

**ENGLISH NATIONAL OPERA**

**REPORT and FINANCIAL STATEMENTS**

**YEAR ENDED 31 MARCH 2015**

**A Charitable Company Registered in England: Number 426792 and**

**Limited by Guarantee**

**Registered Charity Number: 257210**

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**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Company Number 426792**

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**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**LEGAL and ADMINISTRATIVE INFORMATION**

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**PRESIDENT**

Sir Vernon Ellis

**BOARD OF TRUSTEES**

Martyn Rose (resigned and as Chairman  
15 February 2015)  
Dr Henry Brunjes (appointed as Chairman  
15 February 2015)  
Glyn Barker (Deputy Chairman)  
Nicholas Allan  
Nicholas Addyman (appointed 12 June  
2015)  
Sarah Billingham (appointed 14 June  
2014 and resigned 23 July 2015)  
David Buchler  
David Harrel  
Max Hole  
Catherine May  
Lord Jonathan Sumption (appointed 12  
June 2015)  
Stuart Anthony Whitworth-Jones  
(resigned 1 February 2015 and re-  
appointed 15 April)

Secretary to the Board: John Cooke

**Board Sub-Committees:**

Finance and Audit: Glyn Barker  
(Chairman), Nicholas Allan, Dr Henry  
Brunjes

Nominations: Glyn Barker, David Harrel

Remuneration: David Buchler, Max Hole,  
Stuart Anthony Whitworth-Jones

Investment: Glyn Barker (Chairman),  
Nicholas Allan, Dr Henry Brunjes,  
Malcolm Herring (co-opted)

**EXECUTIVE OFFICERS**

**Executive Director**

Henriette Goetz (appointed 6 May 2014  
and resigned 28 February 2015).

**Chief Executive Officer**

Cressida Pollock (appointed 24 March  
2015)

**Artistic Director**

John Berry (resigned 17 July 2015)

**Finance Director**

Andrew Gambrell

**Music Director**

Edward Gardner (to 31 August 2015).  
Mark Wigglesworth (appointed 1  
September 2015)

**Registered and Principal Office**

London Coliseum, St Martin's Lane,  
London WC2N 4ES

**Company Secretary**

Andrew Gambrell (resigned 15 April  
2015). Charlotte Gibson (appointed 15  
April 2015).

A Company registered in England no.  
426792, limited by Guarantee and  
constituted under the Companies Acts and  
Memorandum and Articles of Association.

Registered Charity no. 257210

**SOLICITORS**

Bates Wells & Braithwaite  
2-6 Cannon Street, London EC4M 6YH

**BANKERS**

Coutts & Co.  
440 Strand, London WC2R 0QS

**AUDITOR**

Deloitte LLP  
Chartered Accountants & Statutory  
Auditor  
Abbey Street, Reading RG1 3BD

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Trustees' Report for the year ended 31 March 2015**

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The Trustees (who are also Directors for Companies Act purposes) present their annual report and consolidated financial statements of English National Opera (ENO) and its subsidiary undertakings, English National Opera Trading Limited and English National Opera Productions Limited, together with the report of the independent auditor, for the year ended 31 March 2015.

#### **OBJECTIVES, ACTIVITIES, PUBLIC BENEFIT AND FUTURE PLANS**

ENO is one of the world's most innovative and accessible opera companies with an international reputation for distinctive, contemporary and theatrical opera productions. At the heart of ENO's work is a commitment to developing new audiences and British talent.

ENO is the home for modern opera globally and is focused on playing a vital part in creating the future of opera through:

- World-class opera: delivering an artistic programme to the highest creative and musical standards; working in collaboration with international partners to bring work to UK audiences that they would otherwise not see.
- Opera for everyone: a commitment to developing new audiences through an innovative and imaginative artistic programme, accessible ticket pricing and initiatives such as Opera Undressed.
- Creative collaborations: opening up the art-form by working with a wealth of creative talent from across the arts and in this way ensuring ENO's programme is alive, exciting and relevant to contemporary audiences.
- Nurture talent and stimulate participation: the commission and development of new opera, working with and supporting emerging creative talent and the provision of training and a supportive environment for emerging young artists.

#### ***PUBLIC BENEFIT***

In developing its plans ENO has given regard to the Charity Commission Guidance on public benefit, including the guidance on public benefit and fee charging. ENO focuses on delivering the widest public benefit in many ways, including:

- Commitment to developing new audiences for opera;
- An adventurous programme of distinctive and dynamic work that would not otherwise be seen in the UK;
- Supporting and developing UK opera talent and the wider creative economy through the engagement of talent from across the arts;
- Development and nurturing of British talent, 80% of the cast in the 2014-15 season were British or British trained. ENO creates opportunities on stage and through training and development programmes as outlined in the Achievements and Performance section below;
- Accessibility to opera for everyone through affordable ticket pricing, an open and friendly attitude and performances presented in English;
- Developing engagement and participation through learning and participation projects such as ENO Opera Squad (see Achievements and Performance);
- Celebrating the UK creative industries abroad through international collaborations and ENO's work travelling overseas; and
- The development of the opera art-form through the commission and presentation of contemporary opera including works by living composers - for example, the world premieres of *Theban* by Julian Andersen and *The Way Back Home* by Joanna Lee and new productions of *Powder Her Face* by Thomas Ades and *The Gospel According to the Other Mary* by John Adams.

## STRATEGIC REPORT

### *ACHIEVEMENTS AND PERFORMANCE*

During this year ENO made significant progress in its commitment to creating the future of opera.

#### *World class opera*

In the year ENO achieved high artistic and musical acclaim across its programme, which included four operas by living composers including the World Premieres of *Thebans* and *The Way Back Home*.

*Benvenuto Cellini* (2014) and *Mastersingers* (2015) were each awarded the Olivier Award for Best New Production.

The full artistic programme comprised eleven new productions and five revivals as follows:

#### *New productions*

*Powder Her Face*

*Thebans*

*Così fan tutte*

*Benvenuto Cellini*

*Otello*

*The Girl of the Golden West*

*The Gospel According to the Other Mary*

*The Way Back Home*

*Mastersingers*

*The Indian Queen*

*Sweeney Todd*

#### *Revivals*

*Pearl Fishers*

*Xerxes*

*The Marriage of Figaro*

*La bohème*

*La traviata*

ENO's strong international reputation for creativity and distinctiveness led to the Company's work being seen on the world stage during the year.

Eight productions were created and produced in collaboration with international partners including the The Metropolitan Opera (New York), Teatro Real (Madrid), Netherlands Opera, Santa Fe Opera, Bonn Opera, Royal Swedish Opera, Paris Opera and Perm Opera and Ballet Theatre.

ENO productions seen overseas in the year included *Caligula*, *Castor and Pollux*, *Billy Budd*, *La traviata*, *The Magic Flute*, *The Passenger*, *The Perfect American*, *Partenope*, *Death of Klinghoffer*, *Khovanshchina*, *La bohème*, *Thebans*, *Peter Grimes*, *Carmen*, *The Sunken Garden*, *Otello*, *Benvenuto Cellini* and *Rodelinda*.

