

Report of the Trustees & Financial Statements

For the year ended 31 August 2022



— LONGBOROUGH —
FESTIVAL OPERA —

Registered number: 04119186
Charity number: 1087303

Contents

Administrative Details of the Charity.....	3
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Report of the Trustees

Purpose of the charity.....	4
Vision & Purpose	4
Objectives.....	5
Who we Are	5
Activities undertaken to further the Charity's Purposes for the Public Benefit	6
Summary of Main Activities.....	7
Longborough 2022 Opera Productions.....	7
Education & Outreach Programme.....	10
Audience and Artist Development	13
Membership and Support.....	13
Investment policy and performance.....	14
Going Concern.....	14
Reserves Policy	14
Financial Summary	15
Principal risks and Uncertainties.....	15
Financial risk management objectives and policies	16
Principal funding	16
Structure, Governance and Management.....	16
Plans for Future.....	18
Statement of Trustees' Responsibilities.....	19
Independent auditors' report on the financial statements	21-24
Statement of financial activities	25
Balance Sheet	26-27
Statement of cash flows	28
Notes to the financial Statements	29-45

Administrative Details of the Charity

Trustees	R Bernays A Clinton D C Firth E M B Graham M Graham (resigned 1 September 2022) J P R Green A J Mackesy J Hull (appointed 1 September 2022)
Company number	04119186
Charity number	1087303
Registered Office	New Banks Fee Longborough Moreton in Marsh Gloucestershire GL56 0QF
Company Secretary	A Walters (appointed 1 September 2022) E M B Graham (to 31 August 2022)
Independent Auditors	WR Partners Belmont House Shrewsbury Business Park Shrewsbury SY2 6LG
Solicitors	Taylor Vinters Merlin Place Milton Road Cambridge CB4 0DP
Senior Management Team	Jennifer Smith, Executive Director Polly Graham, Artistic Director

Report of the Trustees

For the year ended 31 August 2022

The Trustees present their annual report together with the audited Financial Statements of the Charity for the 1 September 2021 to 31 August 2022.

The Annual Report serves the purposes of both a Trustees' Report and a directors' report under company law.

The Trustees confirm that the Annual Report and Financial Statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Purpose of the charity

Vision & Purpose

Longborough Festival Opera is an ambitious summer festival, taking place in a 500-seat home-grown theatre overlooking stunning views of the Evenlode valley. Rooted in the Cotswolds, the festival inspires a growing international reputation and a vibrant year-round programme of community work.

Our vision is Opera for Everyone, with a mission to share the passion for opera with as many people as possible. LFO aims to support opera as an art form, develop artists of the future & address the barriers to accessing music, both 1) within the art form and 2) within rural towns & villages, by widening access within schools & communities. We are driven by **4 core principles**:

- Innovation
- Artistic Excellence
- Community Vibrancy
- Financial Resilience



Objectives

Charitable Objectives

The charitable objectives of the company are:

To promote, maintain, improve, and advance the education for the public benefit through the support and encouragement of the art of music (including opera, chamber music, singing and all forms constituting in whole or in part of music) by presenting performances of opera, music recitals and concerts of cultural value to the community, and for the promotion, encouragement, and appreciation of opera.

To promote, maintain, improve, and advance the education of the local community (in particular professional music students, primary and secondary school pupils) by organising performances of opera in collaboration with local schools; by providing masterclasses for professional music students and local school pupils; and by providing work experience for students and pupils relating to the organisation and presentation of musical performances together with the opportunity for them to attend rehearsal sessions.

Strategies for achieving Objectives

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

The charity achieves its charitable objectives through an annual programme of activity that aims to

1. To inspire our audiences with work of the highest artistic calibre
2. To provide an exceptional experience for artists and audiences alike within an inclusive and welcoming atmosphere
3. To capitalise on the adventurous and ambitious artistic spirit of Richard Wagner and enable this to shine through our work
4. To develop an ethical and environmentally sound approach to all aspects of the theatre
5. To cultivate new audiences for opera by expanding our work with young people and by actively engaging with our local community

Who we Are

Located in an intimate 500 seat purpose-built opera house in rural Gloucestershire, our work centres on an annual summer festival comprising of four opera productions.

Each year the brightest stars of the UK opera scene join talented designers, directors and conductors for productions created especially for the Festival. Longborough's USP is our innovative approach to Wagner, offering an experience which cannot be had anywhere else in the world.

Longborough has committed to producing a new Ring Cycle, the most ambitious operatic

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masterpiece any single opera house can ever undertake. The project began in 2019 and will culminate in the full cycle being performed in summer 2024. "This is Wagner in the raw, and all the better for it: no artifice or absurdity obstructs the composer's intentions, or the essence of the drama. As a result, this is one of the most convincing and comprehensible accounts I have seen" Telegraph, 2019.

Longborough Festival Opera is committed to supporting emerging talent, ensuring the future of high calibre opera performances for generations to come. Our commitment to music education starts with our Education Outreach in local schools, continues with providing young people in our local area with training and performance opportunities via our Youth Chorus and further continues with our Emerging Artist programme. The hallmarks of our Emerging Artist programme are to produce exceptional opera and provide a supportive atmosphere for the artists to learn and grow. The opportunity to gain such experience at an early stage in their careers provides artists with a genuine insight into the demands and discipline of being a professional singer.

Volunteers

Approximately 40 volunteers join us as ushers during the summer season, providing information as well as offering a friendly welcome to our audience. In previous years we've had the wonderful support of local hosts who kindly share their homes with artists, providing much appreciated accommodation while they are performing at our rurally based theatre. Due to complications of social distancing during summer 2022, we were unable to use these local hosts, but aim to continue these relationships in 2023.

Activities undertaken to further the Charity's Purposes for the Public Benefit

The Trustees have paid due regard to the Charity Commission's guidance on public benefit when reviewing their aims and objectives and planning future activities. Below is a snapshot of the impact of our work in 2022.

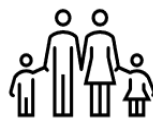
7,732 tickets sold



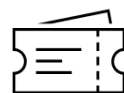
278 people employed



1,808 school children reached via education outreach



588 attended free dress rehearsals



49% of audience from local counties



400 people attended community events



38 youth chorus members



30,400 watched LFO online





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In the next section we further expand on how this impact was achieved, summarising our activity over the year.

Summary of Main Activities

Longborough 2022 Opera Productions

Every year, Longborough creates four new opera productions. In 2022 this work created employment for **278** people-including singers, orchestra, creative and music teams, technical and backstage teams, wardrobe & costume, lighting surtitle operators, front of house, administration, and education. This is vital employment, particularly in 2022, when the theatre industry is still struggling with the long-term effects of covid, both on ticket sales and production.

Ticket sales for the summer were lower than anticipated in 2022; however we still sold **7,732** tickets with almost 50% of our audience coming from local counties.

Wagner's Siegfried

The summer season began with the next opera in Wagner's Ring Cycle, *Siegfried*. This was a fully staged new production of the opera and was a continuation of the story as presented by creative team led by Amy Lane.

2022 saw the launch of new initiative to develop Wagnerian conductors: Longborough's Ring Cycle Conducting Fellow. Following an intensive audition process in which eight emerging conductors worked with Anthony Negus on the opening scene of *Siegfried* in front of an experience panel of experts, Harry Sever was chosen as Longborough's inaugural Ring Cycle Conducting Fellow. He conducted a performance of *Siegfried* on 3 June 2022. Harry will continue to work alongside Music Director, Anthony Negus, throughout the rest of our Ring Cycle, up to summer 2024.

As in 2021, we filmed the production of *Siegfried* to enable a free streaming of the opera, utilising our own accessible online channels as well as in partnership with Opera Vision. So far, this has reached **30,400**, sharing our work and our brand across the globe, widening accessibility to our biggest reach ever as a charity.

The production was well-received by audience and critics "heft and heroics as Longborough again proves its Wagner chops" Guardian, 2022 ★★★★★

"Longborough offers plenty to admire, and not just its ambition" Musical America, 2022

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"Little wonder this 500-seat theatre at Longborough is regarded as England's Bayreuth" Opera Today, 2022

"A fine cast and first-rate orchestral realisation" The Stage, 2022

"a challenge to which the company valiantly rise" Telegraph, 2022

★★★★★ Plays to See

★★★★☆ Arts Desk

★★★★★ Midlands Music Reviews

★★★★☆ The Times

Korngold's *Die Tote Stadt*

Die Tote Stadt is Korngold's most celebrated opera however it is rarely performed. While an artistically bold choice for 2022, it was an opportunity to showcase a beautiful opera, providing an opportunity for singers to explore rarely performed repertoire, attract new audience to Longborough and to entice existing audience to enjoy something new to the ear. To support this production, we hosted events and podcasts that featured the music and history of Korngold.

As part of our ambition to provide train local talent, supporting the opera stars of the future, 26 members of LFO's Youth Chorus were used in the production via a recording, emulating cathedral choir.

Rachel Nicholls returned to Longborough Opera, delighting audience and critics alike in the lead role, Marietta/Marie.

"Longborough Festival Opera's new staging of this 1920 opera-noir deserves to have a long future life" ★★★★★☆ Telegraph

"This is an important event, and a big feather in Longborough's already well-feathered cap." ★★★★★ Arts Desk

"a privilege to hear this work so convincingly presented" ★★★★★ Plays to See

"The psychology of grief compellingly explored" ★★★★★☆ Bachtrack

Bizet's *Carmen*

Longborough hosted 7 performances of a new production of Bizet's *Carmen*, working with Mathilde Lopez and Jeremy Silver. The production was performed in English and set in contemporary Seville. This production involved 30 children from the LFO Youth Chorus, working alongside the main cast, both on stage and in the rehearsal room.

Carmen proved more drama on stage than originally planned as on opening night, we were met with 6 of the 10 principals tested positive for covid. As written by the Guardian, 'a triumph over adversity as cover singers save the day--Longborough Festival Opera chutzpah made this show go on: cover singers took their place, with Linda Richardson nobly stepping in as Micaëla. In true theatre tradition, the production became an ensemble effort, with many performers making their mark on what they will remember as a lucky night.' Covid continued to plague the full run of performances; however, the covers were superb and the performances provided them an opportunity to shine.

Longborough Festival Opera

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Carmen proves unstoppable at Longborough Festival Opera ★★★★★ MusicOMH

'I have never heard such a crisp rendition of Bizet's score, nor such sensuous and precise singing ★★★★★ Opera Now



Spell Book & La Liberazione di Ruggiero, Emerging Artist Production

Supporting new talent is more vital than ever. Covid's enduring impact has thwarted opportunities, many artists are still struggling to get the high-profile exposure they need to advance their careers. Our Emerging Artist Programme attracts artists from all backgrounds through our open access audition process. Demand is high with **500** singers applying, 70 were invited to auditions, and 12 were chosen to be part of the 2022 ensemble.

The artists spent five weeks rehearsing in London, under the guidance of Director, Jenny Ogilvie, conductor/composer Yshani Perinpanayagam and Clodna Shanahan, Assistant Conductor/Repetiteur. Yshani adapted the Caccini score for a contemporary ensemble to complement the music of *Spell Book*, brilliantly performed by CHROMA.

The overriding view of the artists was how much they valued the supportive, safe, and collaborative atmosphere during the rehearsal phase and enjoyed the friendly, warm atmosphere at LFO:

'The double bill was dramatically challenging which tested our limits. We were trusted as artists and ideas welcomed.'

Longborough Festival Opera

(A company limited by guarantee)

'I am very grateful to Longborough for providing opportunities for more mature singers and not just making it 'young' artists. I had a career break when I became a mum and am now trying to get back on stage and this opportunity will really help get my career back on track.'

"poignant and thought-provoking...an enchanting double bill at Longborough Festival Opera" MusicOMH ★★★★★

"far and away the most stylish show I have seen at Longborough" Opera magazine, 2022

"Longborough Festival Opera's investment in Emerging artists pays dividends" Seen and Heard International, 2022

"nothing short of sensational" Stratford Herald, 2022

"The highly accomplished young singers of Longborough's Emerging Artists programme capture both the rhetorical urgency of the score and its more lyrical passages" Classical Source, 2022

"It felt like a real celebration, at the end of a season that's been little short of heroic" Midlands Music Review, 2022 ★★★★★

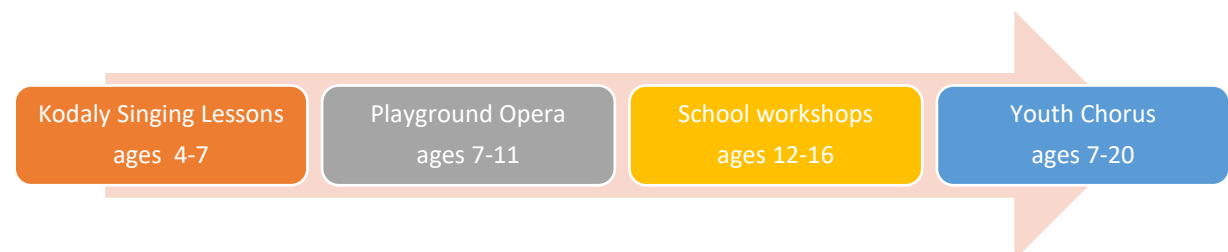
Education & Outreach Programme

Last year, 68% of primary and 39% of secondary school teachers reported a reduction in music provision and face-to-face music lessons dropping by 33%. On top of poor funding in schools and the impact of the pandemic, so many children in our region have little access to the arts due to financial and rural deprivation.

Our vision is opera for everyone. We believe that all young people, regardless of their background or postcode should have access to high quality artistic experiences, sparking a love of music, drama, or dance, and nurturing creative talent of the future. All children deserve access to quality cultural experiences, it is vital for their successful development as confident, inquisitive learners. Our projects provide breadth, depth, and a pathway to ignite a lifelong love of the arts.

In 2022, **1,808** local school children took part in our Education & Outreach Programme.

Our work covered 4 projects, carefully designed around different age ranges:



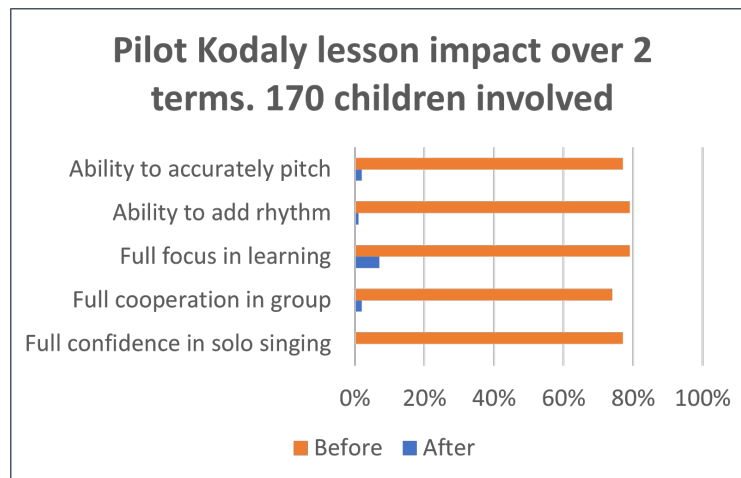
Singing Schools with Kodaly

Kodaly is an internationally acclaimed teaching method; we've used this method to help **170** young children in developing their voices and build musical skills through play, sequencing, and repetition. During 2021/2022 LFO invested in a pilot programme to trial the Kodaly singing method in 2 local primary schools. The pilot had significant impact with

Longborough Festival Opera

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remarkable improvement in skills and behaviour, as measured by the teachers and our practitioners:



'We have found this experience very beneficial for our children in reception. The children's confidence has improved across all subjects, for example, they are more confident in getting up and writing on the board in Maths.' St. David's Primary School Teacher

Playground Opera

Playground Opera makes opera more accessible and provides an exciting first experience of opera for hundreds of children. We prioritised schools in areas of rural or economic deprivation, where children have little access to high quality culture. Playground Opera abridges classic operas, involving the pupils in rewriting the story, meeting the characters, and singing and dancing along to the music, resulting in an absorbing and highly engaging performance.

The Playground Opera team spend a full day at each school, providing workshops for 366 pupils to analyse the story, learn songs and movements, compose music and culminates in the children performing alongside the professional artists to their schools. In 2022, playground opera turned Carmen into The Downfall of Don José - a cautionary tale of the terrible decisions made by Don José. We visited 10 schools; from the large inner-city academy in Gloucester, a middle school in Redditch, a special education needs school in Stratford upon Avon to our nearest small rural school in Longborough. 1,500 students in total participated and watched the performances, plus staff & parents. Playground Opera employed 6 Emerging Artists and created employment for a further 8 professional artists, 14 total.

'Brilliantly adapted paring-down of Bizet's Carmen...brainchild of Maria Jagusz and Jessica May, the concept is totally successful, engaging the children as performers as well as audience participators. The set was resourceful and simple, the Seville backdrop the creation of the children themselves.' Midlands Classical Music Making, June '22

'The tour was a brilliant reminder that we have a responsibility to share the art form with people from all backgrounds. It has to break the mould which is often cast around it that is an art form for a select few.' Seumas Begg, Don José



Secondary School Workshops

Longborough's education team and artists visited 3 local secondary schools this summer to introduce the students to the story of Carmen and meet performers prior to their visit to our theatre. These students were then invited to the dress rehearsal, with **123** students, teachers attending the opera for free.

"The workshop was expertly done and highly engaging for all (including all SEN students) and everyone attending came away inspired and really looking forward to the performance. It was wonderful to be able to grasp the plot, hear some of the music and the fantastic singing too."

Youth Chorus

"The Longborough Youth Chorus were full of verve and fun" The Arbuturian

In 2022, the Youth grew to 38 members, ages 7-18. 84% of these children are in Gloucestershire, 70% are in state education and over 26% receive regular bursaries.

Alongside performing in local concerts, the Youth Chorus performed in two mainstage productions in 2022, Korngold's *Die Tote Stadt* and Bizet's *Carmen*, gaining press attention, performing in front of thousands of people and significantly enriching the work of our wider festival. It is open access so anyone can join. They work with inspirational conductors, chorus masters, choreographers, directors as well as young professional singers who mentor and help develop individuals' accuracy and confidence.

Longborough Festival Opera

(A company limited by guarantee)

Student Feedback:

"I have learnt a lot about the world of opera and professional productions in general... fight calls, safety around the theatre, stage management, costume and makeup, the importance of taking care of my voice and how to behave professionally."

Parent Feedback: "We should be thanking you for all your energy and determination in giving our young the opportunity to sing."



Audience and Artist Development

As part of achieving our Vision, Opera for Everyone, in 2022 we have consciously worked towards reaching new audiences and widening access within the artform. We also believe our carbon footprint must be considered as part of our commitment to the future of opera.

In regard to audience development. We offered promotional tickets to young people, aged under 35 and actively increased our marketing to local postcodes to target new, local audience. 43% of our audiences were new to LFO in 2022, an increase of 10% compared to 2019. 36% of these new bookers were from the local area.

In 2022 we actively reviewed our processes and considered how we can make our auditions, and how we engage with artists more inclusive and open. The team undertook Unconscious Bias training and we continue our commitment to the I:Opera code of conduct: promoting kindness and dignity within opera making.

Membership and Support

Longborough is extremely grateful to our many loyal members who so generously support our work and productions. It is only with this support that Longborough can continue to open its theatre doors every summer. We would like to particularly thank the wonderful members and donors who are supporting our ambition to perform the Ring Cycle in 2024.

Longborough Festival Opera

(A company limited by guarantee)

To many, this would seem a wild ambition due to the scale of our organisation; the commitment of our Wagner members makes all of this possible.

2022 has been another challenging year; the generosity and encouragement of our members & donors has been so important to us, underpinning our planning process, both for 2022 and future years. Thank you.

Along with donations from individuals, we are extremely grateful to the trusts and foundations who supported Longborough in 2022. For our education work, we would like to thank:

The Elmley Foundation

Gamlen Trust

The Lark Trust

Fidelity Foundation

The W. E. Dunn Charitable Trust

Misses Barrie Charitable Trust

D'Oyly Carte Charitable Trust.

The Thistle Trust

Foxley Trust

We would like to thank CHK Foundation for their ongoing support of our Youth Chorus.

For support of our Emerging Artist programme, we are indebted to Fidelio Charitable Trust and Colwinston Charitable Trust

We also greatly appreciate the support of The Serth & Gates Charity, The Ofenheim Trust, The Derek Hill Foundation and The Kilroot Foundation.

Fundraising activities and income generation

Longborough Festival Opera applies the standards and good practice as set out in the Code of Fundraising Practice by the Fundraising Regulator.

Investment policy and performance

Under the Memorandum & Articles of Association, the charity has the power to invest in any way the Trustees see fit.

The Trustees, having regard to the liquidity requirements of operating the Charity have operated a policy of keeping funds available in an interest-bearing deposit account. In addition the trustees operate a policy that the cash reserves of the company are split between various bank accounts to mitigate risk and ensure more financial protection.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Reserves Policy

As of August 2022, Longborough has total reserves of £988,604 (2021: £1,006,714). Longborough's reserve policy states that the charity seeks to maintain an operational reserve sufficient to operate for a minimum of one year in the event of a significant drop in income and enable the organisation to invest in its future through artistic, educational and administrative improvements.

Longborough Festival Opera

(A company limited by guarantee)

As of August 2022, Longborough has restricted reserves of £750 (2021: £NIL).

In addition to the ongoing need for the Charity to have sufficient reserves in order to cope with a significant drop in income (Operational Contingency), there is also the need for the Charity to proactively put in place reserves for the upcoming 2024 Ring Cycle and the long term future residence of the organisation (Capital Fund).

Unrestricted reserves are therefore classified as follows:

Designated Funds

Operational Contingency	£400,000
Capital	£275,814
Ring Cycle 2024	£300,000

General

General	£12,040
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The free reserves of the charity are represented by the unrestricted funds, less designated funds less those included as fixed assets and are £4,634 (2021: £1,548).

Financial Summary

Ticket income is an important element of the Festival's financial stability. In 2022, this was 35% of total income. Other earned income that relates to the summer season is catering, programme sales and advertising. Taking these into account, earned income is 43% of total income for 2022.

Membership is another critical element of our financial model, enabling us to achieve our charitable objects. Membership amounted to £605,340 (2021: £527,000)

Donations, including support from trusts and foundations and legacy support amounted to £149,362 in 2022 (2021: £276,654). This figure excludes gift aid.

In 2022 Longborough Festival Opera continued to feel the impact of covid-19 with lower ticket sales and audience booking tickets far later in the season than previous years. As a performing company, we chose to continue stringent covid testing and covid procedures backstage and in rehearsals to mitigate the threat to performances. As in 2021, this extra care resulted in additional cost to the charity. For 2022, HMRC increased the Theatre Tax Relief available to performing arts and theatres to support the transition after the financial impact of lockdown in 2020/2021. This increase provided a much needed helping hand as ticket sales were lower than anticipated.

In total the festival received income of £2,350,716 (2021: £1,687,671), resulting in an overall deficit for the year of £18,110 (2021: £338,097 deficit).

Principal risks and Uncertainties

Looking to our upcoming year, the key risks facing Longborough Festival in 2023 include:

- Financial uncertainty related to ongoing energy crisis and the wider economic situation and how this will impact artists, opera production, and 2023 income including ticket sales, membership, and donations.

Longborough Festival Opera

(A company limited by guarantee)

- Financial uncertainty related to difficult economic situation for charities which has increased financial requests to trusts & foundations, increasing competition, and the impact on financial markets on the equity available to trust & foundations for the annual giving.
- Ongoing covid 19 pandemic and its potential impact on live performance, artists and our 2023 summer season.
- Financial and procedural uncertainty related to employment of foreign artists.
- Competition from other arts organisations, including other opera festivals, that could impact donations, ticket sales and availability of artists.
- Longborough's rural location and the lack of singer accommodation within walking distance of the theatre

Financial risk management objectives and policies

The financial objective of Longborough Festival Opera is to raise sufficient annual income to cover the expenditure of the year whilst generating surplus cash to maintain reserves at levels which match potential future liabilities and risk so that the financial viability of the Charity is assured.

The Charity aims to spread financial risk across the main sources of income including ticket sales, membership, donations from individuals, donations from Trusts and Foundations, and earned income (including catering and programme sales).

To actively reduce risk, the Charity is planning further ahead to enable donors to pledge support for future productions several years ahead. This is particularly important for our Ring Cycle project which requires significant financial support in 2024.

Principal funding

The principal funding sources for the Charity include tickets sales, membership support, donations from individuals and financial support from Trusts and Foundations. Earned income including contribution from catering and programme sales is also part of the financial model. In recent years, Theatre Tax Relief has become an important source of income.

Structure, Governance and Management Constitution

The Company is registered as a Charitable Company limited by guarantee and was set up by a Trust deed.

The Company is constituted under a Trust deed and is a registered charity number 1087303.

The Company was incorporated on 4 December 2000 and commenced trading on that date. The principal object of the charitable company is to provide operatic productions during an annual summer festival.

Having celebrated his 80th birthday in 2022, Martin Graham, founder of Longborough Festival Opera, stepped down from the Board which he has chaired for over 20 years.

Martin will retain his close interest in the season's performances, and Lizzie Graham has become acting Chair of the Board in the interim.

Methods of appointment or election of Trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

Organisational Structure and Decision-making Policies

The Trustees are responsible for the overall governance of the Charity and all key decisions affecting the direction of the Opera Company are made by the Trustees. The Board of Trustees delegates the day-to-day management of the charity to senior management team comprised of the Artistic Director and Executive Director.

Policies adopted for the induction and training of Trustees

New Trustees undergo an induction to brief them on their obligations and responsibilities. They meet key employees and other trustees to understand the current and historical work of the organisation. As part of the induction, new trustees are given minutes of trustee meetings from the previous year, copies of recent audited accounts, copies of past programme books, and an overview of the organisation and governance policies, including the Memorandum and Articles of Association and Trustee Terms of Reference.

Pay policy for key management personnel

The remuneration of staff is reviewed annually by the Trustees Board and is kept in line with other similar arts organisations.

Related party relationships

Operatic performances staged by the Charity take place in a theatre at New Banks Fee, Longborough, made available for this purpose by Trustees, Mr M Graham & Mrs E M B Graham. No rent is paid to Mr & Mrs Graham for the use of this property. The charity pays for the direct running costs of the theatre such as heat, light and power and makes good any wear and tear repairs caused by its productions.

Mrs E M B Graham and Mr M Graham have a substantial role in the day-to-day business and artistic management. No remuneration or expenses are paid for these services.

Financial risk management

The Trustees have assessed the major risks to which the Charity is exposed, in particular those related to the operations and finances of the Charity, and are satisfied that systems and procedures are in place to mitigate exposure to the major risks.

Trustees' indemnities

Arts and Culture Insurance Policy is in the name of the Trustees of Longborough Festival Opera and covers the liability of both trustees and management. The Insurance policy is with Zurich Insurance plc.

Members' liability

The Members of the Charity guarantee to contribute an amount not exceeding £1 to the assets of the Charity in the event of winding up.

Plans for future periods

As an organisation, we will continue working towards our four strategic aspirations:

- Innovation
- Artistic Excellence
- Financial resilience
- Community Vibrancy

In 2023 we are continuing to develop a thoughtful approach to environmentally responsible theatre-making, actively learning from methods such as Theatre Greenbook. We continue to review our accessibility & inclusion policy and renew training with staff, with a desire to create a culture of respect and equality in all aspects of our work.

Opera Productions 2023

We present the fourth part of Wagner's Ring Cycle with a new production of *Götterdämmerung*. This brings us closer to our 2024 program, when we will present all four of the Ring Cycle operas in one highly anticipated season. We will then present *The Elixir of Love* - a comic treat by Donizetti, followed by Monteverdi's early opera, *Orfeo*, in partnership with the Venetian Baroque specialists La Serenissima.

We finish the season with our Emerging Artists production - Purcell's *The Fairy Queen*, which will also feature the acclaimed Longborough Youth Chorus and will blend the original Shakespeare text from *A Midsummer Night's Dream* with Purcell's music. LFO have commissioned a new arrangement of the opera for baroque/ folk instrumentalists by Co-music directors Harry Sever and Naomi Burrell, promising a vibrant and imaginative evening. The Emerging Artist's production is always a special conclusion to our season, offering the some of the most vibrant artists of tomorrow a serious performance platform and a chance to learn through doing as part of our festival.

Education and Outreach

In 2023, we will expand the 2022 pilot project Singing Schools to 3 Gloucestershire schools, providing weekly Kodaly lessons and full school choir sessions from a skilled practitioner. We will continue to target early years classes, with the aspiration to work with 400 children. As part of the project, we will also train teachers in the schools in the Kodaly singing method, both to improve their skills but also to embed singing into the schools.

Due to funding restraints, our goal is to maintain Playground Opera at a similar level as 2023. This includes

- visiting 10 schools in Gloucestershire and surrounding area
- 1500 children to take part or watch a child-friendly version of a famous opera
- 370 children to participate in workshops and perform alongside professional artists

A new project for secondary school students is being developed in 2023, in partnership with the acclaimed Chroma Ensemble, focusing on *The Firebird* by Igor Stravinsky. The project will bring together secondary school teachers and arts organisations in collaborative, ambitious, immersive, cross curricular project. We anticipate 70 students to be involved in this two-phase project that will include dance, music, arts and drama and will contribute to GCSE work.

LFO Youth Chorus main project in 2023 will be performing in our production of Purcell's *The Fairy Queen* – Purcell's paean to the magic and power of the natural world. The Youth Chorus will take part in:

- o Easter intensive workshops with choreographers and chorus leaders
- o Regular rehearsals through the summer term, plus intensive on-site rehearsals with the full company.
- o Ecology workshops with Gloucestershire Wildlife Trust's Wild Town project

Statement of Trustees' responsibilities

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

Company law requires the Trustees to prepare financial statements for each financial. 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 Charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

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

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

Disclosure of information to auditors

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

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

Longborough Festival Opera

(A company limited by guarantee)

Auditors

The auditors, WR Partners, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:

Emrys Graham

Trustee

Date: 7th February 2023



Longborough Festival Opera
(A company limited by guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF Longborough Festival Opera

Opinion

We have audited the financial statements of Longborough Festival Opera (the 'charitable company') for the year ended 31 August 2022 which comprise the Statement of financial activities, the Balance sheet, the Statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2022 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Longborough Festival Opera
(A company limited by guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF Longborough Festival Opera
(CONTINUED)

Other information

The other information comprises the information included in the Annual report other than the financial statements and our Auditors' report thereon. The Trustees are responsible for the other information contained within the Annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

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

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

Responsibilities of trustees

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

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

Longborough Festival Opera
(A company limited by guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF Longborough Festival Opera
(CONTINUED)

Auditors' responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- We reviewed the susceptibility of the charitable company's financial statements to material misstatement and identified the principal risks, implementing a series of testing procedures to provide us with sufficient comfort to issue our opinion.
- We reviewed the charitable company's regulatory environment to ensure we could conclude that it had acted in accordance with the framework relevant to the charitable company and its environment and identify any instances of non-compliance.
- We also assessed the charitable company's internal control procedures to ensure we could appropriately scrutinise these controls and establish whether our understanding of the control environment was sufficient to supplement our additional testing procedures.
- The engagement team consisted of a team that the engagement partner believes is equipped with the relevant level of technical and charitable company awareness to carry out our work to the required standard.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' report.

Longborough Festival Opera
(A company limited by guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF Longborough Festival Opera
(CONTINUED)

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an Auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



WR Partners
Shrewsbury Business Park
Belmont House
Shrewsbury
SY2 6LG

Date: 7 February 2023

WR Partners are eligible to act as auditors in terms of section 1212 of the Companies Act 2006.

Longborough Festival Opera
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 AUGUST 2022**

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	4	800,193	70,370	870,563	908,716
Charitable activities	5	873,563	-	873,563	503,921
Other trading activities	6	161,132	-	161,132	114,057
Other income	7	445,458	-	445,458	160,977
Total income		2,280,346	70,370	2,350,716	1,687,671
Expenditure on:					
Raising funds	8	72,388	-	72,388	51,291
Charitable activities		2,140,380	69,620	2,210,000	1,915,423
Other expenditure		86,438	-	86,438	59,054
Total expenditure		2,299,206	69,620	2,368,826	2,025,768
Net movement in funds		(18,860)	750	(18,110)	(338,097)
Reconciliation of funds:					
Total funds brought forward		1,006,714	-	1,006,714	1,344,811
Net movement in funds		(18,860)	750	(18,110)	(338,097)
Total funds carried forward		987,854	750	988,604	1,006,714

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 29 to 45 form part of these financial statements.

Longborough Festival Opera
(A company limited by guarantee)

Balance Sheet
For the year ended 31 August 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	15	7,406	5,166
		<u>7,406</u>	<u>5,166</u>
Current assets			
Stocks	16	1,191	1,740
Debtors	17	526,469	223,468
Cash at bank and in hand		627,418	900,698
		<u>1,155,078</u>	<u>1,125,906</u>
Creditors: amounts falling due within one year	18	(159,405)	(109,670)
Net current assets		<u>995,673</u>	<u>1,016,236</u>
Total assets less current liabilities		<u>1,003,079</u>	<u>1,021,402</u>
Creditors: amounts falling due after more than one year	19	(14,475)	(14,688)
Net assets		<u>988,604</u>	<u>1,006,714</u>
Total net assets		<u><u>988,604</u></u>	<u><u>1,006,714</u></u>

Longborough Festival Opera
(A company limited by guarantee)

BALANCE SHEET (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2022

	Note	2022 £	2021 £
Charity funds			
Restricted funds	20	750	-
Unrestricted funds	20	987,854	1,006,714
Total funds		<u>988,604</u>	<u>1,006,714</u>

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

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

However, an audit is required in accordance with section 144 of the Charities Act 2011.

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

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

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



E M B Graham

Trustee

Date: 7 February 2023

The notes on pages 29 to 45 form part of these financial statements.

Longborough Festival Opera
(A company limited by guarantee)

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2022**

	Note	2022 £	2021 £
Cash flows from operating activities			
Net cash provided by operating activities	22	(273,593)	(522,045)
Cash flows from investing activities			
Dividends, interests and rents from investments		313	181
Net cash provided by investing activities		313	181
Change in cash and cash equivalents in the year		(273,280)	(521,864)
Cash and cash equivalents at the beginning of the year		900,698	1,422,562
Cash and cash equivalents at the end of the year	23	627,418	900,698

The notes on pages 29 to 45 form part of these financial statements

Longborough Festival Opera
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022

1. General information

The Charity is a Charitable Company limited by guarantee and incorporated in England and Wales. The Trustees of the Charity are named on page 3. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the second edition Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

2.2 Going concern

After making enquires, the Trustees have a reasonable expectation that the Charity has adequate resources to continue as a going concern for the foreseeable future. The Charity therefore continues to adopt the going concern basis in preparing its financial statements.

2.3 Income

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

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

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

2.4 Expenditure

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

Expenditure on raising funds includes all expenditure incurred by the Charity to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

2. Accounting policies (continued)

2.4 Expenditure (continued)

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

2.5 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Charity; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

2.6 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following bases:

Fixtures and fittings	- 25% straight line
Computer equipment	- 25% straight line

2.7 Stocks

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

2.8 Debtors

Trade and other debtors are recognised at the settlement amount. Prepayments are valued at the amount prepaid.

2.9 Cash at bank and in hand

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

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

2. Accounting policies (continued)

2.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.11 Financial instruments

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

2.12 Operating leases

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

2.13 Pensions

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

2.14 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

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

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

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

3. Critical accounting estimates and areas of judgment

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

Critical accounting estimates and assumptions:

The Charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results.

There are no estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

4. Income from donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Membership	605,340	-	605,340	506,955
Donations	78,992	70,370	149,362	276,654
Gift Aid	115,861	-	115,861	125,107
	<u>800,193</u>	<u>70,370</u>	<u>870,563</u>	<u>908,716</u>

5. Income from charitable activities

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Ticket sales/vouchers	823,800	-	823,800	466,138
Programme sales	23,138	-	23,138	8,895
Other income	26,625	-	26,625	28,888
	<u>873,563</u>	<u>-</u>	<u>873,563</u>	<u>503,921</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

6. Income from other trading activities

	Unrestricted funds 2022 £	Total funds 2022 £	<i>Total funds 2021 £</i>
Catering	152,292	152,292	108,377
Advertising	8,840	8,840	5,680
	<hr/> 161,132 <hr/>	<hr/> 161,132 <hr/>	<hr/> 114,057 <hr/>

7. Other income

	Unrestricted funds 2022 £	Total funds 2022 £	<i>Total funds 2021 £</i>
TTR relief	445,145	445,145	155,690
Interest income	313	313	181
Furlough income	-	-	5,106
	<hr/> 445,458 <hr/>	<hr/> 445,458 <hr/>	<hr/> 160,977 <hr/>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

8. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2022 £	Total funds 2022 £	<i>Total funds 2021 £</i>
Consultancy	3,409	3,409	8,900
Wages and salaries	68,979	68,979	42,391
	<u>72,388</u>	<u>72,388</u>	<u>51,291</u>
<i>Total 2021</i>	<u><u>51,291</u></u>	<u><u>51,291</u></u>	

9. Analysis of expenditure by activities

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £	<i>Total funds 2021 £</i>
Charitable activities	1,705,335	417,212	2,122,547	1,830,665
Education & outreach	74,294	13,159	87,453	84,758
	<u>1,779,629</u>	<u>430,371</u>	<u>2,210,000</u>	<u>1,915,423</u>
<i>Total 2021</i>	<u><u>1,547,042</u></u>	<u><u>368,381</u></u>	<u><u>1,915,423</u></u>	

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

9. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Opera Productions 2022 £	Education & Outreach 2022 £	Total funds 2022 £	Total funds 2021 £
Opera production	1,122,223	12,600	1,134,823	654,496
Production team and labour	197,394	-	197,394	169,401
Equipment hire and transport	96,871	-	96,871	65,791
Backstage expenses and sundries	77,678	-	77,678	85,397
Site hires and marquees	67,567	-	67,567	317,401
Site and theatre costs	90,580	-	90,580	57,514
Irrecoverable VAT	53,022	-	53,022	58,165
Schools, education & community projects	-	61,694	61,694	51,005
Artist ex-gratia payments	-	-	-	87,872
	<u>1,705,335</u>	<u>74,294</u>	<u>1,779,629</u>	<u>1,547,042</u>

Analysis of support costs

	Opera Productions 2022 £	Education & Outreach 2022 £	Total funds 2022 £	Total funds 2021 £
Staff costs	177,391	13,159	190,550	155,982
Depreciation	4,047	-	4,047	9,654
Marketing and print	48,102	-	48,102	28,450
Office costs and overheads	63,047	-	63,047	43,898
Box office and website	40,447	-	40,447	32,178
Irrecoverable VAT	25,317	-	25,317	24,928
Miscellaneous	2,379	-	2,379	1,479
Artistic & Site Consultancy	18,750	-	18,750	32,347
Governance costs	37,732	-	37,732	39,465
	<u>417,212</u>	<u>13,159</u>	<u>430,371</u>	<u>368,381</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

10. Analysis of governance costs

	2022 £	2021 £
Auditors remuneration	11,320	9,600
Legal & professional fees	2,933	4,575
Accountancy fees	3,255	12,383
Wages & salaries	20,224	12,907
	<u>37,732</u>	<u>39,465</u>

11. Other expenditure

Included within other expenditure, are purchases and other expenses relating to the Festival's bar and restaurant facilities.

12. Auditors' remuneration

	2022 £	2021 £
Fees payable to the Charity's auditor for the audit of the Charity's annual accounts	9,270	7,700
Fees payable to the Charity's auditor in respect of: Non-audit services	<u>2,050</u>	<u>1,900</u>

13. Staff costs

	2022 £	2021 £
Wages and salaries	251,724	191,103
Social security costs	19,688	13,625
Contribution to defined contribution pension schemes	8,341	6,552
	<u>279,753</u>	<u>211,280</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

13. Staff costs (continued)

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

	2022 No.	<i>2021 No.</i>
Administration and Support	7	<i>6</i>
Management	2	<i>1</i>
	<hr/> 9 <hr/>	<hr/> <i>7</i> <hr/>

No employee received remuneration amounting to more than £60,000 in either year.

The total amount of employee benefits (including employer pension contributions and employer national insurance contributions) received by key management personnel for their services to the Charity was £96,766 (2021: £63,442).

14. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 August 2022, no Trustee expenses have been incurred (2021 - £NIL).

Longborough Festival Opera
(A company limited by guarantee)

**Notes to the Financial Statements
for the year ended 31 August 2022**

15. Tangible fixed assets

	Fixtures and fittings £	Computer equipment £	Total £
Cost or valuation			
At 1 September 2021	45,792	3,342	49,134
Additions	-	6,287	6,287
At 31 August 2022	<u>45,792</u>	<u>9,629</u>	<u>55,421</u>
Depreciation			
At 1 September 2021	43,759	209	43,968
Charge for the year	2,033	2,014	4,047
At 31 August 2022	<u>45,792</u>	<u>2,223</u>	<u>48,015</u>
Net book value			
At 31 August 2022	<u>-</u>	<u>7,406</u>	<u>7,406</u>
<i>At 31 August 2021</i>	<u>2,033</u>	<u>3,133</u>	<u>5,166</u>

16. Stocks

	2022 £	2021 £
Bar Stock	<u>1,191</u>	<u>1,740</u>

This is bar stock that has been purchased for next year's season.

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

17. Debtors

	2022 £	2021 £
Due within one year		
Trade debtors	14,147	225
Other debtors	466,623	190,523
Prepayments and accrued income	45,699	32,720
	<u>526,469</u>	<u>223,468</u>

18. Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	99,019	4,011
Other taxation and social security	8,345	6,761
Other creditors	12,191	11,838
Accruals	14,118	17,243
Deferred income	25,732	69,817
	<u>159,405</u>	<u>109,670</u>

	2022 £	2021 £
Deferred income at start of period	69,817	39,710
Resources deferred during the year	40,207	69,817
Amounts released from previous periods	(69,817)	(39,710)
	<u>40,207</u>	<u>69,817</u>

The deferred income balance above includes monies received for the 2023 season membership.

19. Creditors: Amounts falling due after more than one year

	2022 £	2021 £
Deferred income	<u>14,475</u>	<u>14,688</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

20. Statement of funds

Statement of funds - current year

	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
Unrestricted funds				
Designated funds				
Operational Contingency Reserve	400,000	-	-	400,000
Capital Reserve	300,000	-	(24,186)	275,814
Ring Cycle 2024	300,000	-	-	300,000
	<u>1,000,000</u>	<u>-</u>	<u>(24,186)</u>	<u>975,814</u>
General funds				
General Funds	6,714	2,280,346	(2,275,020)	12,040
	<u>1,006,714</u>	<u>2,280,346</u>	<u>(2,299,206)</u>	<u>987,854</u>
Restricted funds				
Pot of Gold Donations	-	6,542	(6,542)	-
Education Workshops	-	37,337	(37,337)	-
Emerging Artist Programme	-	18,341	(18,341)	-
Orchestra Sponsorship	-	4,000	(4,000)	-
Youth Chorus	-	2,400	(2,400)	-
Book Fund	-	1,750	(1,000)	750
	<u>-</u>	<u>70,370</u>	<u>(69,620)</u>	<u>750</u>
Total of funds	<u>1,006,714</u>	<u>2,350,716</u>	<u>(2,368,826)</u>	<u>988,604</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

20. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 September 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Balance at 31 August 2021 £</i>
Unrestricted funds					
Designated funds					
Operational Contingency Reserve	450,000	-	-	(50,000)	400,000
Capital Reserve	300,000	-	-	-	300,000
2020 Fund	144,886	-	(88,172)	(56,714)	-
Ring Cycle 2024	220,000	-	-	80,000	300,000
	<u>1,114,886</u>	<u>-</u>	<u>(88,172)</u>	<u>(26,714)</u>	<u>1,000,000</u>
General funds					
General Funds	161,848	1,598,098	(1,779,946)	26,714	6,714
	<u>1,276,734</u>	<u>1,598,098</u>	<u>(1,868,118)</u>	<u>-</u>	<u>1,006,714</u>
Restricted funds					
Pot of Gold Donations	9,533	8,215	(17,748)	-	-
Education Workshops	23,826	45,443	(69,269)	-	-
Emerging Artist Programme	20,898	21,415	(42,313)	-	-
Orchestra Sponsorship	7,000	3,000	(10,000)	-	-
Youth Chorus	6,820	10,000	(16,820)	-	-
Book Fund	-	1,000	(1,000)	-	-
Ulysses	-	500	(500)	-	-
	<u>68,077</u>	<u>89,573</u>	<u>(157,650)</u>	<u>-</u>	<u>-</u>
Total of funds	<u><u>1,344,811</u></u>	<u><u>1,687,671</u></u>	<u><u>(2,025,768)</u></u>	<u><u>-</u></u>	<u><u>1,006,714</u></u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

Designated Funds

The Charity seeks to maintain an operational contingency reserve to operate for a minimum of one year in the event of a significant drop in income.

There is also the need for the Charity to proactively put in place reserves for the long term future residence of the organisation. This is designated as the charity's Capital Fund.

The Charity is proactively putting in place reserves for their upcoming Ring Cycle. It is a five year project that started in 2019 and will culminate in performances of Wagner's Ring Cycle in 2024. In 2020 the Ring Cycle funds were re classified as designated funds to more clearly recognise the multi year contribution. These funds will be spent in 2024.

Unrestricted Funds

The General Funds are the surplus of income over expenditure relating to the main activity of the Charity during the year. The General Fund is to enable the organisation to invest in its future through artistic, educational and administrative improvements.

Restricted Funds

Restricted funds relate to specific projects and productions carried out by Longborough Festival Opera in the year where donors and foundations have kindly provided specific financial support.

21. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	7,406	-	7,406
Current assets	1,154,328	750	1,155,078
Creditors due within one year	(159,405)	-	(159,405)
Creditors due in more than one year	(14,475)	-	(14,475)
Total	987,854	750	988,604

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

21. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Tangible fixed assets	5,166	5,166
Current assets	1,125,906	1,125,906
Creditors due within one year	(109,670)	(109,670)
Creditors due in more than one year	(14,688)	(14,688)
Total	<u>1,006,714</u>	<u>1,006,714</u>

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

	2022 £	2021 £
Net expenditure for the year (as per Statement of Financial Activities)	<u>(18,110)</u>	<u>(338,097)</u>
Adjustments for:		
Depreciation charges	4,047	9,856
Purchase of tangible fixed assets	(6,287)	(3,342)
Decrease in stocks	549	1,740
Increase in debtors	(303,001)	(166,865)
Increase/(decrease) in creditors	49,522	(25,156)
Interest received	(313)	(181)
Net cash used in operating activities	<u><u>(273,593)</u></u>	<u><u>(522,045)</u></u>

23. Analysis of cash and cash equivalents

	2022 £	2021 £
Cash in hand	<u>627,418</u>	<u>900,698</u>
Total cash and cash equivalents	<u><u>627,418</u></u>	<u><u>900,698</u></u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

24. Analysis of changes in net debt

	At 1 September 2021 £	Cash flows £	At 31 August 2022 £
Cash at bank and in hand	900,698	(273,280)	627,418
	<u>900,698</u>	<u>(273,280)</u>	<u>627,418</u>

25. Pension commitments

The Charity operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions payable by the Charity to the fund and amounted to £8,341 (2021: £6,552).

26. Operating lease commitments

At 31 August 2022 the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2022 £	2021 £
Not later than 1 year	616	669
Later than 1 year and not later than 5 years	924	669
	<u>1,540</u>	<u>1,338</u>

Longborough Festival Opera
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 AUGUST 2022**

27. