



CAMBRIDGE YOUTH OPERA

2022 - 2025

EXECUTIVE SUMMARY

Broadening the creative horizons of children and young people through opera.

Since 2011, Cambridge Youth Opera (CYO) has been using opera to open up the arts to children and young people in the Cambridge area. Our core activities are all free of charge and open access. We welcome everybody, irrespective of background and previous experience. CYO has grown a strong track record and have become well-known for the exceptionally high quality of our work. We are recognised not only for artistic excellence, but for the way in which we grow the confidence and support the wellbeing of our young people. We have received local and regional praise for our projects. In 2020, our Digital Opera Making Workshops were chosen by the ENO and Arts Council England to feature in a national exhibition of youth arts under COVID.

Creative activities, including music and drama have a huge impact on the mental health, self-confidence and self-expression of children and young people. Yet music education is being stripped back in state schools in England, with those with a high proportion of students receiving pupil premium worst hit. This inequality has deepened during the pandemic; one in ten schools currently offer no classroom music, even where this is a curricular requirement. ([See Appendix 1](#))

This plan exhibits the future of CYO with our young people at the centre of everything we do. It has become clear to us that if we are to achieve our aims we need to address the whole life cycle from childhood to the point when young artists take their first step towards a career. We are beginning new strands to help spark the creativity of young children and support teachers in primary music education provision, particularly where this has disappeared. We will continue to mount fully-staged productions for our secondary aged participants, involving them in the creation of the operas and all performance and technical elements of running a show. Finally, we will be launching a young artists programme to support those who are taking their first steps into the world of professional performing arts, providing affordable and practical help in what is an increasingly competitive and expensive world.

In order to achieve our ambitions we are moving away from a project-to-project funding basis and we are seeking more sustainable funding to develop true resilience as an arts organisation.



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STATEMENT FROM THE BOARD



I joined CYO as a parent trustee in 2019. In a world where there is a real danger of arts education becoming the preserve of the better off, CYO offers free, open access to extraordinarily high-quality activities. It provides a warm and inclusive environment, building young people's confidence and enabling them to do things they might otherwise never consider.

It's been my great pleasure to support the Artistic Directors. The Board is completely behind Caroline and Alastair's ambitious and creative vision and believe that CYO is at a pivotal point with huge potential to have a major impact in our region and beyond.

Finally, a personal note. My daughter, Rosie, joined CYO in 2015. Rosie has complex learning difficulties. The CYO coaches recognised her potential and over four years welcomed and nurtured her as a performer. We watched Rosie grow in confidence, make new friends, and take huge pride in being part of the CYO family. Now at University studying Performing Vocals, Rosie knows CYO helped her on this journey.

I would love to see many more young people experience what Rosie did with CYO.

Dawn Giesler
Board of Trustees



OUR VISION & VALUES



CYO feels like home

Cambridge Youth Opera broadens the creative horizons of young people through opera. We build a foundation of inspiration, exploration and self-expression, enabling each young person to find and own their individual artistic voice.

We welcome a diverse range of children and young people and work with partners and practitioners from across our community. We empower young people to develop their artistic skills by providing unique opportunities to engage in all aspects of opera, both onstage and backstage.

We do not charge for participation in our core activities, nor do we place any barriers to access. Everyone is welcome to take part and what young people find out about the arts and themselves is often surprising and inspiring.

Many of our young people have gone on to careers in the arts, and all gain practical skills and life experiences that are transformational whatever their background and future path in life.

CYO is a fast-growing and ambitious charity. We aim to be a beacon for youth arts and a creative haven for those who participate in our activities.



ABOUT US



200+

Participants

14

Successful projects

2,000+

Audience

9

Primary &
secondary school
partners

2

Performances
with the
ETO

1

Opera composed
by CYO
members

2011



DIDO AND AENEAS
PURCELL

2012



TOWARDS AN UNKNOWN PORT
CHADWICK - WITH ETO
WORLD PREMIÈRE TOUR

2013



THE MAGIC FLUTE
MOZART

2013



AM AHL & THE NIGHT VISITORS
MENOTTI

2015



BRUNDIBÁR
KRÁSA

2015



AM AHL & THE NIGHT VISITORS
MENOTTI - REVIVAL

2017



DAPHNIS AND CHLOE
OFFENBACH - ADAPTED
COETZEE

2017



TOSCA
PUCCINI - WITH ETO

2018



THE HIDING TREE
BARNES - UK/EUROPEAN
PREMIÈRE

2018



THE LITTLE SWEEP
BRITTEN - DOUBLE BILL
WITH THE HIDING TREE

2019

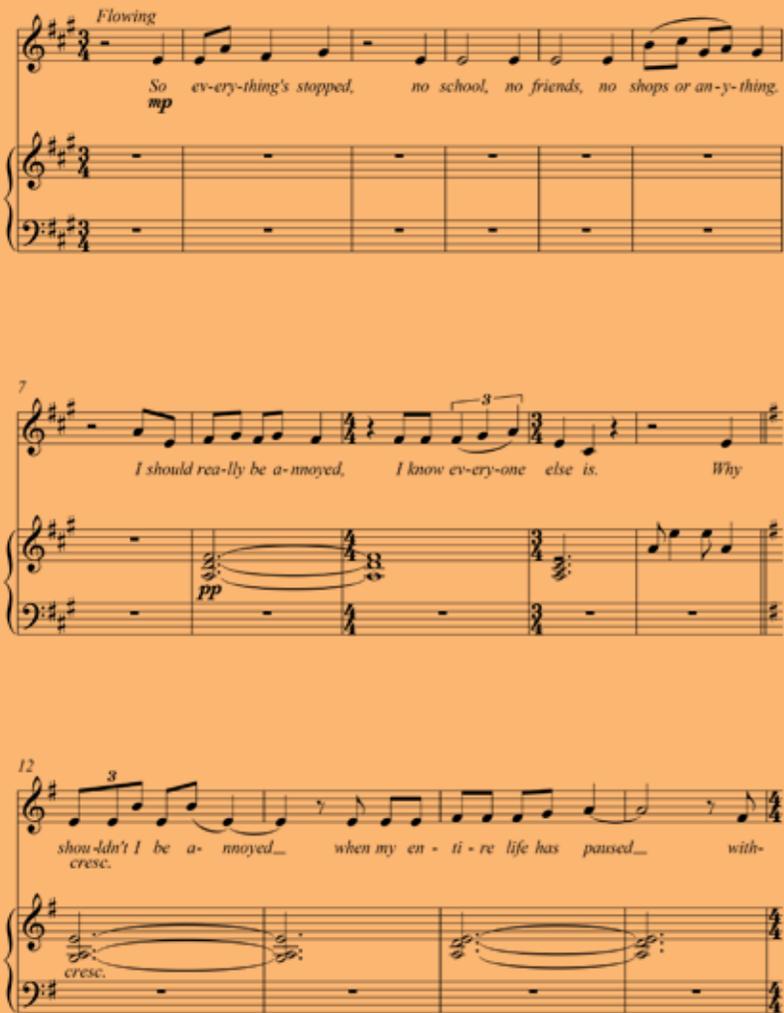


MAKING MAGIC
VARIOUS - CREATED
CHILVERS & COETZEE

2020



HANSEL AND GRETEL
HUMPERDINCK - ADAPTED
CHILVERS & COETZEE



DIGITAL OPERA MAKING WORKSHOPS & THE LITTLE BLACK CAT

In March 2020, we were forced to cancel our planned production of *Hansel and Gretel* and consider the best way forward in a world in which live performance and production work was not possible.

We organised a series of Digital Opera Making Workshops which encouraged young people to create their own words, music, designs and dance. The ENO and Arts Council featured the work in a national exhibition of Youth Arts under COVID.

Inspired by the huge success of the these workshops we ran a second creative project from November 2021 working with 11 to 19 year olds to create a complete opera. *The Little Black Cat* was completed in February 2022 and will be performed in 2023.



The Digital Opera Workshops were the best thing that's ever happened to me

AUDIENCE BUILDING



First time at the opera for us, but definitely not the last!

All of our projects are intended to develop new audiences for opera, particularly among children and young people. Since 2011 we have grown our audiences from mainly family and friends, to sell out performances. The primary ways in which we have developed audiences for our work have included:

1. Choosing our repertoire with care. The works we perform are selected and adapted to appeal to a wide audience, including young people.
2. Using as many communications channels as we can to advertise our activities and performances. These include online (website and social media), print flyers and posters and making use of local media including print and radio.
3. Taking opera to people, as well as asking them to come to us. We use concerts and semi-staged work in existing programmes, to attract people to our larger stage works. Among our staged operas, our portable *Amahl and the Night Visitors* has been performed in many venues including churches and even a shopping mall.
4. Selecting venues and venue partners who will help publicise our work more broadly, eg the Junction and the Storey's Field Centre
5. Family and friends still play a role, particularly in attracting the peers of performers who might otherwise never attend an opera.



OUR NEW MODEL



01

BROADENING OUR REACH

To reach those who feel excluded from the arts, we need to start with younger children, working with and in primary schools. We want to inspire children for whom accessing the arts may be difficult and help to build their ownership of the arts.

03

YOUNG ARTISTS' 1ST STEPS

In a competitive world, where entry to programmes often incurs high costs, we want to ensure that young artists can access affordable ways of maximising their opportunities, equipped with experience to help them succeed.

02

LISTENING TO YOUNG PEOPLE

Our young people have great ideas and an excellent understanding of what works for them. We want to involve them more deeply in every step of the CYO process, empowering them to inform CYO's future as we build more creative activities into our performance programme.

04

FINANCIAL SUSTAINABILITY

Our current development model has not grown with the programme. If we are to meet our current needs we need to expand how and where we seek funding to enable us to deliver a consistent programme of work across all strands over three years.

CYO has given me so much more confidence in everything



<p>Strengths</p> <p>Ethos Quality Track record Creativity Ambition</p> <p>Strong, imaginative and resilient team Loyal participants Supportive partners</p> <p>Growing network Increasing reputation Local, regional & national recognition</p>	<p>Weaknesses</p> <p>Lack of core funding Management reliant on goodwill</p> <p>Funding model impacts sustainability and growth</p> <p>Need to extend reach to meet social need</p>
<p>Opportunities</p> <p>Creative projects Digital work Primary school partners Involving our young people Young artists network Expanding management team</p> <p>Unique regional niche Excellent offer for corporate social responsibility</p>	<p>Threats</p> <p>Challenging funding environment</p> <p>Educational pressures affect recruitment</p> <p>Unstable economic landscape</p>



You gave me the courage to try things I might never have done otherwise. *The Little Black Cat* showed me that I could be a writer.



We have undertaken business analysis and needs analysis, using local and national research into arts education and social need, as well as listening to our partners and participants.

Based on this, we have built up a new model of working which will enable us to build on our strengths, address our weaknesses, seize opportunities and mitigate threats.

Our new model provides a complete life cycle of activity with CYO from childhood to the point when young artists take their first step towards a career.



**STORIES
IN SONG**

4 - 10

Initiate a dedicated programme for primary schools, introducing the foundations of opera in the classroom.



**THE
COMPANY**

11 - 18

Extend our practice with young people, finding new ways to support them to develop their artistic identity.



**CYO YOUNG
ARTISTS**

19 - 30

Work with aspiring young artists, facilitating their movement from school to professional training and beyond.

FINANCIAL SUSTAINABILITY

With the support of our Board of Trustees we are engaged in a programme to evolve and mature our development and governance practices.

This includes the creation of Fundraising Advisory Board to work with Artistic Directors and Trustee Fundraising subcommittee.

We aim to expand and diversify our revenue streams, while continuing to work with our partners to build co-funding possibilities.

I never knew opera could be so much fun!



01

STORIES IN SONG

Launch our programme of CPD for primary school teachers, based on the following progressive model. The aim of the programme is to empower schools to provide establish a culture of singing across the curriculum. ([See Appendix 2](#))

- Stage 1: Develop teachers' confidence in offering singing-based activities across the curriculum, with a focus on schools where music is not currently a strength
- Stage 2: Offer extension activities including facilitating the development of music clubs and choirs
- Build a network of teachers, offering skills workshops in areas of identified need
- Create resources to support programme which can be offered to any school
- Continue ongoing relationships with partner primary schools through the network, as well as Music Hubs.
- Conduct evaluation and development throughout the programme

THE PLAN

2022 - 2023 - Pilot Year

- Implement Stage 1 and 2 in a single pilot school
- Initiate teacher network and offer up to three workshops

2023 - 2024

- Implement Stage 1 and 2 in two new schools
- Expand teacher network including pilot school

2024 - 2025

- Follow pattern established in 2023 - 2024
- Devise strategy for future planning



02 THE CYO COMPANY

Continue to develop our activities with teenagers, growing the strand of creative work begun during 2020 - 2022, alongside productions of existing, age appropriate work. Engage young people in driving our strategic approach through the formation of a new Youth Board. ([See Appendix 3](#))

- Produce an annual production alternating existing work with operas created by CYO
- Nurture existing partnerships and seek new relationships to support all areas of our work. Use project work in new and innovative ways.
- Launch CYO Opera Awards - bring young people to opera productions ahead of our own opera Oscars
- Seek an evaluation partner to ensure formal assessment of the impact of our work on the creativity and wellbeing of young people

THE PLAN

2022 - 2023

- Formation of the CYO Youth Board
- Transition to Secondary School project using material from *The Little Black Cat*
- Rehearse and perform *The Little Black Cat*

2023 - 2024

- New production - existing opera
- First CYO Opera Awards

2024 - 2025

- Creation of new opera by young people
- Production of new opera (Sep 2025 - Mar 2026)



03 CYO YOUNG ARTISTS

Put in place the building blocks of a formal Young Artists' Programme. (See Appendix 4) We will focus on two groups.

1. Young singers with a focus on supporting conservatoire (undergraduate / postgraduate) entry
2. Student and new graduate designers, stage managers and technicians, providing mentoring, support and experience, including placements for College students. The programme is based on successful existing work with this group.

We are currently at the consultation stage. Early indications show that the programme could include:

- One off skills workshops aimed to optimise audition success
- Intensive "Summer School" productions to offer roles for CVs
- Subsidies for audition fees to support low-income applicants
- Potential to offer music education students opportunities to learn from our CPD programme

THE PLAN

2022 - 2023

- Consultation and research
- Devise strategy
- Young Artists involved in *The Little Black Cat*

2023 - 2025

- Launch CYO Young Artists
- Pilot and develop programme based on new strategy
- Continue to engage Young Artists across CYO Company productions



04 FINANCIAL SUSTAINABILITY

For many years, CYO has punched above its financial weight, relying on substantial in-kind donations and the goodwill of the team. We want to move to a more sustainable mode of operations. (See Appendix 5)

- Creation of Fundraising Advisory Board to work with Artistic Directors and Trustees to devise fundraising strategy
- Expand and diversify targeted corporates to include larger organisations
- Continue to develop partnerships with a focus on co-funding, match funding and in kind donations
- Explore new and innovative routes to donation from "Friends and Family"
- Continue to extend our grantmaking process, based on larger match funding offer

THE PLAN

2022 - 2023

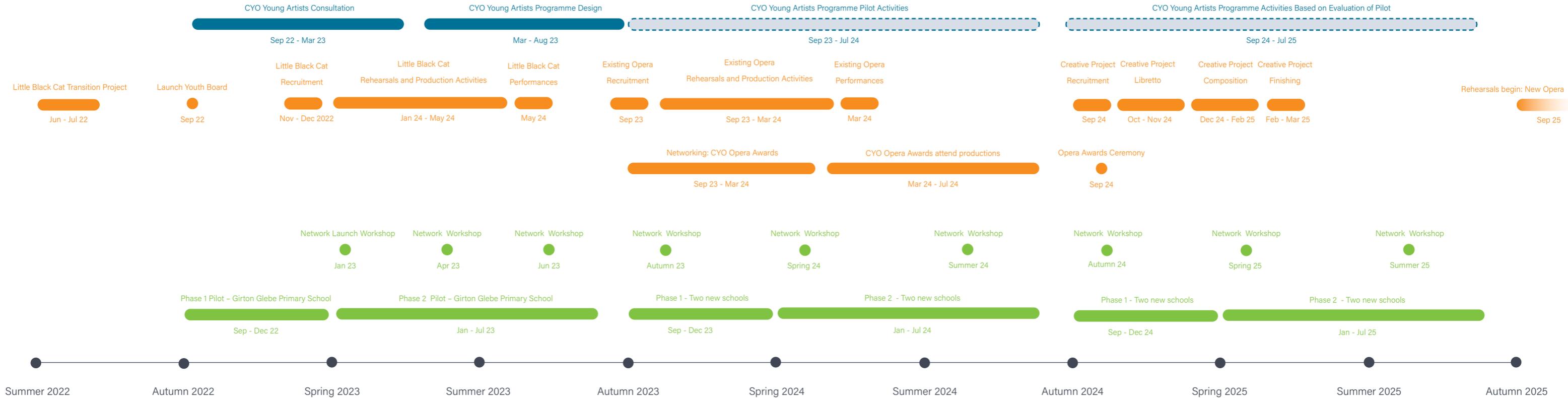
- Create Fundraising Advisory Board
- Identify and secure patron(s) to support approaches
- Hold first large fundraising event in September 2022
- Approach at least three corporates and four individuals
- Apply for grant funding for pilot projects

2023 - 2025

- Evaluate success of new activity
- Expand based on evaluation



PROJECT PLAN



SUMMARY BUDGET

A fully worked version of the budget is available on request. Income includes in-kind donations, as well as expected income from sales of tickets and programmes.

Timeframe	Project	Activity Summary	Subtotal	Income	TOTAL
2022 - 2023					
Summer - Autumn 22	<i>Little Black Cat</i> : Transition to Secondary - Chesterton Community College Pilot	Project management; workshop development & delivery for 4 primary schools incl training of young mentors; handover to Chesterton	£ 1,740		
Autumn 22	Stories in Song: Girton Pilot Phase 1	Project management; school liaison; planning & delivery of in-school workshops, twilight sessions etc; evaluation & report creation	£ 4,100		
Spring 23	<i>Little Black Cat</i> : Rehearsals & performances	Project management; partner liaison; coaching for CYO rehearsals; production meetings; training production team; orchestra fees; creation of recorded cat sounds with 3 secondary schools; transport between Cambridge & Norwich for rehearsals & performances; creation of video & educational resources; evaluation & report. Does not include NPT costs - to be funded by NPT.	£ 32,380	£ 5,930	
Spring - Summer 23	Stories in Song: Girton Pilot Phase 2	Project management; school liaison; planning & delivery of in-school workshops, twilight sessions etc; evaluation & report creation	£ 3,500		
Spring - Summer 23	Stories in Song Network	Network set-up & workshops	£ 750		
Summer 23	The Company	Planning 2023 - 2024 project	£ 800		
Ongoing	CYO Young Artists	Consultation	£ 500		£ 37,840

Timeframe	Project	Activity Summary	Subtotal	Income	TOTAL
2023 - 2024					
Autumn 23	Stories in Song: Phase 1 in 2 new schools	As Girton Pilot 22 -23	£ 7,600		
Autumn 23 - Spring 24	The Company: New production	Similar to <i>Little Black Cat</i>	£ 32,500	£ 5,930	
Autumn 23 - Spring 24	CYO Opera Awards: Planning & networking	Supporting Youth Board in set up of Awards & networking with up to 5 opera companies	£ 800		
Spring - Summer 24	Stories in Song: New Schools Phase 2	As Girton Pilot 22 -23	£ 7,000		
Spring - Summer 24	CYO Opera Awards: Opera attendance	Transport & ticket costs	£ 1,000		
Ongoing	Stories in Song Network	Provision of network workshops: one per term	£ 750		
Ongoing	CYO Young Artists - Pilot workshops	Calculated on provision of 3 one day workshops including planning	£ 2,100		£ 45,820
2024 - 2025					
Autumn 24	CYO Opera Awards: Awards Ceremony	Supporting Youth Board delivery of large scale event, incl venue costs	£ 1,300		
Autumn 24	Stories in Song: Phase 1 in 2 new schools	As above	£ 7,600		
Autumn 24 - Spring 25	The Company - New Creative Project	Planning & delivery of 10 libretto writing workshops & 10 composition workshops 14+; planning & delivery of 10 creative workshops spread over two terms for 11 - 14 yrs; finishing by composer.	£ 7,000		
Ongoing	Stories in Song Network	Provision of network workshops	£ 750		
Ongoing	CYO Young Artists - Pilot workshops	Calculated on provision of 6 one day workshops including planning	£ 4,200		£ 27,950

MANAGEMENT TEAM

Caroline Coetzee and Alastair Chilvers are **joint Artistic Directors** of CYO, responsible for strategy and the overarching development of CYO activities across all strands. As well as their strategic role, they also currently oversee Company activities. Caroline's role here covers all areas of **stage direction**, production and libretto creation. Alastair is CYO's **Musical Director**.

Caroline and Alastair are supported by the **Board of Trustees**, the **Fundraising Advisory Board** and a variety of critical friends from across the youth arts world. They are currently supporting a working group of young people who are putting in place the framework of the new **CYO Youth Board**.

The new strands of activity require new leadership. CYO has recently been joined by Davina Shore, who leads the **Stories in Song** strand.

We aim to appoint a lead for the **Young Artists Programme** when the consultation phase is complete.

Project activities are run by freelancers, appointed on the basis of the needs of the work.

(See Appendix 6)



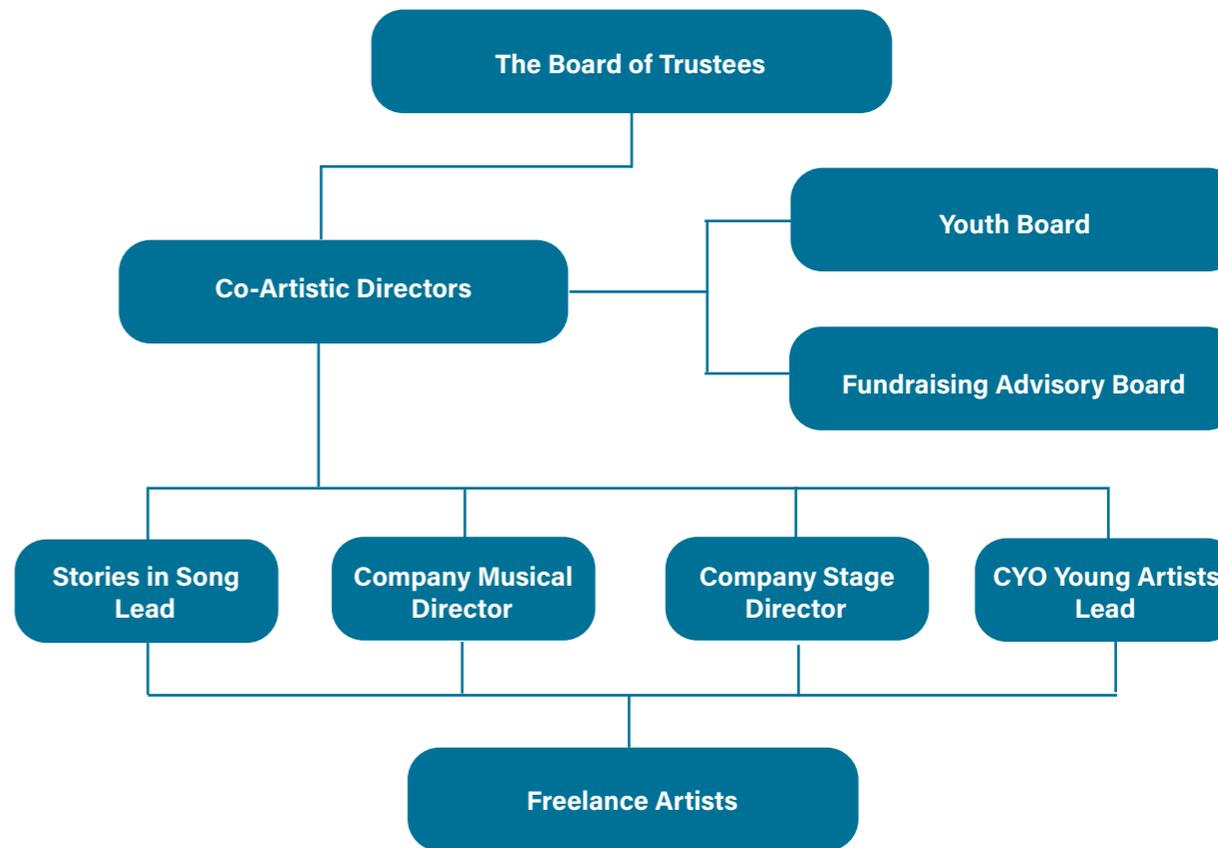
CAROLINE COETZEE
CO-ARTISTIC DIRECTOR / FOUNDER



ALASTAIR CHILVERS
CO-ARTISTIC DIRECTOR



DAVINA SHORE
STORIES IN SONG LEAD



APPENDICES



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APPENDIX 1: THE NEED

The impact of creative activities and general and music in particular on the mental health, self-confidence and self-expression of children and young people is well evidenced. The Cultural Learning Alliance provides substantial evidence in support of the importance of the arts in education (<https://culturallearningalliance.org.uk/evidence/>), with Youth Music's Sound of the Next Generation report focussing on music in particular (<https://youthmusic.org.uk/sound-of-the-next-generation>).

However, there is also substantial evidence that music education is being stripped back in state schools in England. In 2019 the British Phonographic Institute (BPI) produced a report, showing a 21% decrease in state school music provision over the previous five years. The situation is more worrying because the situation is significantly worse in schools with a high proportion of students receiving pupil premium. Meanwhile provision across the private sector had risen by 7%, potentially leading to an increase in the inequality gap across the professional arts.

The COVID-19 pandemic has exacerbated the problem further. In December 2020, the Incorporated Society of Musicians (ISM) report, The Heart of the School is missing, showed a 69% reduction in classroom music activities in primary schools and a 39% reduction in secondary schools. Extracurricular activities fell by 72% in primary schools and 66% in secondary schools. One in ten schools currently offer no music teaching and singing has stopped at 38% of primary schools.

Our three strands aim to address this by:

1. offering an ambitious and transformative programme of activities in primary schools, which to empower teachers build their confidence in using music and storytelling, not just in the music classroom, but across the curriculum
2. continuing to provide high quality activities designed to enable teenagers to explore their creativity and build their confidence across a range of opera activities
3. facilitate access to further arts education and professional development young artists, by developing skills not readily available through secondary and FE education

APPENDIX 2: STORIES IN SONG

A programme of CPD. Stages 1 & 2 will be offered to primary schools lacking a confident music specialist, aiming to provide skills and experience to staff to introduce singing activities across the curriculum. The network will be open to all primary teachers with an interest in singing and choirs. The programme has been developed following consultation with primary schools in and around Cambridge and Ipswich. The focus of the programme is likely to be village schools, where resources and support are often less readily available.

STAGE 1

- Meeting between CYO Lead and school leaders to identify appropriate teacher for development – KS1
- 1 day visit to school to get a feel for atmosphere, meet staff and spend time with teacher for development
- 3 sessions spending more time with teacher; lead music activities with the children with participation of teacher
- Twilight session for school staff based on activities introduced in the classroom. This will include some of the children involved in the classroom session and will be supported by resources left with the school
- Preparation: based on experience of Phases 1 & 2, plan and create further resources for continued development
- Two further twilight sessions building on previous training, giving time for feedback and incorporating further ideas that they can translate into their teaching. Focus on positivity and building confidence
- Support the school in preparing an event showcasing new skills

STAGE 2

- CYO will work with teachers who have completed Stage 1 to create a choir or singing club
- The focus initially will be on simple, fun activities, similar to those used in the twilight sessions described above, enabling teachers to gain confidence and develop a programme they are comfortable in delivering themselves
- The stage will culminate in a celebratory performance of the new choir to the school as a whole.

THE NETWORK & RESOURCES

CYO will set up a network of primary schools. We will pilot the programme with our existing partners, while inviting other schools in our area to join. Stage 1 and 2 schools will be included.

The network will offer termly workshops in a relaxed setting where an expert provided by CYO will provide interactive sessions on areas identified by teachers as a focus for development. Initial consultation indicates that these are likely to include:

- healthy singing practice
- part-singing
- repertoire
- sources of accompaniment
- role models for hard to reach groups

Teachers will be encouraged to share their own experience and expertise with other network members, building a support system across the area.

Resources developed across the programme will be available to the network for free and at a small cost to non-network schools.

EVALUATION

CYO will continually assess the effectiveness of the activities, consulting with the participating schools about what worked well and less well for them and developing the programme on this basis.

APPENDIX 3: THE COMPANY

The CYO Company will continue our work with 11 - 19 year olds, offering a balance of creative and performance projects. We plan to alternate:

- creating new works with young composers, writers and designers
- performing these works
- performing existing works, with a focus on newer repertoire and / or works which we can adapt to fit our model which maximises the number of young people we can engage across all activities, onstage and backstage

We will continue to engage with or partner schools and grow our network. This will include involving schools in our productions, as well as exploring smaller projects developed with schools. These smaller projects will be carefully selected to enable us to meet our aims and the needs of schools, develop our practice and deepen our relationships with our partners.

We will also continue to develop our relationship with other organisations to enable us to offer the richest possible range of activities to young people, while broadening access to opera for young people with other interests. Past and current examples of such partnerships include working with Cambridge Youth Dance Company and the Norwich Puppet Theatre.

We are currently putting in place our Youth Board with a working group of young people. The Youth Board will be engaged in the development of all projects going forward.

We will also launch the CYO Opera Awards, run primarily by the Youth Board, with the support of the CYO team and volunteers. This exciting project will see young people attending operas in Cambridge, London, Norwich and Milton Keynes, and mounting an "opera Oscars". This will provide young people with the opportunity to experience live opera, liaise with opera companies, forming their own connections, and organise an awards event.

THE LITTLE BLACK CAT

TRANSITION PROJECT | PILOT | SUMMER 2022

We will work with Chesterton Community College and their four feeder primary schools to provide activities based on *The Little Black Cat* to help the move to secondary school of children who may find the transition difficult. Chesterton students who took part in the creative *Little Black Cat* workshops for 11 - 13 year olds in 2021 will act as mentors for the children involved. The CYO workshops will be designed to engage the children, develop the mentors and provide a model for Chesterton to continue the work. The project will act as a pilot for similar projects in the future.

REHEARSAL AND PERFORMANCE OF THE OPERA | WINTER 2022 - SPRING 2023

This production, our priority for 2022 - 2023 for this age group, will see CYO work with members of our company, three schools in Cambridge, Witchford and Downham Market, and the Norwich Puppet Theatre, to stage *The Little Black Cat*. The performances will combine live singers and puppetry, with the latter forming the core of a new young artists programme at the puppet theatre. We aim to perform during the Norfolk and Norwich Festival in 2023, as well as in Cambridge. A video of the production and educational resources for teachers will provide a legacy for the project.

NEW PRODUCTION | AUTUMN 2023 - SPRING 2024

We will rehearse and perform an existing opera as described (p24), involving members of the Company as well as partner organisations. The Youth Board will play a key role in the selection of the work to be performed.

NEW CREATIVE PROJECT | AUTUMN 2024 - SPRING 2025

This project will build on what we learned during the creative phase of *The Little Black Cat*, engaging young people and our partners in the composition of a new opera. The project will be split into libretto writing and composition phases, with young people welcome to join both activities if desired. A final phase of the project will see the resulting work drawn together by a professional composer and librettist. Rehearsals will begin in Autumn 2025.

APPENDIX 4: CYO YOUNG ARTISTS

SINGERS

Our Young Artists Programme (YAP) grows out of the desire to address areas which we feel are currently under-represented in existing programmes:

1. The current focus in existing YAPs, including British Youth Opera, is strongly on singers who are already at, or who have completed, Conservatoire level training. There is little in the way of high quality, professionally run activities which address the time between the end of sixth form or FE college and Conservatoire entry. This is a crucial period for young singers.
2. We have already noted the deficit opening up in music in schools and the widening gap between state and private education in this regard. Students emerging from the state sector may find themselves at a disadvantage, not because of any lack of ability, but because they are insufficiently prepared for auditioning for Conservatoire level studies. This in turn, increases an existing imbalance in performing arts education. In 2018, for example, only 44% of new students at the Royal Academy of Music were state educated. While we cannot address all the many inequalities that underpin this situation, we can provide guidance and support to young singers to maximise their opportunities.
3. Young singers often lack access to performance experience in operatic roles. We have already engaged young singers in roles in productions which exceeded the vocal development of under 19s. We aim to continue this work, while providing other opportunities for young singers to perform repertoire which will enhance their chances of acceptance for Conservatoire level training.
4. The cost of entry to Conservatoire is very high: audition fees, which must be paid over and above the standard UCAS application fee can cost up to £100 (RAM). We aim to fundraise to mitigate these costs for an agreed number of young singers, who do not qualify for fee waivers, but will struggle to meet the costs.

PRODUCTION TEAM (DESIGNERS, MAKERS, STAGE MANAGERS, TECHNICIANS)

For several years, CYO has offered opportunities to students and new graduates, who are given the opportunity to lead activities relating to production elements in the Company. In so doing they provide mentorship, skills and inspiration to younger members of the production team, while themselves receiving mentorship and valuable experience, working with the CYO team. In some cases they are able to use their experience towards their degree or other qualification. Our YAP will continue this successful strand of work, while giving early stage artists in this field, the opportunity to take part in the Young Artists singers' programme where appropriate.

YEAR 1: CONSULTATION AND PROGRAMME DESIGN

At the time of writing, we are still working to ensure that our YAP meets the needs of young artists and that the activities we provide meet our aims. In 2022 - 2023, we aim to consult further with young artists, Conservatoires, theatre schools etc and to design a programme achieves our aims.

YEARS 2 - 3: PILOTS

During 2024 - 2025, we will start to run small pilots to test the effectiveness of the proposed programme. These are likely to take the form of workshops addressing key issues faced by Conservatoire applicants.

We will continue to engage young artists in our Company activities as described above. It is worth noting that the puppeteers for *The Little Black Cat* are likely to fit this description, as the Norwich Puppet Theatre kicks off its own YAP in 2023.

APPENDIX 5: FINANCIAL SUSTAINABILITY

Our fundraising to date has been based largely on project funding from a range of grant givers, including Arts Council England, The Cambridgeshire Music Hub, The D'Oyly Carte Foundation, and others. These grants have been supplemented with smaller donations from local businesses, crowdfunding campaigns, donations from individual supporters, benefit performances, and income from our shows. We also rely on a large amount of matchfunding including venues, materials and substantial amounts of time from the CYO artistic management team. Although we have provided over 10 years of continuous, high quality work, this is not a model which provides a sustainable model, nor one which allows us to grow.

If we are to achieve the plans set out in this model, we need more predictable and reliable sources of funding, which allow us not only to carry out project work, but to strategise, plan and indeed raise money, without relying so heavily on the goodwill of our team.

For this reason, we are proposing a new model:

- Creation of Fundraising Advisory Board to work with Artistic Directors and Trustees to devise fundraising strategy. This strategy is likely to include:
 - improving our ability to tap into high net worth individuals with an interest in the arts
 - targeting larger corporates for higher sums
 - exploring donations through a Friends scheme
 - running more ambitious benefit events
- Continue to extend our grantmaking process, but with a bigger matchfunding offer, improving our chances of success in an increasingly competitive environment and enabling us to apply for larger sums

- Continue to develop partnerships with a focus on co-funding, match funding and in-kind donations. Current examples of this include:
 - Our continued partnership with Chesterton Community College who provide our rehearsal venue
 - Organisational partners fundraising to cover their own costs where possible eg the Norwich Puppet Theatre will be funding the cost of puppetry elements in *The Little Black Cat*
 - We are in conversation with the Cambridgeshire Music Hub about a model in which they will support some of our activities as part of their programme
- Extend our Crowdfunding activities. This largely relates to networking and promotion to gather donations beyond those who already know our work
- Explore other income models, including the potential to offer paid for activities, where these can clearly be shown to provide income to support our core work.

THE YOUTH BOARD

We expect to engage the Youth Board in fundraising activities. The current working group of young people who are putting the framework of the Youth Board in place, have expressed a particular interest in acting as ambassadors for CYO. We are excited to have these young people, who have experienced the benefits of CYO first hand, telling their stories to support the growth of the organisation for future participants.

APPENDIX 6: THE TEAM

Caroline Coetzee

Co-Artistic Director and Founder

CYO has been Caroline's passion since 2011 when she founded the organisation, in response to a vacuum around opera and young people. She is driven by a desire to address the growing inequalities in the arts for young people. As well as her strategic responsibilities she leads on all elements of staging, as well as libretto writing. She has written four librettos specifically for CYO and trained the young librettists for *The Little Black Cat*. She delights in bringing her love of the arts to young people and new audiences. Caroline studied theatre, singing and musicology at the Stellenbosch Conservatoire. Before starting CYO, she worked in opera and youth theatre in South Africa, Germany and the UK.

Alastair Chilvers

Co-Artistic Director

Alastair gained his first opera conducting experience with CYO in 2013 and was appointed Musical Director in 2018 and joint Artistic Director in 2021. Alastair is a freelance musician and arts education specialist. He trained as a pianist and vocal coach at the Royal Academy of Music, where he was the Lucille Graham Opera Fellow for two consecutive years. He now works for various arts charities, organisations and businesses. His playing career has seen him specialise as a collaborative pianist and he has performed in the top venues in London including Cadogan Hall and Wigmore Hall. He is a Samling Artist. A passionate educator, Alastair seeks to enable young people to reach their full potential.

Davina Shore

Stories in Song Lead

Davina joined the CYO team in 2021, working on primary school CPD. She is a freelance music educator, based in Cambridge. Until recently she was Deputy Director of Music and Head of Pre-Prep Music at King's College School Cambridge. She has run workshops for teachers, trained with the BKA and The Voices Foundation. She is the author of Snap, Crackle and Pop and is currently working on a new book of children's songs.

FREELANCERS

Each CYO project engages a team of freelancers, chosen to suit the needs of the work. These range from CYO regulars, through industry professionals, to early career artists, mentored by more senior members of the team. The team for *The Little Black Cat* gives a good flavour of a CYO Company project.

Caroline Coetzee

Creative coach: Libretto
Project lead / Coach: Stage Direction with singers and production team
Liaison with Norwich Puppet Theatre

Alastair Chilvers

Musical Director
Project lead / Coach:
Musical Rehearsal and Performance - Singers and orchestra

Russell Hepplewhite

Composer
Creative Coach: Composition
A well known composer of music for young people, this is Russell's second CYO project

Julia Caddick

Vocal Coach
Project lead: Vocal Technique
One of Cambridge's most respected singing teachers, Julia has been CYO vocal coach since 2011

Marion Dall Caldwell

Creative Coach / Pianist
Project lead: 11 - 13 creative activities / Transition project / Répétiteur
A very experienced and talented pianist and teacher, Marion is a CYO regular

Trui Malten

Lighting and Set
Project lead / Coach: design & technical elements: set and lighting
Trui is known nationally and internationally for her work. This is her first CYO project

Georgia Piano

CYO Young Artist - mentor Trui Malten
Stage Management and Technical
Georgia was a CYO mentee stage manager before studying at the Lir Academy in Dublin. She graduated with 1st class honours in 2021.

Orchestra Players

CYO Young Artists
We will be seeking four talented students / new graduates to perform the work, reflecting the difficulty of the score and the finesse required to support young voices.

Puppeteers

Norwich Puppet Theatre Young Artists
The opera has a large puppetry element which we will realise in partnership with the Norwich Puppet Theatre and their new Young Puppeteer programme.



CAMBRIDGE YOUTH OPERA

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