OPERA BOHEMIA

Scottish Charitable Incorporated Organisation

Trustees Report and Accounts

for the period ended

31st December 2025

Scottish Charity Number SC046576

Opera Bohemia
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Trustees' Report for the period ended 31st December 2025

The Trustees present their annual report and accounts for Opera Bohemia for the year to 31st December 2025.

STRUCTURE GOVERNANCE AND MANAGEMENT

Structure and Governing Document

Opera Bohemia was awarded charitable status on 20th May 2016 in the form of a Scottish Charitable Incorporated Organisation with the charity number SC046576. Opera Bohemia is governed by a Constitution which clearly sets out its purposes and how the Charity is to be administered by the Trustees.

Trustees

The Trustees who served during the year are noted on page 6. The Trustees are responsible for the governance, supervision and defining the strategy and objectives of Opera Bohemia. The Trustees also have principal responsibility for finance, fundraising, policies and procedures, risk management and contractual obligations. The Trustees meet regularly to fulfil their duties. A Management Committee, consisting of the Trustees and the two founders, meets regularly and informally to address detailed matters pertaining to the general day to day running of the charity.

The Constitution permits the appointment of up to 6 Trustees and requires a minimum of 3 Trustees. At the date of signing the Accounts, 3 Trustees held office. The Trustees have been and continue to actively recruit additional Trustees.

Trustees come from a variety of backgrounds including music, education and the legal and commercial world. In inviting individuals to assume the position of a Trustee, the expectation is they will evidence their commitment to Opera Bohemia through setting aside sufficient time to participate in regular Trustees meetings in the use of the skills for the benefit of the Charity. The appointment of new Trustees is the responsibility of the existing Trustees. We are seeking to rotate and grow the number of Trustees and hope to achieve this in the coming year, 2026.

Risk Management

The Trustees have examined the major strategic, business and operational risks which Opera Bohemia faces and confirm that adequate systems and controls are in place to mitigate such risks. Matters relating to risk management are addressed at meetings of the Trustees and Management Committee.

Post-pandemic

While Opera Bohemia faced major challenges in responding to the pandemic and the lockdowns imposed on travel, performance venues and schools, the post-pandemic period has seen a gradual recovery in activities and audience return showing improvements in 2023, 2024 and with a return to normal participation levels in 2025.

Aims

Opera Bohemia exists to achieve three main goals:

- To produce more operatic performances across Scotland
- To create opportunities for professional artists in all areas of opera
- To introduce opera to first time opera goers and a younger generation in a dynamic way

The cast is comprised of passionate individuals driven by their love for their art and their enthusiasm to increase the availability of opera to a wider audience. They continue to tour their operas to more remote areas of Scotland where the opportunity to experience their modern interpretation of famous operas, performed by rising operatic stars has proved hugely popular

The charitable purposes of Opera Bohemia as set out in the Constitution and are the advancement of the arts, heritage, culture or science.

Trustees' Report (con't)

ACHIEVEMENTS AND PERFORMANCE FOR THE PERIOD ENDED 31st DEC 2025

Introduction and History of Opera Bohemia

In January 2010, Douglas Nairne and Alistair Digges decided that they would create a production of Puccini's "La Boheme" to be performed in their hometowns and at the Edinburgh Festival Fringe. After the overwhelming success of their initial performances, they decided to take "La Boheme" further and toured around Scotland.

The experience the young cast and audiences shared was unique and following feedback from audience members around the country, expressing their enthusiasm and strong desire to see more opera productions, Opera Bohemia was formed.

The company has performed now at over fifty venues and delivered over 200 performances across Scotland with highlights including the first opera at the new Beacon Arts Centre Theatre (Greenock) and an invitation to perform "Madame Butterfly" in London. These performances took place in Middle Temple and helped raise over a quarter of a million pounds for the Muir Maxwell Trust. 2013 saw the formation of the Opera Bohemia Ensemble, a chamber orchestra showcasing some of Scotland's most talented musicians. The Opera Bohemia Ensemble made its first appearance at the company's opening performance of "Eugene Onegin" and they continue to perform at many of the larger venues.

Activities in this reporting period

Opera Bohemia performed a highly successful reimagining of Puccini's masterpiece Tosca in 2024. Direction was by Douglas Nairne with costume and set design by Kenneth Macleod. Scottish Soprano Monica McGhee joined the cast in the lead role. Monica began her musical life as a pianist and trumpet player before studying for her BMus at The Royal Conservatoire of Scotland. She has won multiple awards including the Jean Highgate Scholarship Award and second place in the Hugh S Roberton Scots Song competition. She graduated from the Royal College of Music with a Distinction in the Masters in Vocal Performance programme. Monica has performed at the most prestigious houses in the country including English National Opera, Scottish Opera and The Royal Opera house. Monica was supported by a strong cast of Scottish artists including, Cameron Mitchell as Cavaradossi, Nicholas Morris as Scarpia, Christopher Nairne as Angelotti/Sciarrone, Jonathan Forbes Kennedy as Sacristan and Connor Smith as Spoletta. The performance was accompanied once again by Opera Bohemia's Chamber Orchestra under the baton of Alistair Digges. The run of Tosca was extended, as planned, through the 2025 season, allowing Opera Bohemia to reach more venues and communities providing a more equitable approach, given the geographic spread of the dedicated following Opera Bohemia has generated over recent years. As mentioned in the 2024 report, it means the company is being more environmentally friendly, ensuring that sets created for each opera are used in the extended run. It is also the hope that Opera Bohemia's Tosca will be performed beyond 2025.

Directed, once again, by Douglas Nairne and designed by Kenneth MacLeod, the drama is plunged into a world of crime and passion amidst the treacherous mafia underworld. Award-winning Scottish soprano Monica McGhee led a star cast in the iconic title role. The production was performed in a special new version for piano and solo violin and sung in English. Venues included:

Lossiemouth, 19th July 2025.
Wick, 21st July 2025.
Orkney, 23rd July 2025.
Boat of Garten, 25th July 2025.
Lanark, 27th July 2025.
Inverness, 29th July 2025.
Greenock, 31st July 2025.
Stonehaven 2nd August 2025.
Kirkcaldy 3rd August 2025

In an exciting new development, Opera Bohemia established a collaboration with the Amicus Orchestra to deliver Puccini's heart rending 'Suor Angelica' as part of the Perth Festival of the Arts. The opera tells the poignant story of Sister Angelica, who has been forced into a convent after giving birth to an illegitimate child. Seven years later, her aunt visits with news that leads to tragic consequences, exploring themes of loss, regret, and redemption.

Directed by Douglas Nairne and designed by Alisa Kalyanova, this touching new production harnessed the sacred atmosphere of venues in Glasgow, Perth and Rothesay, namely,

St John's-Renfield Church, Glasgow, 23rd & 24th May 2025
St Ninian's Cathedral, Perth, 27th & 28th May 2025 (Perth Festival of the Arts)

Isle of Bute Parish Church, 31st May 2025 (Bute Arts Society)
The stellar cast was led by English soprano Jenny Stafford, who is establishing herself as one of the brightest young talents on the UK opera stage. The cast included Scottish soprano Monica McGhee (who starred as Tosca for Opera Bohemia in 2024), and former Scottish Opera Emerging Artists Louise Collett and Sioned Gwen Davies, who represented Wales at the 2017 BBC Cardiff Singer of the World.

Alistair Digges conducted Puccini's sensitive and moving score, which includes the famous aria 'Senza Mamma'.

Opera Bohemia continues to acquire exceptional reviews -

'The last time I saw 'Tosca' was as a movie theatre transmission from the New York Metropolitan Theatre. A spectacular production of course with amazing stage sets, full orchestra, and a massive budget. There could not have been a greater contrast with Opera Bohemia's production in Inverness' One Touch Theatre. What it lacked in budget, however, it made up for in talent, sheer enthusiasm and ingenuity. It brought glorious soaring voices to the intimacy and great acoustics of the One Touch Theatre. Musical accompaniment was provided by a pianist, Andrew Brown, and a solitary violinist, Colm O'Braoin, two amazing musicians conveying the wide range of emotion in Puccini's score.

Monica McGhee was a stunning Floria Tosca. Her vocal ability is without doubt and she also conveyed the extremes of joy and sorrow through her acting. She held the audience enthralled, especially when she sang the famous aria, 'I lived for life and love' ('Vizzi d'arte') to a hushed auditorium in real despair and confusion.

The high point for me, though, was Scarpia, the villain of the piece played by Nicholas Morris. He used his remarkable voice and his acting skills to convince his audience of his evil intentions…

Opera Bohemia have declared a mission to bring more live opera to communities across Scotland. I'm sure they were successful in that mission tonight. They have taken this production to small venues the length and breadth of the country and what they have achieved on a small budget in terms of musical excellence and accessibility to a wide audience whilst not allowing a drop in musical standards is nothing short of remarkable. They deserve to be applauded and encouraged both in their performances and in their educational programme of activities.'

Maggie Dick, 31st July 2025 Opera Bohemia: Tosca — Edinburgh Music Review

The Education Programme
The Education Programme in 2025 included the delivery of workshops for Bearsden Academy at Wiston Lodge. The digital clips of the Marriage of Figaro workshops from the Beacon Arts Centre continue to be used to support teachers and students through the SQA examinations.

Looking ahead – 2026

2026 will see Opera Bohemia return with Strauss's sparkling comic masterpiece, Die Fledermaus — promising a riotous evening of mischief, mistaken identities, and irresistible melodies. Director John Wilkie and designer Alisa Kalyanova will transport this hilarious tale of revenge at a lavish party from Austria to Scotland!

The star-studded cast will included Scottish favourite Catriona Clark, former Scottish Opera Emerging Artists Laura Margaret Smith and Ross Cumming, and American baritone Whitaker Mills, who recently made his debut at New York's Metropolitan Opera. Performances will once again feature the Opera Bohemia Ensemble conducted by Alistair Digges for some performances and accompanied by piano and violin for others. Die Fledermaus is operetta at its most entertaining — fast-paced, funny, and full of charm.

Dumfries, Easterbrook Hall 4th April 2026.
Glasgow, St John's-Renfield Church, 7th April 2026.
Perth Concert Hall, 9th April 2026.
Isle of Bute, Rothesay Joint Campus, 11th April 2026.
Haddo House Hall, Aberdeen, 12th April 2026.
Ayr, Gaiety Theatre, 14th April 2026.
Peebles, Eastgate Theatre, 15th April 2026.
Lossiemouth, Town Hall, 17th April 2026.
Kirkcaldy, Old Kirk, 19th April 2026.

Governance

The key aspects of Governance identified in previous reporting remain the same but there is an even greater degree of optimism now that Madama Butterfly and Tosca have been such a tremendous success with new and returning audiences. However, the accomplishments of Opera Bohemia and the growing reputation, for high-quality, professional performances, coupled with the success of the education programme remains a major challenge to the founders who juggle their packed portfolio careers to accommodate the intense demands of Opera Bohemia. The increasing appetite of audiences for an extended programme of performances and more regular visits to the more geographically remote venues adds to the pressure on the team. Opera Bohemia remains committed to being more ambitious both with the scale, scope and variety of the productions it offers. There is clearly a demand across Scotland for the high-quality, professional performances that have become the hallmark of Opera Bohemia.

We are delivering on our three aims. Firstly, Opera Bohemia has produced and delivered more operatic performances across Scotland. Secondly, multiple opportunities have been created for professional artists, and particularly younger Scottish artists at the start of their professional careers. In addition, we continue to attract international interest from artists from across the globe who are keen to both learn from, and contribute to, Opera Bohemia's exciting programmes. Thirdly, while Opera Bohemia now has a well-established following, we continue to attract first time opera goers and through the dedicated school performances and dynamic engagement programme. Opera Bohemia is introducing a younger generation to opera who might never otherwise have had the opportunity to experience live opera. Based on feedback from teachers, there is a genuine prospect of some of the students becoming life-long fans of opera and for those interested in music, widened horizons on career opportunities. From a financial perspective, the tension remains between reaching out to small and new communities and venues and providing opera experiences where they might not otherwise be available. We continue to cross-subsidise performances at the smaller venues using the income from the bigger audiences. The Board remains committed to continuing that reach into smaller communities and venues and will continue to monitor the impact on sustainability. We continue to be impressed by the quality of the performances that are being delivered by the Company and the audience reaction to them.

Financial Review

In the period reported in these accounts, unrestricted income amounted to £105,739 (2024: £42,429). Restricted income amounted to £32,000. No restricted funds remained at the end of the period. Charitable expenditure of £80,320 (2024: £67,518) was incurred resulting in a surplus of £25,419 (2024 surplus £9,625).

Reserves

Reserves of £92,992 were held on 31 December 2025 (2024 £67,572). Prior to the receipt of funds from Creative Scotland funds being received in 2025, reserves, were £18k. It should be noted that mid-year movements require reserves of £45k, so underlying reserves are £47k.

Trustees' Report (con't**)**

Reference and Administrative Information

Charity Name	Opera Bohemia
Registered Address	6b Wood Street, Coatbridge Lanarkshire ML15 1LX
Charity Number	SC046576

Trustees
Paul Hagan
David Mclellan (ends 2025)
Isobel Ramsay
James Arthur (from 2026)

Independent Examiner	Paul Williams
Bankers	Royal Bank of Scotland, 23/25 Rosslyn Street Kirkcaldy Fife Scotland KY13HW

Day to day management of the charity is carried out by founders Douglas Nairne and Alistair Digges

Approved by the Trustees on 22nd September 2026.



Paul Hagan
Chair

Opera Bohemia
Scottish Charitable Incorporated Organisation
Scottish Charity Number SC046576

Independent Examiner's Report to the Trustees of Opera Bohemia

I report on the accounts of the charity for the period ended 31 December 2025 which are set out on pages 8 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

The charities trustees consider that the audit requirement of Regulation 10(1) (d) of the

Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1) (c) of the Act and to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination is carried out in accordance with Regulation 11 of the Charities Accounts (Scotland) Regulations 2006. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In the course of my examination, no matter has come to my attention (other than disclosed below)

1. which gives me reasonable causes to believe that in any material respect the requirements:
to keep accounting records in accordance with Section 44(1) (a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations, and to prepare accounts which accord with the accounting records and comply with Regulation 9 of the 2006 Accounts Regulations have not been met. or
2. to which, in my opinion, attention should be drawn to enable a proper understanding of the accounts to be reached.

Paul Williams

Paul Williams

Date 28 September 2026

Address:

Four Oaks
Bathgate
West Lothian
EH48 3DN

Opera Bohemia
Scottish Charitable Incorporated Organisation
Scottish Charity Number SC046576

Receipts and Payments Account For the year ended 31 December 2025

Receipts	**4**	**Unrestricted Funds**	**Restricted Funds**	**Total Funds**	**Unrestricted Funds**	**Restricted Funds**	**Total Funds**
		2025	**2025**	**2025**	**2024**	**2024**	**2024**
Donations Received		2,165	-	2,165	1,995	-	1,995
Gift Aid Refund		-	-	-	1,915	-	1,915
Grants Received		47,778	32,000	79,778	8,823	34,714	43,537
Bank Interest Received		243	-	243	227	-	227
Performances Income		55,553	-	55,553	29,469	-	29,469
Total Receipts		**105,739**	**32,000**	**137,739**	**42,429**	**34,714**	**77,143**
Payments							
Cost of Charitable Activities	5/6	80,320	32,000	112,320	32,804	34,714.00	67,518
Refund of error payments					(347)		(347)
Total Payments		**80,320**	**32,000**	**112,320**	**32,457**	**34,714**	**67,171**
Surplus/(Deficit) for the year		**25,419**	**-**	**25,419**	**9,972**	**-**	**9,972**
Opening Funds		67,572	-	67,572	57,600	-	57,597
Closing Funds		**92,992**	**-**	**92,992**	**67,572**	**-**	**67,572**

The notes on page 10-11 form an integral part of these accounts

Opera Bohemia
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Statement of Balances at 31 December 2025

Bank Balance	Unrestricted Funds 2025	Restricted Funds 2025	Total Funds 2025	Unrestricted Funds 2024	Restricted Funds 2024	Total Funds 2024
Opening Balance 01/01/2023	67,572	-	67,572	57,600	-	57,600
Surplus / (Deficit) for period	25,419	-	25,419	9,625	-	9,625
Bank Balance at 31/12/2024	**92,991**	**-**	**92,991**	**67,572**	**-**	**67,572**

Reserve Funds	01/01/2025	Receipts	Payments	31/12/2025	01/01/2024	Receipts	Payments	31/12/2024
Unrestricted Funds	67,572	105,739	80,320	92,992	57,600	42,776	32,804	67,572
Restricted Funds	-	32,000	32,000	-	-	34,714	34,714	-
Balance at 31/12/2024	**67,572**	**137,739**	**112,320**	**92,992**	**57,600**	**77,490**	**67,518**	**67,572**

The notes on pages 10-11 form an integral part of these accounts

Approved by the Trustees on 22nd September 2026 and signed on their behalf by



Paul Hagan
Chair

Notes to the Accounts for the Period Ended 31 December 2024

Accounting Policies

Basis of Accounting

• The accounts have been prepared on receipts and payments basis in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

Nature and purpose of funds

• Unrestricted Funds are those that may be used at the discretion of the trustees in furtherance of the objects of the charity. The trustees maintain a single unrestricted fund for the day to day running of the organisation.

• Restricted Funds may only be used for specific purposes. Restrictions arise when specified by the donor or when funds are raised for specific purposes. During the year, the SCIO received grants.

Donations, legacies and similar incoming resources

• Donations, legacies and similar incoming resources are included in the year in which they are received. No legacies were received during the period covered in these accounts. The charity benefitted from the accumulated funds generated by the organisation prior to becoming a charity.

Transactions with Trustees

Trustees receive no remuneration or expenses.

Transactions with Founders

The two founders who are closely involved in the management of the charity were reimbursed for expenses and contributions to the charitable activities of Opera Bohemia. This Included, Management Fees for the running of projects : £16,205 (2024: £14, 500) (Nairne £8020, Digges £8185) Artistic fees for performing or directing or educational work : Nairne - £1150, (2024: Nairne - £7,250, Digges £7,250) and reimbursement of necessarily incurred production and travel costs 2025 – Nairne £2762.50 Digges £647.50 (2024 - £224).

Notes to the Accounts for the Period Ended 31 December 2025 (con't)

4	**Income**	**Unrestricted**	**Restricted**	**Total 2025**	**Unrestricted**	**Restricted**	**Total 2024**
	Donations	**£**	**£**	**£**	**£**	**£**	**£**
	Donations from individuals	2,165	-	2,165	1,995	-	1,995
	Total Donations	2,165	-	2,165	1,995	-	1,995
	Grants from Trusts						
	Creative Scotland	-	32,000	32,000	7,103	34,714	41,817
	Music International	-	-	-	1,720	-	1,720
	Performing Arts Tax Credit HMRC						
	HMRC	47,778		47,778	-	-	-
		47,778	32,000	79,778	8,823	34,714	43,537
	Charitable Activities						
	Income from Performances	55,553	-	55,553	29,469	-	29,469
	Bank Interest	243	-	243	227	-	227
	Gift Aid	-	-	-	1,915	-	1,915
		55,796	-	55,796	31,611	-	31,611

5	**Costs of Charitable Activities**	**Unrestricted**	**Restricted**	**Total 2025 2024**	**Unrestricted**	**Restricted**	**Total 2024**
		£	£	£	£	£	£
	Performer Fees	15,552	25,650	41,202	1,550	25,990	27,540
	Management Fees	16,205	-	16,205	14,500	-	14,500
	Travel & Accommodation	16,802	-	16,802	4,397	-	4,397
	Production Costs	20,184	6,350	26,534	9,607	8,724	18,331
	Venue Hire	2,206	-	2,206	350	-	350
	Storage & Insurance	1,800	-	1,800	1,800	-	1,800
	Accountancy and Professional Fees	4,940	-	4,940	600	-	600
	Website	40	-	40	-	-	-
	Advertising	2,591	-	2,591			
		80,320	32,000	112,320	32,804	34,714	67,518

6	Payments made in error in 2024 not repayed	-	-	-	347		347