satisfaction of taking part in choral work that I would have thought were above my capabilities. I have learnt much about opera and have enlarged my appreciation of operatic works."* – **2019 Adult Company Participant**

*"Having the opportunity to sing with professional director and conductor surrounded by a very welcoming community of enthusiasts. I was out of my comfort zone but had a lot of fun. Will certainly want to take part again."* – **2019 Adult Company Participant**



## OperaFirst

May–July 2019

OperaFirst introduces opera to a new generation of children and young people each year. It provides a unique opportunity for schools and youth groups to attend a full-scale professional performance of an opera at Wormsley, performed by young artists with full sets, costumes and orchestra, whilst also providing a valuable performance opportunity for emerging singers.

Through a series of creative workshops (minimum 21hrs per child) in schools and with youth groups, each of the 600 young audience members study elements of the music and story before composing their own songs in response and finally attend a performance at Garsington Opera, exclusively for young people. The aim of these preparatory workshops is to demystify the genre of opera for children, providing them with a simple and direct route to appreciate, understand and engage with the music and subject material. Having successfully implemented the programme with *Eugene Onegin* (2016), *Silver Birch* (2017) and *Die Zauberflöte* (2018), Garsington Opera is developing the project with a three-year plan that builds on this success and aims to increase the impact of the work.

### Teachers' Resources & CPD

#### About

On 2 May 2019 we welcomed the lead teachers from primary and secondary schools working on this year's OperaFirst project to a free CPD session at Stokenchurch Primary School. The 2-hour session introduced the resources and launched the OperaFirst workshop programme. Teachers got to know the story, characters and themes of *Fantasio* and participate in elements of a workshop; the aim of the session is to equip local teachers with creative learning techniques to extend the impact of our work in their school.

#### Creative Team

Karen Gillingham (Director), John Barber (Music Director), Charmian Bedford (soprano)



#### Resources

Following the successful format in previous years, we commissioned a comprehensive set of resources to underpin workshop planning and delivery, providing fresh ideas about music and drama techniques in group situations, and encouraging schools and community groups 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 and subjects
- A set of learning tracks of the musical extracts to support teaching/learning in class

The resources were provided in a hard copy as well as being available to download from a dedicated page on our website.

## ***Primary School Workshops***

### **Numbers**

266 pupils, aged 5–11, across 8 schools

### **Schools**

- Millbrook Combined School
- Stokenchurch Primary School
- Chalgrove Community Primary School
- Ibstone CE School
- Frieth CE School
- Lane End Primary School
- Watlington Primary School
- Longwick CE Combined School

### **Audience**

140

### **Creative team**

Hazel Gould (Director), John Barber (Music Director & Composer), Charmian Bedford (soprano), Victoria Simmonds (mezzo soprano)

### **About**

Continuing our long-standing relationships with our partner primary schools, this year we worked with 266 pupils, our biggest number to date. Using our long-established 'Create an Opera' format, each of the schools received a full day in-school workshop with a director, composer and opera singer. They studied the musical and dramatic themes of *Fantasio*, learned some of the repertoire, and composed their own lyrics and songs. They also had the opportunity to listen to and perform with a professional opera singer, who sang some of the arias from the focus opera. Because this year's final sharing performances were held in schools rather than at Wormsley, we split the schools into even groups and put on two performances of *The Big Sing*, a mini-opera production which combined all the material covered during the workshops. Two of the larger schools hosted the events which were attended by parents, teachers and other schoolchildren.



## ***Secondary School Workshops***

### **Numbers**

292 pupils, aged 11–19, across 7 schools

### **Schools**

- Cressex Community School, High Wycombe (2-day residency)
- The Misbourne, Great Missenden (2-day residency)
- Dr Challoner's High School, Amersham (1 day)
- Alfriston School, Beaconsfield, for girls with special educational needs (1 day)
- Waddesdon CE School, Aylesbury (1 day)
- St Michael's Catholic School, High Wycombe (1 day)
- The Mandeville School, Aylesbury (1 day)

### **Audience**

515

### **Creative team**

Karen Gillingham (Director), Freya Wynn-Jones (Director), Hazel Gould (Director), John Barber (Composer), Hannah Conway (Composer), Omar Shahryar (Composer), Michael Betteridge (Composer), Natalie Montakhab (soprano), Natasha Khamjani (Choreographer), Charmian Bedford (soprano), Victoria Simmonds (mezzo soprano), Jason Rowland (Instrumental Leader)

### **About**

This year we worked with 292 secondary school pupils (up from 166 in 2018); by far our biggest number to date. Our two long-term partner schools, Cressex (focusing on dance and drama) and The Misbourne (focusing on instrumental music) each undertook a two-day in-school residency, and the other schools each had an intensive 1-day project.

The 'Create an Opera' format was used again, and each school presented their mini-opera performance to an audience of parents, teachers and other schoolchildren.

The multidisciplinary residency at Cressex Community School explored singing, acting, composition and dance. The Director and Music Director team of Karen Gillingham, Omar Shahryar & John Barber worked with students, performing and developing material from *Fantasio*, while choreographer Natasha Khamjani worked with an enthusiastic dance group to bring the opera's music and themes to life through movement. The residency culminated in sharing performances for parents, teachers & peers.

This year's residency at The Misbourne School continued the concept of working with a dedicated group of instrumentalists, which we had initiated in 2017 and 2018, and the group was led by instrumentalist Jason Rowland. This year's project was led by Director Freya Wynn-Jones and composer Michael Betteridge. Students undertook warm-up games and drama exercises before exploring the musical and dramatic themes of *Fantasio*. They then split into separate vocal and instrumental groups to develop their own ideas of singing, composition, acting and instrumental work in response to the themes.