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Trustees' Report for the year ended 31 March 2015**

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#### ***Opera for everyone***

Across the year ENO staged 147 performances (2014: 117) which attracted a total audience of 195,000 at 67% of capacity (2014: 201,000 attendees and 76% capacity) with performances of *Theban*s, *Benvenuto Cellini*, *Otello*, and *Xerxes* on BBC Radio 3 reaching an estimated audience of over 640,000.

Our cinema broadcasts continued, with screenings of *Benvenuto Cellini* and *La Traviata* seen by 41,000.

ENO's ambition to reach and develop a wider audience led to an estimated 50,000 people attending an ENO performance for the first time. The audience development strategy was supported by affordable ticket pricing with over 80,000 tickets made available at £30 or under.

Opera Undressed continues to engage audiences. In 14/15, 1,160 people attended an Opera Undressed event. Undressed events continue to engage audiences new to ENO, and 20% have returned already.

ENO's award-winning Access All Arias provides a free membership scheme and discounted tickets for over 25,000 people who are under 30 or in full-time education.

Our unauditioned Community Choir continued throughout the year, with approx 90 adult members coming together each term for weekly rehearsals. The choir performed in a variety of public performances including the national Voices Now Festival which took place at the Roundhouse, and the Southbank Centre Chorus Festival. We developed partnerships with the BIG gospel choir and Streetwise Opera who joined our Community Choir for the Other Voices Choir project - a musical celebration of the human voice, developed in response to Peter Sellars's residency with the company and his production of *The Gospel According to the Other Mary*. The project culminated in a performance by 250 community singers in Windrush Square, Brixton attracting an audience of 800 people.

Our schools programme continued throughout the year with in school workshops taking place in eight secondary schools across London encompassing music, drama, design and cross discipline projects developed in response to our productions. A total of 277 secondary school students have taken part.

We developed a programme of engagement with primary schools and families around our children's opera *The Way Back Home*, with class visits to the rehearsal room which fed ideas from pupils into the creative process, in school workshops and a specially designed activity pack/printed programme.

936 primary and secondary age students have seen an ENO performance at little or no cost, with groups invited to attend Dress Rehearsals at no charge to experience fully staged productions. Around these visits to the Coliseum, we invite school groups to sit in on rehearsals where possible and to book backstage tours, to enrich their understanding of technical aspects of productions and the creative process.

We have provided subsidised tickets, priced at £8 to state schools from over the South of England through Enjoy Opera.

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Trustees' Report for the year ended 31 March 2015**

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#### ***Creative collaborations***

ENO developed and consolidated relationships with outstanding creative talent from across the arts, leading to many exciting creative propositions.

ENO commissioned Julian Andersen to write *Thebans*, his first opera, with a libretto by Frank McGuinness. The production was directed by Pierre Audi and presented as a Co-Production with Bonn Opera.

Terry Gilliam returned to ENO to direct *Benvenuto Cellini*, Phelim McDermott and Improbable Theatre created a new *Così fan tutte*.

Peter Sellars was Director in Residence, directing both *The Gospel According to the Other Mary* and *The Indian Queen*. In response to this residency we developed a programme of public engagement with communities in Brixton. ENO worked with many internationally renowned opera directors, including Richard Jones (*The Girl of the Golden West* and *Mastersingers*), David Alden (*Otello*) and Fiona Shaw (*Pearl Fishers*).

ENO presented the UK Premiere of Matthew Barney's film *River of Fundament* in association with Manchester International Festival.

#### ***Nurture talent***

ENO continues to support British talent through employment - over 80% of singers and conductors during the year were British born, trained or resident, including seven British conductors.

ENO's successful programme for the training and development of talented emerging singers, ENO Harewood Artists, offered outstanding singers bespoke training and development. The singers, all of whom had principal roles with ENO during the year included Mary Bevan, Katherine Broderick, Eleanor Dennis, Anthony Gregory, Ben Johnson, Rhian Lois, Barnaby Rea, Nicky Spence, George von Bergen, Catherine Young, Samantha Price and Mary Bevan.

Twenty young singers participated in ENO Opera Works and the Company provided a unique trainee repetiteur programme to support the development of highly skilled emerging pianists. ENO Evolve, championed by ENO's Music Director, Edward Gardner, is the only training scheme for young orchestral players in an opera house in the UK.

#### ***Fundraising***

The year saw significant results from fundraising, set against the backdrop of a challenging economic climate. The Friends of ENO and the Opera Circle Patrons continued to thrive as did programmes in support of the Harewood Artists Scheme and the Music Director. Major gifts were secured in support of *Indian Queen*, *Benvenuto Cellini* and *Mastersingers*. ENO also mounted a highly successful fundraising gala at The Savoy, starring Bryn Terfel.

#### ***FUTURE PLANS***

An ambitious and innovative artistic programme that continues to deliver public value is at the centre of ENO's future plans. In the year to 31 March 2016 ENO will stage 12 productions, including one World Premiere and a further seven which are new to London audiences, and target a total audience of 180,000.

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Trustees' Report for the year ended 31 March 2015**

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#### ***FUTURE PLANS (Continued)***

ENO's plans are designed to continue creating the future of opera in line with the focus set out under Objectives and Activities on page 2: making world-class opera for everyone, through creative collaborations, international partnerships, audience development initiatives and the development and nurture of talent.

#### ***FINANCIAL REVIEW***

The Statement of Financial Activities for the year is set out on page 13. The consolidated position at 31 March 2015 is set out in the Group Balance Sheet on page 14.

The Group achieved an overall surplus of £695,000 (2014: surplus £2,866,000) for the year and an unrestricted operating surplus of £99,000 (2014: surplus £208,000). At the year-end, unrestricted reserves totalled £1,981,000 (2014: £2,033,000) and the Company's free reserves at the balance sheet date were £934,000 (2014: £649,000). Within unrestricted reserves the Company holds designated funds for strategic investment in new commissions and other artistic projects of £92,000 (2014: £216,000) and investment in a properties workshop of £141,000 (2014: £168,000).

The Company retains reserves as a contingency against operational risks and for investment in strategic projects and this is set as 15% of annual Box Office and Development income. The current level of unrestricted reserves is below the level desired by the Board although the available reserves do provide an additional contingency to that included within the Company's operating budgets. The Board aims to augment the current reserve level but recognises that this will be challenging in the current environment.

The principal funding sources are the core grant received from Arts Council England (see note 3) and income generated through the activities of ENO. In the year under review this income was applied to the charitable activities of the Company in support of the key objectives.

#### ***PRINCIPAL RISKS AND UNCERTAINTIES***

Management review and monitor the key risks faced by the Company in achieving its objectives and report annually to the Finance and Audit Committee and Board. The Board and Finance and Audit Committee have reviewed the material risks the Company faces and identified the measures currently in place to mitigate those risks.

The key risks to the Company are considered to be the ability to generate earned income through box office and fundraising and the ongoing reliance on Arts Council England (ACE) Funding.

#### ***Going Concern***

ACE has agreed funding in principle for the year to 31 March 2017 dependent on the achievement of agreed financial and operational milestones. ENO has prepared a business plan assuming the receipt of the announced funding, and achievement of box office targets. This business plan if achieved would allow ENO to meet its obligations as they fall due, and it has therefore prepared the accounts on a going concern basis.

In the event ACE funding is not confirmed, and the business plan is not achieved, ENO may not be able to continue operating in its current form. These conditions result in the existence of a material uncertainty which may cast significant doubt over the charity's ability to continue as a going concern and therefore it may be unable to realise its assets and discharge



**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Trustees' Report for the year ended 31 March 2015**

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***PRINCIPAL RISKS AND UNCERTAINTIES (Continued)***

its liabilities in the normal course of business. The financial statements do not include the adjustments that would result if the charity were unable to continue as a going concern. Nevertheless, after making enquiries and considering the uncertainties described above, the directors of the company have a reasonable expectation that the company will have access to adequate resources to continue in operational existence for the foreseeable future. For these reasons, they continue to adopt the going concern basis of accounting in preparing the annual financial statements

**INVESTMENT POLICY AND RETURNS**

Cash which is surplus to short-term operating requirements is invested in bank accounts or charity investment funds.

Income earned from the investment fund held with investment managers Smith & Williamson Investments was reinvested during the year. Total income recognised in the year was £182,297 (2014: £nil). The net gain from revaluation of securities in the year was £572,788 (2014: £37,453).

The Audrey Gunn fund is invested in UK equities and bonds by investment managers. The return on these securities in the year was £1,427 (2014: £1,332).

**CHANGES IN FIXED ASSETS**

The movements in fixed assets in the year are set out in notes 12 and 13 to the financial statements.

**TRADING SUBSIDIARIES**

English National Opera Trading Limited (Company Number 2379051) is a wholly-owned subsidiary of ENO with income derived from sponsorship activities. The subsidiary was dormant in the year and no amount was paid to the parent Company.

English National Opera Productions Limited (Company Number 9184219) is a wholly-owned subsidiary of ENO with income derived from operatic, musical and other theatrical productions.

**CONNECTED CHARITIES**

The Company has connections with the following registered charitable organisations:

The **English National Opera Benevolent Fund** (registered charity number 211249), administered from the London Coliseum, and established for the provision of welfare and financial assistance to past and present employees of ENO and its antecedent companies.

The **US Friends of English National Opera**, registered in New York as a charity under US Federal Tax law, for the purposes of promoting association with and gathering support for the aims of ENO in North America.

None of these connected charities have been consolidated as the Board is of the opinion that none of these entities are controlled so as to meet the definition of a subsidiary or quasi-subsidiary of ENO.

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Trustees' Report for the year ended 31 March 2015**

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#### **STRUCTURE AND GOVERNANCE**

ENO is a registered charitable company limited by guarantee and its business is governed by the provisions of the Charities Act 2011 and by its memorandum and articles of association. The main object of the Company is to encourage the understanding and appreciation of the dramatic art by producing performances of opera and concerts of cultural value to the community.

The financial statements are drawn up in accordance with the provisions of the Companies Act 2006, the Statement of Recommended Practice - Accounting and Reporting by Charities, and applicable accounting standards.

Each Trustee is also a member and Director of the Company and is not remunerated. The full Board meets at least eight times a year while day-to-day management is carried out by a management team reporting to the Chief Executive Officer. The Trustees are responsible for the approval of strategic and financial plans for the Company, appointment of the executive management and monitoring of performance, approval of senior management remuneration and governance.

The management team is responsible for the development and implementation of strategic, artistic and financial plans and all operational aspects of the Company.

Board members are elected by the Members, normally for a fixed term of four years which may be renewed for a further term of four years. The Nominations Committee manages the process of future appointments. On appointment Trustees are provided with background and financial information pertaining to the Company, undertake a tour of the operations and discuss key issues and strategies with senior management.

#### **TRUSTEES' RESPONSIBILITIES STATEMENT**

The Trustees (who are also directors of ENO for the purposes of Company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under Company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable Company and the group and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company and the group for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable Company will continue in business.

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

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Trustees' Report for the year ended 31 March 2015**

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**TRUSTEES' RESPONSIBILITIES STATEMENT (Continued)**

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable Company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable Company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

**EQUAL OPPORTUNITIES**

The Company is committed to a policy of equal opportunity in all aspects of its employment practices. In addition, the Company has a progressive policy to accommodate as many disabled patrons as possible within with the current resources. This includes signed performances, surtitles, audio notes, disabled concessions and access to parts of the auditorium.

**EMPLOYEE INVOLVEMENT**

The Company relies on the commitment and contribution of all staff, performers and artists. Management policies incorporate a consultation process through the line management structure. The dissemination of information and two-way dialogue between staff and management is maintained through Company briefings by the Chief Executive Officer and Artistic Director, team briefings, newsletters and an intranet system. ENO recognises several unions for the purposes of collective bargaining and individual representation and continues to promote and develop good staff relations.

**HEALTH AND SAFETY**

The Chief Executive Office is responsible to the Board for health and safety matters. The Company's health and safety committee, comprising a Board representative, management and employees (including union representatives) representing all departments, meets regularly to ensure the implementation of the Company's policy of safe working practices and has presented to the Board during the year.

**TAXATION STATUS**

ENO is a registered charity and accordingly is entitled to exemption from United Kingdom taxation of its charitable activities under Chapter 3 of Part II of the Corporation Taxes Act 2010 to the extent they are used for its charitable purposes.

ENO Trading Limited and English National Opera Productions Limited do not have charitable status but donate any net profit to the parent Company through gift aid.

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Trustees' Report for the year ended 31 March 2015**

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**RELATED PARTIES**

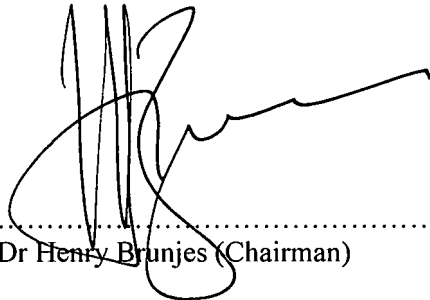
No expenses were incurred by Trustees during the period (2014: £70).

Stuart Anthony Whitworth-Jones resigned as trustee on 1 February 2015. He was appointed as Acting Executive Director from this date until 23 March 2015 and was paid a fee of £16,000.

**AUDITOR**

A resolution to re-appoint Deloitte LLP will be proposed at the forthcoming Annual General Meeting.

These financial statements have been approved by order of the Board on 21 October 2015 and signed on its behalf by:

A handwritten signature in black ink, appearing to be 'Dr Henry Brunjes', is written over a horizontal dotted line.

Dr Henry Brunjes (Chairman)

21 October 2015

## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ENGLISH NATIONAL OPERA**

We have audited the financial statements of English National Opera for the year ended 31 March 2015 which comprise the Group Statement of Financial Activities, the Group and Charitable Company's Balance Sheets, the Group Cash Flow Statement and notes 1 to 5, and related notes 1 to 22. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

### **Respective responsibilities of Trustees and auditor**

As explained more fully in the Trustees' Responsibilities Statement, 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.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

### **Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of whether the accounting policies are appropriate to the charitable Company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the Trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the annual report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

### **Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable Company's affairs as at 31 March 2015 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF ENGLISH  
NATIONAL OPERA (Continued)**

**Opinion on financial statements (Continued)**

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**Emphasis of matter - Going concern**

In forming our opinion on the financial statements, which is not modified, we have considered the adequacy of the disclosure made in note 1 to the financial statements concerning the company's ability to continue as a going concern. The company has historically been reliant on funding received from the Arts Council, and as at the date of these financial statements has not agreed funding beyond 31 March 2016. This position, along with the other matters explained in note 1 to the financial statements; indicate the existence of a material uncertainty which may cast significant doubt about the company's ability to continue as a going concern. The financial statements do not include the adjustments that would result if the company was unable to continue as a going concern.

**Opinion on other matter prescribed by the Companies Act 2006**

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

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

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.



Susan Barratt BA ACA (Senior Statutory Auditor)  
for and on behalf of Deloitte LLP  
Chartered Accountants and Statutory Auditor  
Reading, United Kingdom

21 October 2015

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Consolidated Statement of Financial Activities**  
**(Incorporating Consolidated Income and**  
**Expenditure account) for the year ended 31 March 2015**

	Notes	Unrestricted Funds	Designated Funds	Restricted Funds	Endowment Funds	Total Funds 2015	Total Funds 2014
		£'000	£'000	£'000	£'000	£'000	£'000
<b>Incoming resources</b>							
Incoming resources from charitable activities							
Operation of ENO	2	16,712	-	-	-	16,712	15,930
Incoming resources from generated funds							
Voluntary income							
Grants	3	17,177	-	280	240	17,697	19,098
Sponsorship and donations	4	1,758	-	1,600	241	3,599	4,428
Investment Income	5	107	-	-	104	211	75
<b>Total incoming resources</b>		<b>35,754</b>	<b>-</b>	<b>1,880</b>	<b>585</b>	<b>38,219</b>	<b>39,531</b>
<b>Resources expended</b>							
Costs of generating funds							
Costs of generating voluntary income	6	1,082	-	-	-	1,082	965
Costs of generating investment income	13	-	-	-	30	30	-
Charitable activities							
Costs of productions, sales and operations	7	34,778	124	2,038	-	36,940	35,692
Governance costs	8	44	-	-	-	44	46
<b>Total resources expended</b>		<b>35,904</b>	<b>124</b>	<b>2,038</b>	<b>30</b>	<b>38,096</b>	<b>36,703</b>
<b>Net (outgoing) / incoming resources before transfers</b>		<b>(150)</b>	<b>(124)</b>	<b>(158)</b>	<b>555</b>	<b>123</b>	<b>2,828</b>
<b>Transfers</b>							
Gross transfers between funds	17	249	(27)	300	(522)	-	-
<b>Net incoming resources before other recognised gains &amp; losses</b>		<b>99</b>	<b>(151)</b>	<b>142</b>	<b>33</b>	<b>123</b>	<b>2,828</b>
<b>Other recognised gains &amp; losses</b>							
Realised gain on disposal of investments	13	-	-	-	24	24	-
Unrealised gain on revaluation of investments	13	-	-	-	548	548	38
<b>Net surplus / (deficit) for the year</b>		<b>99</b>	<b>(151)</b>	<b>142</b>	<b>605</b>	<b>695</b>	<b>2,866</b>
Fund balances brought forward at 1 April 2014	17	1,649	384	2,214	13,899	18,146	15,280
<b>Fund balances carried forward at 31 March 2015</b>	<b>17</b>	<b>1,748</b>	<b>233</b>	<b>2,356</b>	<b>14,504</b>	<b>18,841</b>	<b>18,146</b>

Net incoming resources are derived from continuing operations in the current and previous period. There are no other recognised gains or losses other than those reflected in the consolidated statement of financial activities.

During the year no income (2014: £nil) was earned by English National Opera Trading Limited, a non-charitable trading subsidiary. The Company was dormant during the year. Refer to notes 13 and 21.

Incoming resources for the period include £338,080 (2014: £nil) earned by ENO Productions Limited, a non-charitable trading subsidiary. ENO Productions Limited made neither a profit nor a loss in the period. See note 21.

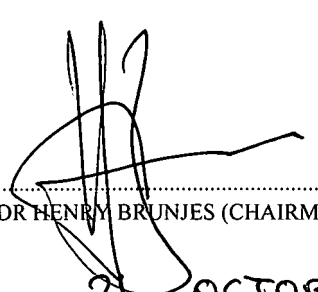
No separate income and expenditure account is presented for the parent company in accordance with the provisions of s.408 of the Companies Act 2006. The total incoming resources of the parent company are £38,583,000 (2014: £39,531,000). The result reported in the accounts of the parent company is a surplus of £744,000 (2014: £2,866,000).

The notes on pages 17 to 28 form an integral part of these financial statements.

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Balance sheets as at 31 March 2015**  
**Company Number: 426792**

	Note	Group		Company	
		2015 £'000	2014 £'000	2015 £'000	2014 £'000
<b>FIXED ASSETS</b>					
Tangible assets	12	10,597	10,737	10,597	10,737
Investments	13	6,900	6,175	6,900	6,175
		<u>17,497</u>	<u>16,912</u>	<u>17,497</u>	<u>16,912</u>
<b>CURRENT ASSETS</b>					
Stocks		4	2	4	2
Debtors	14	5,616	3,454	5,665	3,454
Cash at bank and in hand		2,969	4,696	2,969	4,696
		<u>8,589</u>	<u>8,152</u>	<u>8,638</u>	<u>8,152</u>
<b>CREDITORS: amounts falling due within one year</b>	15	(7,245)	(6,918)	(7,245)	(6,918)
<b>NET CURRENT ASSETS</b>		<u>1,344</u>	<u>1,234</u>	<u>1,393</u>	<u>1,234</u>
<b>NET ASSETS</b>	17	<u>18,841</u>	<u>18,146</u>	<u>18,890</u>	<u>18,146</u>
<b>FUNDS</b>					
Unrestricted Funds					
General Funds		1,748	1,649	1,797	1,649
Designated Funds		233	384	233	384
Total Unrestricted Funds	17	<u>1,981</u>	<u>2,033</u>	<u>2,030</u>	<u>2,033</u>
Restricted Funds	17	2,356	2,214	2,356	2,214
Endowment Funds	17	13,932	13,861	13,932	13,861
Revaluation Reserve Funds	17	572	38	572	38
		<u>18,841</u>	<u>18,146</u>	<u>18,890</u>	<u>18,146</u>

BY ORDER OF THE BOARD

  
 DR HENRY BRUNJES (CHAIRMAN)

21 OCTOBER 2015  
 DATE

The notes on pages 17 to 28 form an integral part of these financial statements.



**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Consolidated Cash Flow Statement for the year ended 31 March 2015**

	Note	2015 £'000	2014 £'000
Net cash (outflow) / inflow from operating activities	1	(1,361)	4,730
Returns on investment and servicing of finance	2	29	75
Capital expenditure and financial investment	3	(395)	(3,917)
<b>(Decrease) / increase in cash in the year</b>		<b><u>(1,727)</u></b>	<b><u>888</u></b>

**Notes in support of the Consolidated Cash Flow Statement**

**1 Reconciliation of net outgoing resources to net cash flow from operating activities**

Net incoming resources before transfers	123	2,828
Interest receivable	(182)	(75)
Depreciation - fixed assets	535	532
(Increase) / decrease in stock	(2)	1
(Increase) / decrease in debtors	(2,162)	378
Increase in creditors	327	1,066
<b>Net cash (outflow) / inflow from operating activities</b>	<b><u>(1,361)</u></b>	<b><u>4,730</u></b>

**2 Returns on investment and servicing of finance**

Interest received	29	75
<b>Net cash inflow from return on investment &amp; servicing of finance</b>	<b><u>29</u></b>	<b><u>75</u></b>

**3 Capital expenditure and financial investment**

Purchase of tangible fixed assets	(395)	(1,280)
Sale of current asset investments	-	3,466
Purchase of fixed asset investments	-	(6,103)
<b>Net cash outflow from capital expenditure and financial investment</b>	<b><u>(395)</u></b>	<b><u>(3,917)</u></b>

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Consolidated Cash Flow Statement for the year ended 31 March 2015 (Continued)**

<b>4 Reconciliation of net cash flow to movement in net funds</b>		<b>2015</b>	<b>2015</b>	<b>2014</b>
	<b>Note</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Decrease in cash in the year		<u>(1,727)</u>		
Change in net funds	5		(1,727)	888
Net funds at 1 April	5		4,696	3,808
Net funds at 31 March	5		<u>2,969</u>	<u>4,696</u>

**5 Analysis of change in net funds**

	<b>At 1 April 2014</b>	<b>Cash flows</b>	<b>At 31 March 2015</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Cash at bank and in hand	4,696	(1,727)	2,969
<b>Total</b>	<u>4,696</u>	<u>(1,727)</u>	<u>2,969</u>

The notes on pages 17 to 28 form an integral part of these financial statements.

## **ENGLISH NATIONAL OPERA (Limited by Guarantee)**

### **Notes to the accounts for the year ended 31 March 2015**

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#### **1 Accounting Policies**

A summary of the principal group accounting policies, all of which have been applied consistently throughout the year and the preceding year, is set out below.

##### *Basis of accounting*

These financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value, and on a going concern basis. The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP 2005), "Accounting and Reporting by Charities" and applicable accounting standards in accordance with Companies Act 2006.

The major risk assessed by the board is the significant reduction in Arts Council England (ACE) Funding in the period to 31 March 2018. ENO has prepared a business plan assuming the receipt of the announced funding, and achievement of box office targets. This business plan if achieved would allow ENO to meet its obligations as they fall due, and it has therefore prepared the accounts on a going concern basis.

Receipt of funding in the two years from 1 April 2016 is dependent on the achievement of agreed financial and operational milestones. In the event ACE funding is not confirmed for the year to 31 March 2017, and the business plan is not achieved, ENO may not be able to continue operating in its current form. These conditions result in the existence of a material uncertainty which may cast doubt over the charity's ability to continue as a going concern and therefore it may be unable to realise its assets and discharge its liabilities in the normal course of business. The financial statements do not include the adjustments that would result if the charity were unable to continue as a going concern. Nevertheless, after making enquiries and considering the uncertainties described above, the directors of the company have a reasonable expectation that the company will have access to adequate resources to continue in operational existence for the foreseeable future. For these reasons, they continue to adopt the going concern basis of accounting in preparing the annual financial statements

##### *Consolidation*

The group financial statements consolidate those of ENO and of its subsidiaries, ENO Trading Limited and ENO Productions Limited. The results of the subsidiaries are consolidated on a line by line basis. The charity has availed itself of Paragraph 3 (3) of Schedule 4 of the Companies Act and adapted the Companies Act formats to reflect the special nature of the charity's activities. No separate SOFA has been presented for the charity alone as permitted by Section 408 of the Companies Act 2006 and paragraph 397 of the SORP.

##### *Income*

Income is recognised in the year in which the company becomes entitled and the amount can be measured with reasonable certainty. Income is deferred when the company has to meet conditions before becoming entitled to it or where the donor has specified that the income is to be expended in a future period.

All grants and contractual payments are included on a receivable basis. For legacies, entitlement is the earlier of the charity being notified of an impending distribution or the date of receipt. Income is not recognised for legacies which remain subject to a life interest.

##### *Resources Expended*

These are treated on an accruals basis. Costs of generating funds include the costs incurred in generating voluntary income. These costs are regarded as necessary to generate funds that are needed to finance charitable activities. Charitable activities expenditure enables the ENO to meet its charitable aims and objectives.

Direct production costs for future productions, including artists' rehearsal fees and the manufacture and/or building of physical elements, are included in current assets at the lower of cost or net realisable value and expensed on the first night of the performances to which they relate.

Governance costs are associated with the governance arrangements of the charity and relate to audit fees and the charity's trustee liability insurance.

## ENGLISH NATIONAL OPERA (Limited by Guarantee)

### Notes to the accounts for the year ended 31 March 2015

---

#### 1 Accounting Policies (Continued)

##### *Allocation of support costs*

Costs of centrally provided services in support of charitable activities are allocated directly to functional areas and include site costs which comprise of rent, rates and utility costs. The basis of allocation involves the use of relative headcounts of staff numbers and the proportion of site usage by expenditure category.

##### *Tangible fixed assets*

Tangible fixed assets are stated at historic cost less accumulated depreciation and any impairment. Costs of adding to and improving the building and plant are capitalised and depreciated over the useful economic life of the asset. Depreciation has been provided on the cost of such assets, excluding freehold land, at the following rates:

Freehold buildings:	2% straight-line
Improvements to freehold buildings:	2% - 10% straight-line
Leasehold property:	over remaining life of the lease
Machinery and equipment:	7% to 33% straight-line

##### *Stocks*

These consist of items held for resale and are valued at the lower of cost and net realisable value.

##### *Pension costs*

The company contributes to a number of personal and auto-enrollment pension schemes for certain of its employees. Contributions are charged to the Income and Expenditure account as they become payable.

##### *Leases*

All leases are operating leases and the annual rentals are charged to the Income and Expenditure account on a straight-line basis over the lease term.

##### *Investment assets and related income*

Investment assets listed on a recognised stock exchange, including investment and unit trusts, are stated at bid-market value. Net investment gains for the year, both realised and unrealised, are disclosed in the Statement of Financial Activities.

##### *Funds*

The company's funds consist of unrestricted and restricted amounts. The company may use unrestricted amounts at its discretion. Restricted funds represent income which is restricted to particular purposes, in accordance with the donor's wishes.

Expendable endowments in respect of freehold properties are expended in line with the depreciation of those properties. All other expendable endowments are to be expended within a reasonable time of receipt and the funds are treated as restricted or unrestricted depending upon whether the original donation permits expenditure for specific purposes, or otherwise. Once expended these funds are transferred to either restricted or unrestricted funds.

##### *Taxation*

As a charity, English National Opera is exempt from tax on income and gains falling within Chapter 3 of Part II of The Corporation Tax Act 2010 or s256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charity. The charity is exempt from corporation tax.

##### *Theatre Tax Relief*

Amounts due to ENO in respect of the Theatre Tax Relief is included in the financial year to which the claim relates.

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

<b>2 Incoming resources from operation of ENO</b>	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Box office receipts	8,629	-	-	8,629	9,684
Theatre rental	2,037	-	-	2,037	1,922
Bars and catering services	1,568	-	-	1,568	1,599
Programme sales and advertising	290	-	-	290	295
Production exploitation and sundry income	2,608	-	-	2,608	2,430
Theatre Tax Relief	1,580	-	-	1,580	-
	<u>16,712</u>	<u>-</u>	<u>-</u>	<u>16,712</u>	<u>15,930</u>

<b>3 Grants</b>	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Arts Council England	17,177	280	240	17,697	19,098
	<u>17,177</u>	<u>280</u>	<u>240</u>	<u>17,697</u>	<u>19,098</u>

<b>4 Sponsorship and donations</b>	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Donations, legacies, memberships and events	819	1,529	241	2,589	3,798
Production & project sponsorship and support	939	71	-	1,010	630
	<u>1,758</u>	<u>1,600</u>	<u>241</u>	<u>3,599</u>	<u>4,428</u>

Fundraising activity takes place in a variety of locations but principally at the London Coliseum. Other locations include donors' and stakeholders' home and offices as well as private venues.

<b>5 Investment income</b>	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Income earned from Investments (see note 13)	80	-	102	182	-
Bank interest	27	-	2	29	75
	<u>107</u>	<u>-</u>	<u>104</u>	<u>211</u>	<u>75</u>

<b>6 Costs of generating voluntary income</b>	<b>Unrestricted Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Event costs	201	-	-	201	170
Staff and overhead costs	748	-	-	748	795
Support costs	133	-	-	133	-
	<u>1,082</u>	<u>-</u>	<u>-</u>	<u>1,082</u>	<u>965</u>

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

<b>7 Costs of productions, sales and operations</b>	<b>Unrestricted Funds £'000</b>	<b>Designated Funds £'000</b>	<b>Restricted Funds £'000</b>	<b>Endowment Funds £'000</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Production and performance	32,673	124	2,038	-	34,835	33,854
Education, outreach and information	517	-	-	-	517	353
Catering and other sales	1,588	-	-	-	1,588	1,485
	<b>34,778</b>	<b>124</b>	<b>2,038</b>	<b>0</b>	<b>36,940</b>	<b>35,692</b>

<b>8 Governance costs</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
External audit	41	41
Charities liability insurance	3	5
	<b>44</b>	<b>46</b>

<b>9 Net outgoing resources are stated after charging:</b>	<b>Total 2015 £'000</b>	<b>Total 2014 £'000</b>
Fees payable to the Charity's Auditor		
audit	41	41
non-audit	-	7
Depreciation of tangible fixed assets	535	532
Hire of plant and machinery	45	154
Operating lease payments:		
Plant and machinery	37	37
Rentals	611	528

**10 Allocation of support**

The company allocates its support costs by category and then further apportions costs as shown in the table below. Support costs are allocated on a basis consistent with the use of resources.

	<b>Management &amp; Administration £'000</b>	<b>Property costs £'000</b>	<b>Irrecoverable VAT £'000</b>	<b>Total £'000</b>
<b>Costs of generating voluntary income</b>				
Fundraising	61	55	17	133
<b>Costs of productions, sales and operations</b>				
Production & performance	1,684	1,522	481	3,687
Education, outreach and information	14	13	4	31
At 31 March 2015	<b>1,759</b>	<b>1,590</b>	<b>502</b>	<b>3,851</b>
At 31 March 2014	<b>1,784</b>	<b>1,799</b>	<b>522</b>	<b>4,105</b>

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**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

<b>11 Particulars of staff</b>	<b>2015</b>	<b>Restated 2014</b>
	<b>£'000</b>	<b>£'000</b>
The aggregate employment costs were:		
Wages and salaries	15,374	14,589
Social security costs	1,637	1,570
Pension costs (see note (b))	370	359
Staff costs (a)	<u>17,381</u>	<u>16,518</u>
Average number of persons employed by category (see note (c))	<b>2015</b>	<b>Restated 2014</b>
	<b>No.</b>	<b>No.</b>
Opera company - performing & production staff	297	286
Theatre operation	51	54
Finance, administration and marketing	43	42
	<u>391</u>	<u>382</u>

(a) From April 2014, staff costs and staff numbers include all permanent, fixed term and temporary employees of the company. The change adopted this year is reflected in the restated staff costs and staff numbers for the prior year.

(b) Pension costs include contributions of £3,933 (2014: £1,072) paid in to defined contribution pension schemes for staff whose emoluments (excluding pensions) exceeded £60,000 during the year.

(c) The number of staff whose emoluments exceeded £60,000 during the year (excluding pension contributions) fell within the following bands:

	<b>2015</b>	<b>2014</b>
	<b>No.</b>	<b>No.</b>
£60,000 - £69,999	3	2
£70,000 - £79,999	5	5
£80,000 - £89,999	1	1
£90,000 - £99,999	1	-
£100,000 - £109,999	-	1
£150,000 - £159,999	1	1
£180,000 - £189,999	1	-

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

12 Tangible fixed assets	Freehold Land & Buildings	Leasehold Land & Buildings	Machinery & Equipment	Total
	£'000	£'000	£'000	£'000
Group and Company:				
Cost:				
At 1 April 2014	17,324	413	6,721	24,458
Disposals	(1,882)	-	(3,145)	(5,027)
Additions	42	-	353	395
At 31 March 2015	<u>15,484</u>	<u>413</u>	<u>3,929</u>	<u>19,826</u>
Depreciation:				
At 1 April 2014	7,827	208	5,686	13,721
Disposals	(1,804)	-	(3,223)	(5,027)
Charge for the year	320	31	184	535
At 31 March 2015	<u>6,343</u>	<u>239</u>	<u>2,647</u>	<u>9,229</u>
Net book value:				
At 31 March 2015	<u>9,141</u>	<u>174</u>	<u>1,282</u>	<u>10,597</u>
At 31 March 2014	<u>9,497</u>	<u>205</u>	<u>1,035</u>	<u>10,737</u>

Fully depreciated assets acquired prior to the restoration of the London Coliseum in 2004, which are no longer individually identifiable have been treated as disposals in the year.

Freehold Land and Buildings includes land at a cost of £2,145,500 (2013: £2,145,500) which is not depreciated.

13 Fixed asset investments	2015 £'000	2015 £'000	2015 £'000	2014 £'000
	Smith & Williamson	Investec	Total	Total
A Investments				
Group and Company:				
Market value as at 1 April 2014	5,592	35	5,627	34
Disposals	(1,647)	-	(1,647)	-
Purchases	2,317	-	2,317	5,555
Unrealised gain	548	-	548	38
Realised gain	24	-	24	-
Cash held with investment managers	31	-	31	548
Market value as at 31 March 2015	<u>6,865</u>	<u>35</u>	<u>6,900</u>	<u>6,175</u>

Held with Investment Managers:	Historic cost 2015 £'000			Market value 2015 £'000			Market value 2014 £'000
	Overseas	UK	Total	Overseas	UK	Total	Total
Investec							
Cash Funds & Securities	10	21	31	12	23	35	35
Smith & Williamson							
<i>Investments listed on recognised stock exchanges</i>							
Equities	1,363	2,576	3,939	1,561	2,855	4,416	3,455
Index Linked	-	639	639	-	702	702	908
Fixed Interest	-	1,344	1,344	-	1,362	1,362	609
<i>Pooled Investment Vehicles</i>	-	332	332	-	354	354	620
<i>Cash</i>	-	-	-	-	31	31	548
Total Investment with Investment Managers	<u>1,373</u>	<u>4,912</u>	<u>6,285</u>	<u>1,573</u>	<u>5,327</u>	<u>6,900</u>	<u>6,175</u>



**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

**13 Fixed asset investments (Continued)**

**B Other investments**

- (i) The company owns 100% of the ordinary share capital of its subsidiary, English National Opera Trading Limited, which is registered in England and Wales and whose principal activity is commercial promotions in support of ENO.

The subsidiary was dormant in the year and no amount was paid to the parent company (refer to note 21). All of the directors of English National Opera Trading Limited are executives and senior managers of the ENO.

Investment in subsidiary:	<b>Ordinary Shares £</b>
Cost:	
At 1 April 2014 and 31 March 2015	<u><u>2</u></u>

There are no loans outstanding at 31 March 2015 (2014: £nil).

- (ii) The company owns 100% of the ordinary share capital of its subsidiary, English National Opera Productions Limited, which was incorporated in the UK on 20 August 2014. Its principal activity is commercial promotions in support of ENO.

All of the directors of English National Opera Productions Limited are executives and senior managers of the ENO.

Investment in subsidiary:	<b>Ordinary Shares £</b>
Cost:	
At 20 August 2014 and 31 March 2015	<u><u>2</u></u>

There are no loans outstanding at 31 March 2015.

**14 Debtors**

	<b>Group Company</b>		<b>Group Company</b>	
	<b>2015</b>		<b>2014</b>	
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Amounts falling due within one year:				
Trade debtors	1,097	1,097	863	863
Other debtors	517	517	456	456
Theatre Tax Relief receivable	1,580	1,500	-	-
Prepayments and accrued income	2,422	2,107	2,135	2,135
Due from subsidiaries	-	444	-	-
	<u><u>5,616</u></u>	<u><u>5,665</u></u>	<u><u>3,454</u></u>	<u><u>3,454</u></u>
Costs of future productions included within Prepayments:				
Opening within 1 year	701	701	686	686
Opening after more than 1 year	97	97	226	226
	<u><u>798</u></u>	<u><u>798</u></u>	<u><u>912</u></u>	<u><u>912</u></u>

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

<b>15 Creditors: amounts falling due within one year</b>	<b>Group</b>	<b>Company</b>	<b>Group</b>	<b>Company</b>
	<b>2015</b>		<b>2014</b>	
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Trade creditors	831	831	893	893
Other creditors	1,262	2,811	1,451	1,451
Taxation and social security	449	449	425	425
Accruals and deferred income	4,703	3,154	4,149	4,149
	<b><u>7,245</u></b>	<b><u>7,245</u></b>	<b><u>6,918</u></b>	<b><u>6,918</u></b>

Within accruals and deferred income is included the following amount of deferred income relating to box office receipts and other income received in advance:

	<b>Group</b>	<b>Company</b>	<b>Group</b>	<b>Company</b>
	<b>2015</b>		<b>2014</b>	
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Brought forward	816	816	907	907
Released in the year	(816)	(816)	(907)	(907)
Received in the year	2,769	1,221	816	816
Carried forward	<b><u>2,769</u></b>	<b><u>1,221</u></b>	<b><u>816</u></b>	<b><u>816</u></b>

<b>16 Analysis of net assets between funds</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Endowment funds</b>	<b>Total funds</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
Consolidated fund balances at 31 March 2015				
Fixed assets	1,735	1,638	14,124	17,497
Current assets	7,491	718	380	8,589
Current liabilities	(7,245)	-	-	(7,245)
Total net assets	<b><u>1,981</u></b>	<b><u>2,356</u></b>	<b><u>14,504</u></b>	<b><u>18,841</u></b>

Endowment funds include £13,864,000 of expendable endowments (see note 17).

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

<b>17 Movement in funds</b>	<b>At 1 April 2014</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfer between funds</b>	<b>Revaluation Gains</b>	<b>At 31 March 2015</b>
	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>	<b>£'000</b>
<b>(a) Summary</b>						
<b>Unrestricted funds</b>						
General funds	1,649	35,754	(35,904)	249	-	1,748
Designated funds:						
Strategic Investment	216	-	(124)	-	-	92
Capital fund	168	-	-	(27)	-	141
<b>Total</b>	<b>2,033</b>	<b>35,754</b>	<b>(36,028)</b>	<b>222</b>	<b>-</b>	<b>1,981</b>
<b>Restricted income funds (see note 17(b))</b>						
London Coliseum Redevelopment	169	-	(15)	-	-	154
London Coliseum Restoration	392	-	-	-	-	392
Production & project support	307	1,600	(1,531)	(50)	-	326
ACE Capital fund	1,346	280	(142)	-	-	1,484
ENO Create / ACE Catalyst (see note 18(c))	-	-	(350)	350	-	-
	<b>2,214</b>	<b>1,880</b>	<b>(2,038)</b>	<b>300</b>	<b>-</b>	<b>2,356</b>
<b>Endowment funds (see note 17(c))</b>						
Expendible:						
London Coliseum freehold	8,005	-	-	(219)	-	7,786
Lillian Baylis House freehold	221	-	-	(3)	-	218
ENO Create / ACE Catalyst	5,638	584	(29)	(300)	572	6,465
Permanent:						
Audrey Gunn legacy	35	1	(1)	-	-	35
<b>Total Endowment funds</b>	<b>13,899</b>	<b>585</b>	<b>(30)</b>	<b>(522)</b>	<b>572</b>	<b>14,504</b>
<b>Total funds</b>	<b>18,146</b>	<b>38,219</b>	<b>(38,096)</b>	<b>-</b>	<b>572</b>	<b>18,841</b>

The transfer from the London Coliseum and Lillian Baylis House freehold expendable endowment funds represents the amount of depreciation charged in respect of the freehold properties.

The transfer from the ENO Create / ACE Catalyst endowment fund includes investment in ENO productions in the period of £350,000 and a reallocation of income of £50,000 from Restricted income funds.

## 17 Movement in Funds (Continued)

### (b) Restricted income funds

#### *London Coliseum Redevelopment*

An amount of £154,000 is carried forward on this fund, representing the book value of properties acquired.

#### *London Coliseum Restoration*

No income was received or expenditure incurred during the year. The balance is to be utilised in respect of the restoration of the London Coliseum.

#### *Production & Project Support*

Funding is received from time to time by way of specific donations and grants in respect of a variety of artistic and infrastructural projects in furtherance of the company's charitable aims including education and outreach work. These funds are treated as restricted income on receipt. Income is derived from various individuals, educational trusts and foundations.

#### *ACE Capital Fund*

ENO has received support from ACE in respect of capital investment. The fund represents the proportion of the net book value of assets purchased funded by the grant and is amortised in line with the depreciation policies in respect of these assets.

### (c) Endowment funds

#### *London Coliseum & Lilian Baylis House freehold*

An amount of £8,004,000 is carried forward on these funds, representing the book value of freehold properties acquired.

#### *Create / Catalyst*

The ENO Create endowment fund is to be utilised over a maximum of twenty-five years to provide investment in ENO activities designed to generate long-term revenue streams for ENO. It is part of the ACE Catalyst endowment scheme.

#### *Revaluation Reserve*

This reserve represents the unrealised gains in respect of investments held on behalf of the endowment funds.

#### *Audrey Gunn legacy*

The parent company has a commitment to the Estate of Audrey Gunn to apply a permanent endowment fund for an annual scholarship for a young singer of potential.

## 18 Financial commitments

### Group and Company

- A The company occupies certain land and buildings under full-repairing short term leases at rents which are subject to periodic review. The company also leases certain equipment.

The annual rentals payable under the foregoing leases are as follows:

	2015	2015	2014	2014
	Land and	Other	Land and	Other
	Buildings		Buildings	
	£'000	£'000	£'000	£'000
Operating leases which expire:				
Within 1 year	50	-	-	37
Within 1 to 2 years	-	-	50	-
Within 2 to 5 years	20	-	20	-
After 5 years	-	6	-	-
	<u>70</u>	<u>6</u>	<u>70</u>	<u>37</u>

# ENGLISH NATIONAL OPERA (Limited by Guarantee)

## Notes to the accounts for the year ended 31 March 2015

### 18 Financial Commitments (Continued)

#### B Contingent Liabilities

- (a) ACE has the right to the repayment of the "Housing the Arts" grant of £380,000 in respect of Lilian Baylis House in certain circumstances, including those in which the premises cease being used by the company for rehearsal studios and other accommodation. The Trustees are of the opinion that these circumstances are unlikely to occur.
- (b) (i) Under the conditions attached to the grant towards the purchase cost of the London Coliseum, ACE has the option, in certain circumstances, to purchase the freehold of the London Coliseum for nominal consideration. The trustees are of the opinion that these circumstances are unlikely to occur.  
(ii) The National Heritage Memorial Fund has a legal charge over the freehold of the London Coliseum to secure monies and obligations pursuant to the award of restoration funding. The trustees are of the opinion that the obligations are unlikely to be breached in the ordinary course of events.
- (c) ACE has a fixed and floating charge over property and assets of the company other than the London Coliseum which imposes certain other restrictions in regard to the use or disposal. The trustees are of the opinion that these restrictions are unlikely to be breached under ordinary circumstances.

### 19 Pensions

The company has made contributions on behalf of certain employees to various personal pension schemes. Pension contributions made by the company during the year amounted to £370,000 (2014: £359,000). At 31 March 2015 the balance of unpaid contributions totaled £19,000 (2014: £27,000).

### 20 Liability of members

The company is limited by guarantee, all members having a liability not exceeding £10 per member. At 31 March 2015 there were 8 members (2014: 9 members).

### 21 Subsidiary companies

#### English National Opera Trading Limited

The wholly-owned trading subsidiary, English National Opera Trading Limited (Company Number 2379051), which is incorporated in the UK, pays all its profits by gift aid to the parent company who owns the entire issued share capital. The Company's principal activity is commercial promotion. The Company generated no turnover and incurred no expenditure during the year (2014: £nil). The Company is actively seeking sponsorship contracts and does not anticipate any further costs while dormant. For the year ended 31 March 2015, the Company has filed individual dormant accounts with Companies House.

The assets and liabilities of the subsidiary as at 31 March 2015 were:

	2015 £	2014 £
Current assets	2	2
Total net assets	<u>2</u>	<u>2</u>
	£	£
Aggregate share capital and reserves	<u>2</u>	<u>2</u>

# ENGLISH NATIONAL OPERA (Limited by Guarantee)

## Notes to the accounts for the year ended 31 March 2015

### 18 Financial Commitments (Continued)

#### B Contingent Liabilities

- (a) ACE has the right to the repayment of the "Housing the Arts" grant of £380,000 in respect of Lilian Baylis House in certain circumstances, including those in which the premises cease being used by the company for rehearsal studios and other accommodation. The Trustees are of the opinion that these circumstances are unlikely to occur.
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The assets and liabilities of the subsidiary as at 31 March 2015 were:	2015	2014
	£	£
Current assets	2	2
Total net assets	<u>2</u>	<u>2</u>
	£	£
Aggregate share capital and reserves	<u>2</u>	<u>2</u>

**ENGLISH NATIONAL OPERA (Limited by Guarantee)**  
**Notes to the accounts for the year ended 31 March 2015**

**21 Subsidiary companies (Continued)**

English National Opera Productions Limited

The wholly-owned trading subsidiary, English National Opera Productions Limited (Company Number 09184219) was incorporated in the UK on 20 August 2014. The Company's principal activity is the creation of and theatrical productions.

The assets and liabilities of the subsidiary as at 31 March 2015 were:

	2015 £
Current assets	554,035
Current liabilities	(554,034)
Total net assets	<u>1</u>
	£
Aggregate share capital and reserves	<u>1</u>
Profit & Loss account for the period ended 31 March 2015	2015 £
Income	338,080
Expenses	(338,080)
Net result	<u>-</u>

**22 Related party transactions**

During the year the Directors of the company did not receive any remuneration or reimbursed expenses (2014: £70).

Stuart Anthony Whitworth-Jones resigned as trustee on 1 February 2015. He was appointed as Acting Executive Director from this date until 23 March 2015 and was paid a fee of £16,000.

Appropriate insurance has been arranged by the Company to indemnify Trustees and employees for their legal liability for damages and legal expenses arising from the performance of their duties.