All seven mini-projects signposted students towards our Youth Opera Company, supporting progression routes and encouraging young people to engage further with the performing arts.

## ***OperaFirst Performance*** ***Fantasio – 10 July 2019***

### **Venue**

Opera Pavilion, Wormsley Estate

### **Creative Team**

Cast: Alvarez Young Artists

Orchestra: Garsington Opera Orchestra

Workshop leader & presenter: Karen Gillingham

### **Audience**

606

### **About**

The OperaFirst project culminated in an exhilarating evening at Wormsley, in which the Alvarez Young Artists (chorus and understudies) had the opportunity to perform an unabridged *Fantasio* with a full orchestra to a warm and enthusiastic Learning & Participation audience, all of whom had studied the opera previously.

The performance started with a 30-minute introduction to the world of opera, presented by Karen Gillingham. After some fun audience warmups and interaction, she introduced some of the creative and backstage teams, who gave fascinating insights into what happens behind the scenes at Garsington. Stage Manager Paul Carr demonstrated how the sets move and brought one young audience member onstage to experience what being a stage manager is like. Conductor Harry Sever gave a short masterclass on how to conduct an orchestra, and mezzo soprano Bianca Andrew (in the title role) took part in a Q & A session in which she talked about being an opera singer and how to prepare for a demanding role. The wardrobe team even brought an Alvarez Young Artist onstage to demonstrate a quick change in real time.

During the shortened interval the young audience ate their packed dinners in the tents and soaked up the atmosphere at Wormsley. Many of the singers commented afterwards that they had never heard such a deafening applause at the end!

*"If you want to find out what opera is really like, you need to go to Garsington."*  
– 2019 Primary School Student

*"I think you've done an amazing job! You really have."* – Dame Kiri Te Kanawa



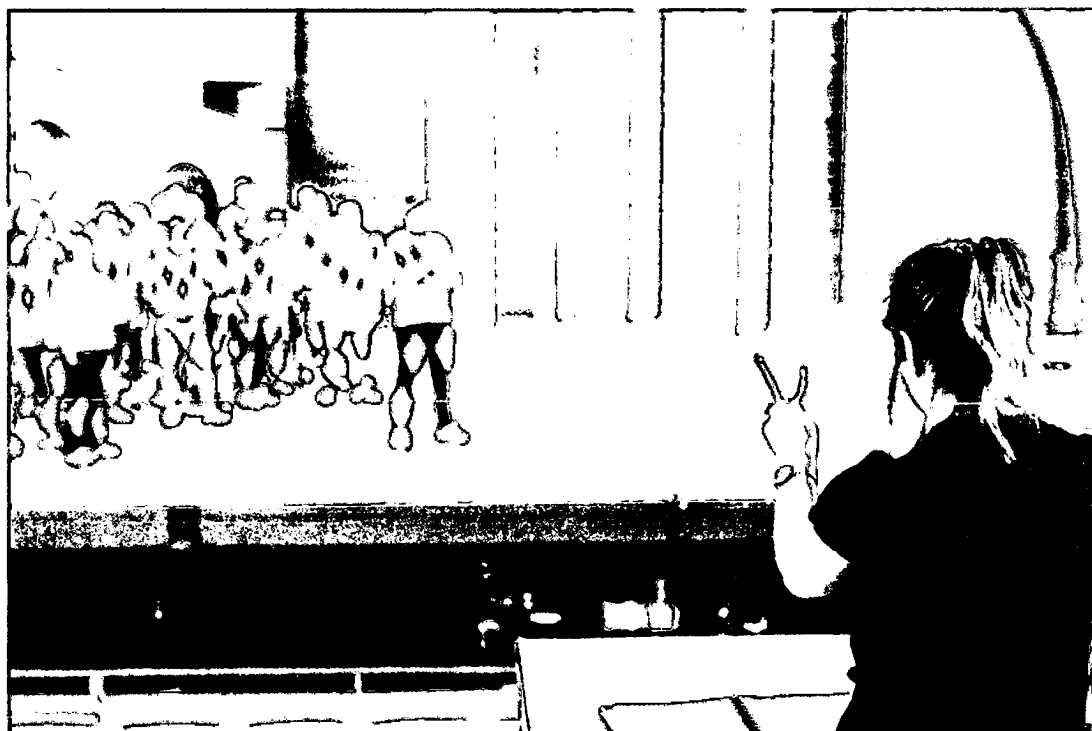
## Community Opera Companies

Garsington Opera has built a strategic framework of provision to support the journey of a participant from first contact with the arts to a sustained involvement over a lifetime. *OperaFirst*, or similar broad focus projects, successfully engage those who are new to opera but it is the role of the Community Opera Companies project to ensure that there are appropriate progression routes for all.

We now run Junior, Senior and Adult Community Opera Companies. These are free for all to take part and operate on the basis of a more intensive model of involvement: a residency over Easter, followed by work on a new production performed at Wormsley. In 2018 we established the Junior Youth Opera company with a commitment to commissioning work specifically for these groups. Previously there were very few works which had a suitable level of difficulty and relevance for these participants; now that we have started to commission new work, we have been able to do this in collaboration with other organisations, including Opera North in 2020.

Beyond their involvement in these projects, in 2019 we also increased the level of engagement each member has with the organisation as a whole. Regularly they are invited to attend performances within the summer season, and we aim to establish representation on our Advisory Council by young people from these groups. From the adult group we often recruit volunteers for the summer season, including ushering, car parking and representing Garsington Opera for audiences arriving at the train station.

The following section of the report outlines the progress we made with these groups in 2019.



## ***Adult Company – A Fool’s Paradise***

**2 August 2019**



### **Musical focus**

Offenbach’s *Fantasio*, arranged by John Barber  
Poem Love written and performed by Sheila Bristow

### **Numbers**

32 adults, aged 34–77, 29 of whom had participated in the past

### **Schedule**

8 x 2.5-hour rehearsals on Wednesday evenings

### **Venues**

Rehearsals at Millbrook Combined School, High Wycombe  
Performance at Wormsley on 2 August

### **Creative team**

Karen Gillingham (Director), Lea Cornthwaite (Vocal Director & Conductor), Ruth Paton (Designer), Robert Gildon (baritone), Maria Struckova (Repetiteur), Julian Sperry (Flute/Piccolo), Peter Sparks (Clarinet/Bass Clarinet), Tim Hawes (Trumpet/Cornet), Jane Fenton (Cello), Jonathan Williams (Piano)

### **About**

The majority of the Adult Company had performed in *Hospital Passion Play* (2017), *Silver Birch* (2017) & *The Bureau of Lost Things* (2018). Many have children in the Youth Company and several work for our partner primary schools.

Led by the Director and Music Director, the Adult Company learnt the repertoire over several weeks, which had been specially arranged for them by composer John Barber. Baritone Robert Gildon played the Prince of Mantua, performing a central acting and singing role.

Based on previous feedback, this year we added an extra rehearsal session, increased the production budget significantly, and gave the Adult Company the exciting opportunity to perform with a small ensemble formed of members of the Garsington Opera Orchestra.

Ruth Paton provided a strong costume element, and the company were thrilled to have the chance to perform on the *Fantasio* set from the main season production.

*“Karen and Lea are an amazing team. Their vision is fantastic.” – 2019 Adult Company Participant*

*“It was incredible to perform on this epic stage in an epic place and to such a large audience.” – 2019 Adult Company Participant*

*“A welcoming, inclusive, exciting opportunity to be creative alongside a wonderful group of people.” – 2019 Adult Company Participant*





## ***Youth Company – The Happy Princess***

**September 2018 – August 2019**

### **Musical focus**

Paul Fincham & Jessica Duchen – *The Happy Princess*  
(new commission)

### **Venue**

High Wycombe (auditions & rehearsals), one  
performance at Wormsley on 2 August 2019

### **Creative Team**

Karen Gillingham (Director), Suzi Zumpe (Vocal  
Director), Paul Fincham (Composer), Jessica Duchen  
(Librettist), Jonathon Swinard (Conductor), Anna Pool  
(Assistant Director), Kate Howden (Assistant Vocal Director), Lara Marie Müller (Soprano), Ruth Paton  
(Designer), Mary King (Masterclass Leader), Emily Leather, James Cleave & Caroline Jaya-Ratnam  
(Repetiteurs), Julian Sperry (Flute/Piccolo), Tristan Cox (Oboe/Cor Anglais), Peter Sparks (Clarinet/Bass  
Clarinet), Alexia Cammish (French Horn), Tim Hawes (Trumpet/Cornet), Jane Fenton (Cello), Cameron  
Sinclair (Timpani/Percussion), Jonathan Williams (Piano).



## Recruitment

### Junior Youth Company

	AUDITIONED	OFFERED	ACCEPTED	% UPTAKE
<b>ELIZA AND THE SWANS COMPANY</b>	11	11	11	100%
<b>STOKENCHURCH SCHOOL</b>	29	18	17	94%
<b>FRIETH SCHOOL</b>	11	4	4	100%
<b>LANE END SCHOOL</b>	3	3	0	0%
<b>MILLBROOK SCHOOL</b>	38	10	5	50%
<b>OPEN AUDITIONS</b>	12	4	4	100%
<b>TOTAL NEW AUDITIONEES</b>	93	39	30	77%
<b>OVERALL</b>	104	50	41	82%

### Senior Youth Company

	AUDITIONED	OFFERED	ACCEPTED	% UPTAKE
<b>ELIZA AND THE SWANS COMPANY</b>	29	29	29	100%
<b>OPEN AUDITIONS (NEW MEMBERS)</b>	11	10	10	100%
<b>TOTAL</b>	40	39	39	100%

	2018 <b>ELIZA AND THE SWANS</b>			2019 <b>THE HAPPY PRINCESS</b>		
	Male	Female	TOTAL	Male	Female	TOTAL
<b>JUNIOR YOUTH COMPANY</b>	16	19	35	10	31	41
<b>SENIOR YOUTH COMPANY</b>	10	20	30	15	24	39
<b>TOTAL</b>	26	39	65	25	55	80

Our open auditions took place on 15 September 2018. Auditions involved group drama games and learning and performing excerpts from *The Happy Princess*, both in groups and as solos, to establish singing ability, acting ability and potential. We held a 2-hour morning session for newcomers aged 9–21 who wanted to join the Youth Company. Twenty-three young people from across Buckinghamshire and Oxfordshire auditioned, of which 14 were offered places.

We held a 2-hour afternoon session for existing members (those who took part in 2018's *Eliza and the Swans*). 40 auditioned and all were offered places: 10 remained in JYC, 21 remained in SYC, and 9 moved from JYC to SYC.

On 2 & 3 October we visited four of our partner primary schools (Frieth CE, Lane End, Millbrook and Stokenchurch) to hold in-school workshops for the Junior Youth Company. Many of the children had worked with our creative team before on annual *OperaFirst* projects, and we were pleased to be able to offer 35 new places.

**Performers: 76**

Senior Youth Company (13-21 years): 33

Junior Youth Company (9-13 years): 31

Ibstone CE School (5-7 years): 12

**About**

We were delighted to commission a brand-new opera, *The Happy Princess*, written especially for the young voices in our Youth Company. Based on *The Happy Prince* by Oscar Wilde, the music was composed by Paul Fincham with a libretto by Jessica Duchon (*Silver Birch*, 2017). There were numerous solo and featured roles, giving lots of performance experience to the Youth Company members, notably the 12 members of a local infant school who played the City Birds. The professional stage and design team were assisted by some young people, who enjoyed the experience.

**Schedule**

With a long period between auditions finishing (September 2018) and production rehearsals starting (April 2019), we took the decision to add two full interim contact days in November and February. Our first interim session took place on 10 November 2018 in High Wycombe, led by Karen Gillingham and Suzi Zumpe. With 50% of the 80 young people being newcomers, this was an important session to bring the groups together to meet their new colleagues, introduce them to Garsington Opera's work, and prepare them for the opera production ahead.



Our second interim session, on 9 February 2019, was led by renowned vocal coach Mary King. In the morning she worked with the Junior YC in learning and staging the children's chorus from *Carmen*. The afternoon session with the Senior YC, which was filmed for *AppRa*, took the form of a masterclass. 8 of our young performers presented songs, lieder and opera works, and Mary King offered a wide range of vocal and performance advice, vocal health tips and some career advice. The following week, one of the participants auditioned and was offered a place to study singing at the Guildhall School of Music and Drama and another gained a place at Trinity Laban.



*"I just want to thank Garsington for the opportunity to take part in the masterclass with Mary King. I really enjoyed taking part and hearing the others sing. I have been working on her advice. It was really nice to see everyone and looking forward to the next rehearsal."* – **Tom Lidgley, Youth Company Participant**

Production rehearsals commenced in April 2019, in the same format as last year, mainly on Tuesday afternoon/evenings with some Saturday daytime sessions, with the JYC & SYC rehearsing separately. Based on past feedback, we decided to hold a joint JYC & SYC rehearsal day relatively early, in May, to enable the junior and senior groups to meet and bond.

Our production week rehearsals were held at the Royal Grammar School in High Wycombe, where we were able to mark out a full-size stage and were joined by soprano Lara Marie Müller in the title role. The 8 members of the Garsington Opera Orchestra joined rehearsals the day before the performance. On 2 August the Youth Company rehearsed in the opera pavilion in the morning, and for many it was their first time at Wormsley or on such a large stage. The evening performance was a huge success, performed to a sold-out house.

*"Thank you so much for the opportunity presented to my 9-year-old daughter. She was absolutely over the moon to have the chance to audition and to have been granted this opportunity she is very excited."*

*"I didn't realise until attending the impromptu parents first rehearsal showcase of the cost of each place assigned – so I thought I should write and thank your kind sponsors for the opportunity that my daughter now has in front of her to now experience. Really very appreciative of all your Opera Company is prepared to do."* – **Jolyon, Parent of Youth Company Participant**



## ***Dare to Dream***

**July 2018 – March 2019**

### **Musical Focus**

*Dare to Dream* – Hannah Conway (composer), Lucinda Jarrett and Chris Rawlence (librettists)  
Inspired by music and words written by participants

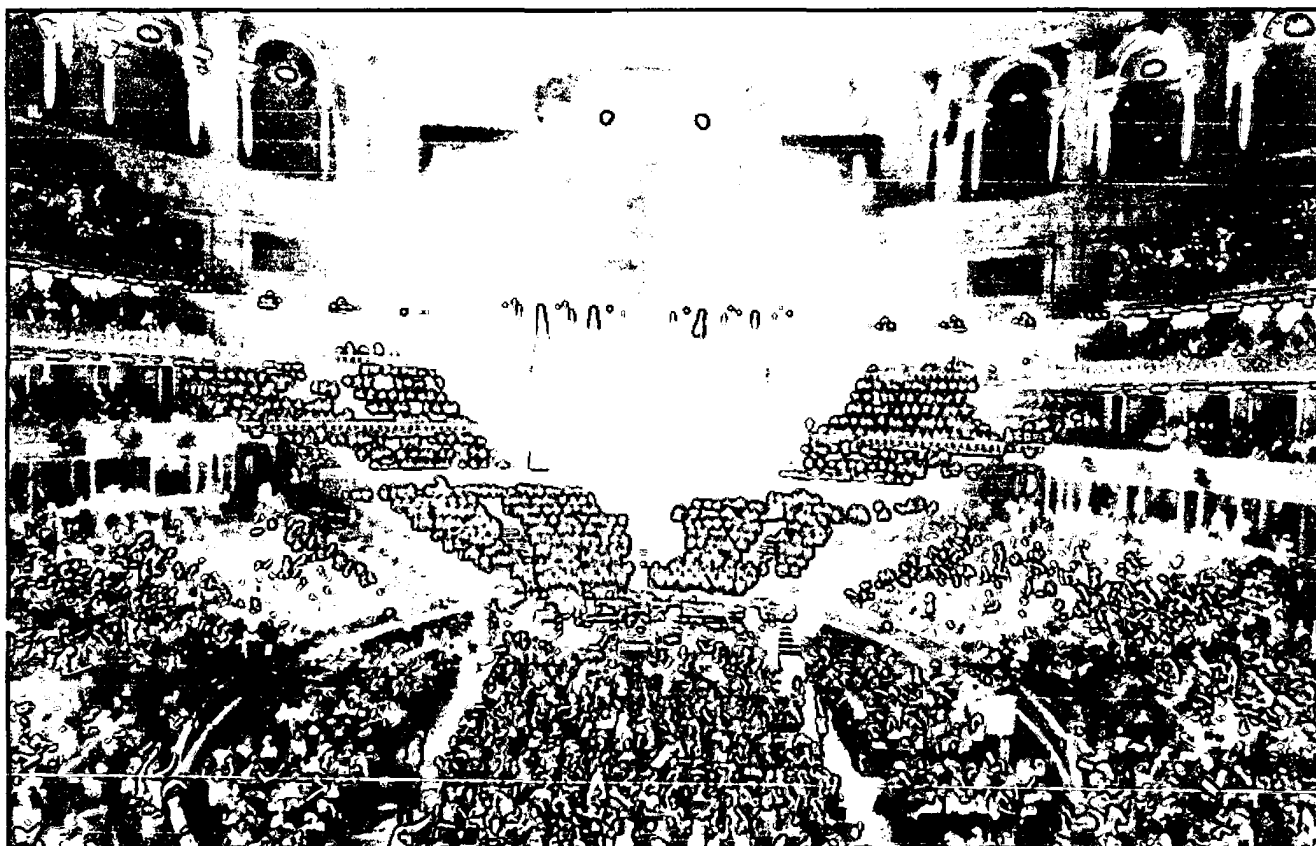
### **About the project**

*Dare to Dream* was a partnership between Garsington Opera, Buckinghamshire Music Trust, and the arts in health organisation, Rosetta Life. The commissioned semi-staged opera was performed at a sold-out Royal Albert Hall on 18 March 2019 for a schools' audience. This exhilarating project was a celebration of the joy of singing, and featured a core company of 90 children, massed choir of 800 children and 2 professional opera singers, accompanied by a 25-piece orchestra.

The project brought together children from Syria, Uganda, Bangladesh and Buckinghamshire through Skype workshops. The project composer, Hannah Conway, used ideas from the children's composition workshops in the final piece. Poems and themes explored by the children were interwoven into the libretto which was written by Lucinda Jarrett and Chris Rawlence from Rosetta Life. The result was a multimedia opera production with large screens depicting the story's themes, and the Skype interaction between the children reading their own poems were projected on stage.

This project has given children across the globe the opportunity to connect, talk and gain a greater understanding of each other. The children explored some challenging conversations about difficult lives and developed a shared vision of hope through friendship and a belief in their collective future.

*Dare to Dream* formed the second half of Echoes 8, a biennial singing event produced by BMT.



## **Venues**

St Paul's CE School, High Wycombe (workshops)  
Great Kingshill School, High Wycombe (workshops)  
Bierton School, Aylesbury (workshops)  
English National Opera (design presentation and playthrough of the piece)  
Various venues in High Wycombe (rehearsals for massed schools)  
Royal Albert Hall (performance in March 2019)

## **Schedule**

July 2018: workshops in 3 core schools; creative team reflection on workshops  
September 2018: Design visit to Royal Albert Hall; libretto creative development session  
November 2018: Skype workshops  
December 2018: Playthrough and design presentation  
January 2019: Planning meetings; skype workshops; filming  
February 2019: Company rehearsals with 3 core schools; local cluster; soloists rehearsals  
March 2019: massed choir rehearsals; orchestral rehearsals; performance

## **Creative Team**

Karen Gillingham (Director), Hannah Conway (Composer and Music Director), Rhiannon Newman Brown (Designer), Kieran Raynor (Tenor), Claire Wild (Mezzo soprano), Natasha Khamjani (Choreographer), Claudia Lee (Filmmaker), Andrew Melvin (Repetiteur)

## **Numbers**

- 90 pupils from 3 core schools: St Paul's CE School, Great Kingshill School, Bierton School
- 800 pupils from 26 Buckinghamshire schools
- 2 professional singers
- 25 orchestral players
- 5,000 audience

*"I feel compelled, after watching last night's performance at the Royal Albert Hall, to contact you in order to applaud you and your team on an outstanding and moving performance. We were not prepared for the journey you took us on last night and she hasn't stopped talking about it since. What an incredibly special experience for the kids not only in Bucks, but those with whom they connected with across the globe. I left with a feeling of how the next generation have the power to make really meaningful change in this world."* - **Helen, Parent of Participant**

*"I just wanted to say thank you for allowing us to be part of your Dare to Dream project. Our children come from one of the most socially deprived areas of Bucks, with over 50% on child protection. You have truly touched their lives and for most of them this was a once in a lifetime opportunity."* – **Karen Wilding, Music Head, Oak Green School, Aylesbury**

## Like Unlike – Lord Mayor’s Appeal at the Historic Guildhall

June – July 2019

### About

Garsington Opera worked in partnership with The Lord Mayor’s Appeal on an opera project with 250 young people aged 11–18 from six London schools. Led by a professional creative team from Garsington Opera and inspired by Mozart’s *Don Giovanni*, the students devised their own words, composed songs, sang repertoire from the opera and designed the set and costumes. *Like Unlike* fused the genres of rap, YouTube and opera and was performed for an invited audience of 150 at the Old Library in the Historic Guildhall, City of London, on 16 July 2019.



Many of the students involved in the outreach project had little experience of music and drama, while others are studying them at school. Some art and design students were involved backstage, in design, exhibition and stage management.

Following the success of the teachers’ resources that we had commissioned to support last year’s *Die Zauberflöte* projects, and to ensure students can get the very most from participating in our workshop programme, teachers were provided with specially created learning packs. This resource included:

- a background and synopsis of *Don Giovanni*
- the Director’s concept for the production
- descriptions of the characters
- audio recording learning tracks
- practical exercises for vocal and physical warm-ups, as well as techniques for staging and storytelling which teachers can apply to other repertoire and subjects
- some useful writing, composition and costume design techniques

Many teachers are planning to develop the resources into a scheme of work to teach opera to other classes.

This project was part of an extensive programme of educational and charitable activities taking place during the office of Alderman Peter Estlin as Lord Mayor of the City of London. The project will be documented in a short film created by the charity Positive Action through Creativity.



### **Schools**

City of London Academy Highbury Grove  
Drapers' Academy  
Hammersmith Academy  
Prendergast School  
Prendergast Ladywell School  
Westminster City School

### **Creative Team**

Director: Karen Gillingham  
Music Director: Omar Shahryar  
Designer: Bernadette Roberts  
Vocal animateur: Jamie Wright (member of Spitalfields Music Creative Leadership Programme supported by Help Musicians UK's National Grants Programme)  
Soprano: Samantha Crawford  
Baritone: Robert Gildon  
Rapper: MC Angel  
Violin: Ruth Heney  
Clarinet: Heather Ryall  
Cello: Akito Goto



### **Schedule**

10 days total, in the *OperaFirst* format. We initially spent 6 days visiting each school individually, before 3 further Cluster days (the schools linked up into three pairs at host schools), before all linking up ahead of the performance day at the Guildhall.





## **AppRa – Digital Learning Resources**

**March – September 2019**

### **About**

*AppRa* is a three-year pilot programme to research and develop meaningful digital resources for learning in the arts. Our end goal is that young people and teachers who are engaged through our projects can continue on their journey of discovery through digital materials and new media, ultimately guiding them to opportunities for experiencing live performance or involvement.

In 2019, the first of our three-year pilot project, we set out to establish the programme through consultation with a core focus group of young people. Our primary aim was to investigate the kind of media and content we could employ to increase the impact of our existing Learning & Participation work in the classrooms of Buckinghamshire schools – extending the legacy of that work – and also to reach others in the area who have little or no existing access to the arts.

The input and guidance of young people is integral to the success of meeting this aim and therefore it was vital to establish effective focus groups of young people to guide the project. Initially we explored what creativity means to them and where they experience creative arts both in school and outside.

Some students at both schools identified as singers and musicians, with those at Cressex explaining that they get their tuition and learning materials from YouTube at home.

We decided therefore to focus the initial three films on activity at Cressex. The members of the group that had been participants of a Garsington Opera workshop previously all said that they wanted to engage further with composing, singing and drama specifically linked to what they had experienced in the residency. With them, we created content as a starting point to support future discussion with the focus groups and development of the project. The six films use traditional Garsington Opera warm-up exercises as a basis – activities which the children were familiar with – and aimed to spark discussion around how to capture the feeling of being in the room when presented in digital format.

### **Schedule**

19 March - Cressex Community School (8 children)

11 April - Youth Company (10 children)

16 May - Cressex Community School (7 children)

16 May - Millbrook Combined School (8 children)

5 September - Youth Company (7 children)

26 September - Cressex Community School (8 children)

### **Creative Team**

Karen Gillingham (Director & Executive Producer), Cesca Eaton (Film Maker), Peter Maniura (Digital Advisor), Johnny Langridge (Executive Producer), Suzi Zumpe (Vocal Animateur), John Barber (Composer), Omar Shahryar (Composer), Natasha Khamjani (Choreographer)

## Evaluation Executive Summary

### Structure

Garsington Opera is an arts organisation based at Wormsley, a uniquely attractive setting within close reach of urban and rural populations and is the sole local provider of opera. However, its stated aim and objectives for Learning & Participation (L&P) acknowledge that the majority of these local communities will not attend Garsington Opera's regular performances; the much broader ambition is to offer arts provision to a **broad but targeted group**, those facing barriers to cultural engagement. This group is addressed through L&P's core work with primary and secondary schools in the *OperaFirst* programme, and there are two Youth Companies, as well as an Adult Company who perform commissioned works and others based on the season's opera in focus.

In 2019 there were also three additional projects with discrete objectives: *Dare to Dream*, a partnership opera project which took place in London's Royal Albert Hall, the pilot *AppRa* development and *Like, Unlike* an outreach project in London supported by the Lord Mayor's Appeal and working with secondary schools not previously known to Garsington Opera.

Progression is possible through the programme structure: a primary school child who had experienced *OperaFirst* could move to Junior and then Senior Youth Company, during which time they would have gained many generic performance skills as well as an understanding of the variety of careers involved in opera production. The different elements sometimes interlink or cross over in an interesting and beneficial way (e.g. Junior and Senior Company performing together, teachers involved in *OperaFirst* joining the Adult Company) and this could be built on. One of the great strengths of the offer (revealed in participant and staff interviews) was the sense of a **Garsington family in the community outside Wormsley**. These people who are well networked into their own communities are real ambassadors for Garsington's work and reputation.

The small size of Garsington Opera's leadership team and its close involvement with L&P is exemplary and unusual. The department's Creative Director is an exceptional leader who understands the needs of both the creative teams and those of the programme participants. She commissions activity that is relevant, high-quality and clearly of benefit to the target groups. She is supported by an equally dedicated production team who is building sound relationships with the communities it serves.

### Content

The L&P offer is squarely based on opera: there is a focus on a work carefully selected from Garsington Opera's annual programme (in 2019 Offenbach's *Fantasio* and Mozart's *Don Giovanni*) or a new commission (Paul Finckham's *The Happy Princess* in 2019). But its real power is in the way that it introduces participants to the **generic elements of opera**: storytelling through composition, singing, instrumental performance, acting and stagecraft. It does this through **participatory workshops**: from the outset children, young people and adults are given the **opportunity** to experience and understand what it's like to sing, to act while singing, to move around a stage, to compose words and music (and, incidentally, they learn the plot and music of a particular opera). Because opera is such a rich art, this way of working has the potential to address the largest possible number of **individuals** with the different talents, preferences and learning styles unique to each person. This was especially true of the Adult Company where a diverse group of people with highly varying degrees of musical experience were challenged in differentiated ways and felt personally satisfied with the outcomes. What the L&P programme has to offer its target groups is **intrinsically inclusive** although more could be done to mirror this onstage (see below).

The culmination of the *OperaFirst* programme is a visit to Wormsley to see a full production of the focus opera or, for the three Companies, an opportunity to rehearse and then perform in a full production on the main stage. The response of both audience (especially the teachers) and participants was generally highly positive on both occasions. Only one reservation was expressed in interviews: some *OperaFirst* participants regretted that the singers from the workshops were not on stage.

From the evaluator's perspective the diverse nature of *OperaFirst* participants is not reflected onstage or in the professional opera teams, nor is it well understood by all of the volunteer stewards, although in the general the welcome was warm and friendly. The onstage introductory session to the performance of *Fantasio* was lively, promoting the sense of a **shared experience** which is a general characteristic of the programme.

The additional programmes extend the concepts of *OperaFirst* providing the creative teams with an opportunity to innovate and reach audiences differently: *Dare to Dream* was a high-profile, international, hugely ambitious, moving and well-constructed new commission on a topical theme which impacted performers and audience alike; *Like, Unlike* offered secondary schools a chance to re-create *Don Giovanni* using a contemporary trope (the use of social media) and musical styles (rap). *AppRa*, Year 1 of a digital pilot, puts the teaching of opera skills into the hands of teachers in classrooms and young people via social media by means of an app.

### **Delivery**

The success of the L&P programme work is also due to the **virtuous circle of communication**: between the L&P Producer and the schools or families and the creative teams, and between the Creative Director and creative teams. The experienced freelance creative teams clearly understand Garsington's objectives and values and so represent well it to the participants.

Observation of the workshops and other sessions and interviews with participants, teachers and creative teams confirm that all appreciate the **superb organisation** of the programme, and the professional and 'people' skills of the creative teams. The way that these teams work with participants as if they were professionals (highly focused use of time, expectation of high standards) was mentioned by teachers, who also said they gained useful classroom techniques from the sessions.

The freelance Creative Teams all emphasise how exceptionally well Garsington Opera treats its artists with a real understanding of their needs. Opera is a highly **collaborative** art form, and this is something demonstrated by both the production and creative teams and is also beautifully echoed in the group work that characterises all the workshops and productions.



## **Areas to Develop**

### **General**

- Develop Garsington outside Wormsley by creating teacher, Adult Company or Junior Company hubs, with dedicated year-round events. A dedicated L&P space for this activity would help in maintaining interest, enthusiasm and engagement outside the season.
- Aim to make diversity a priority in recruitment of staff, artists and those in the Young Artists programme. Opera is still mainly a white middle-class art form but the L&P programme is not and this gap could be bridged to reflect this.
- Include diversity and equality training for all staff including volunteers.
- Link the L&P programme more directly with Garsington Opera's supporters and audiences. Anecdotal evidence suggests that they are aware that there is a programme but don't know what it is.

### **Young People**

- Track and document progressive engagement of young people in the programmes as a demonstration of value and legacy.
- Create opportunities for young people in the Youth Company to audition for child roles in main stage work.



## Budget

<b>Expenditure</b>	<b>£</b>
Adult Community Company	17,220
AppRa	40,000
Dare to Dream	17,995
Equipment & Supplies (stationery, refreshments etc)	470
Evaluation	1,500
Guildhall Project	10,000
Junior & Senior Youth Opera Company - Delivery	54,807
Junior & Senior Youth Opera Company – Recruitment	3,052
L&P Programme Co-Ordination	9,355
L&P Programme Creative Planning	14,700
L&P Workshops Producer	27,187
OperaFirst – Learning Resources	2,275
OperaFirst – Performance	30,000
OperaFirst – Workshops	23,112
RESEO Network: Membership	1,179
Travel Expenses	950
<b>Total Expenditure</b>	<b>253,802</b>

<b>Income</b>	<b>£</b>
Arts Council England	14,000
Carrington Charitable Trust	2,000
City of London Corporation (City Bridge Trust)	10,000
FEDORA	7,036
Helen Hamlyn Trust	41,033
La Fondation Terrévent	20,000
Old Possum's Practical Trust	8,000
The Arnold Burton Charitable Trust	15,000
The Belvedere Trust	10,000
The Bergqvist Charitable Trust	1,000
The Juniper Trust (Stuart Hampson)	3,000
The Rothschild Foundation	40,000
The Tara Getty Foundation	10,000
Vernon Ellis Foundation	30,000
Anonymous & Individual Support	42,719
<b>Total Income</b>	<b>253,788</b>

## **Annex 2: 2019 Season Press Reviews**



# GARSINGTON OPERA

## 2019 Season Reviews

### **The Bartered Bride**

★★★★★

*Garsington Opera at the top of its game.*  
George Hall, The Stage

★★★★★

*Natalya Romaniw again proves that she is the outstanding British lyric soprano of her generation.*  
Rupert Christiansen, The Telegraph

★★★★★

*The outstanding performance is Natalya Romaniw's Marenka, in grand, luscious voice and who can do heartache as well as play the spitfire.*  
Neil Fisher, The Times

★★★★★

*Paul Curran has created the most felicitous production of it I could ever imagine. The work has a shimmering clarity.*  
Michael Church, The Independent

★★★★★

*With Jac van Steen conducting, the Philharmonia matches the onstage sparkle.*  
Nick Kimberley, Evening Standard

### **Don Giovanni**

★★★★★

*A group of talented young singers. Jonathan McGovern is splendid.*  
David Mellor, Mail on Sunday

★★★★

*This staging has flair and a splendid lead.*  
Richard Morrison, The Times

★★★★

*A taut account of the score delivered under Douglas Boyd's sure-footed direction.*  
George Hall, The Stage

*Douglas Boyd's bouncy period-instrument orchestra rippled with colour.*  
Richard Bratby, The Spectator

## **The Turn of the Screw**

★★★★★

*A hauntingly great show.*

Richard Morrison, The Times

★★★★★

*A truly great achievement, devastating and unforgettable.*

Tim Ashley, The Guardian

★★★★★

*Intensely spooky...as gripping as it can be.*

Richard Fairman, Financial Times

★★★★★

*Gripping and truly haunting.*

Barry Millington, Evening Standard

★★★★★

*Outstanding in every way.*

Amanda Holloway, The Stage

## **Fantasio**

★★★

*A terrific cast and razor-sharp routines.*

Richard Morrison, The Times

★★★

*It is Justin Doyle's orchestra that make the strongest case for this long-neglected work.*

Hannah Nepilova, Financial Times

*Two central performances of terrific charisma and charm.*

Richard Bratby, The Spectator

★★★

*The most striking numbers involve Princess Elsbeth, sung with brilliance and charm by Jennifer France.*

Yehuda Shapiro, The Stage

★★★

*The terrific Garsington Opera Chorus...binding everything and everyone together into a single musical ensemble.*

Matthew Rye, Bachtrack



## **Annex 3: 2019 Season Audience Feedback**



# GARSINGTON OPERA

## 2019 Season Feedback

### **The Bartered Bride**

Probably the most amazing opera or even performance of any kind that I've been to – ever! The details and action added an unusual sense of reality to the beautiful singing.

Such a brilliant performance. The singing, music and all the performers were quite superb.

The best performance of any of the many operas we have seen, most beautiful singing and great fun!

Congratulations on a superb production. The understudy who sang the role of Jeník was brilliant.

An outstanding evening. Brilliantly sung and acted and tremendous entertainment. The coordination of the soloists, chorus and circus troupe was amazing.

### **Don Giovanni**

Absolutely exquisite. We all absolutely loved it.

We enjoyed it so much that I want to congratulate you on this wonderful success. My friends have seen many Don Giovannis and said this was one of the best. It was sparkling, inventive and a great evening. The singing and playing were excellent.

The story came across well in modern dress, and what looked like a scruffy set proved ingenious. The music was superb, which hardly needs to be said when Dougie Boyd is conducting.

Brilliant. Terrific cast and singing and I have never seen the cynical criminality of Don Giovanni so clearly and starkly portrayed. Total clarity as I saw it of production objective.

A truly wonderful evening – invited friends who had never been and gave it the biggest accolade – better than Glyndebourne!

### **Fantasio**

A thoroughly enjoyable production. Jennifer France was memorably good.

Brilliantly performed, produced and directed.

A wonderful evening. Jennifer France was brilliant.

Great fun, well-executed, excellent leading lady with a great voice.

An intriguing set and delightful costumes.

### **The Turn of the Screw**

Tremendous! A marvelous production beautifully sung and played by all. The standing ovation was fully justified.

Beautifully sung, brilliantly acted, wonderfully played and so cleverly staged and lit. A really exciting production.

Quite excellent. Richard Farnes and the orchestra were wonderful, the singers were extraordinary, the stage design was hugely creative and stunning: what more can I say?

A wonderful production and everyone involved made it one of the greatest things Garsington has done. Of course we will be maintaining our standing order!

The production is excellent and the performance was outstanding. I think it is the best I have ever seen/heard and it will go down in the Garsington annals as one of your best!

## **General**

There wasn't a single thing to fault in the entire evening! Please pass on my thanks and praise to the entire staff, it was an evening to remember for a lifetime.

All totally brilliant again. One of the very best all-round evening's 'entertainment' available anywhere. I look forward to one more visit this year and the future.

Garsington never disappoints – everything, from the moment we arrive to our departure, is organised to the highest standard. Wish we didn't have to wait a year before our next visit!

Another wonderful season. Everything was perfect. We and our guests enjoyed it immensely. Your staff are always of such good humour and grace, the operas were magnificent and we cannot fault any aspect.

It was the most perfect evening; even Garsington excelled itself!

A visit to Garsington on a perfect summer evening is as good as it gets.

Thanks to the artistic team for selecting, producing and directing superbly the three operas we saw: The Bartered Bride, Fantasio and The Turn of the Screw. Each one beautifully sung, choreographed, staged, costumed and lit. What a wonderful season it has been for us to enjoy.

Every year (we started at the original location) Garsington gets better even when it has already surpassed our highest expectations. It is one of the highlights of our year. It is not just the quality of the music, the singing and the performances but the attention to detail in every area, from parking to the champagne bar staff to dining.

## **Front of House**

Our experience was second to none. From the moment we were met in the car park by the local Boy Scouts, everything went like clockwork.

I'd like to single out all the people at Garsington who made the experience so informal, friendly and welcoming – from the gate keepers to the scouts, the programme sellers, ushers, the restaurant staff and the two lovely young men who saw us on our way at the end (we were the last party to leave!).

We enjoyed the whole experience and want to thank you for all your hard work. From front of house, the orchestra, the singers, car park staff, bus driver, singers in the garden, gardeners...the list is endless but you all made it a memorable evening.

Kudos to all the staff and organisers for making all the arrangements so clear and well organised and giving us such a warm welcome.

## **Dining**

Attention to detail – special thanks to Chris and his team in the dining tent. How they serve as many guests with fine food in the time available is amazing.

The service was very efficient and charming.

Well done with the catering – it always works well and good to see some local youth being given the opportunity to take part.

Dinner was very good and the service efficient and charming.

Excellent. Good team looking after the diners giving a slick and friendly experience.

Our first experience of a Feasts picnic was so good.

Thank you to the bar staff and catering department for rescuing us so brilliantly when we left one of our picnic boxes at home!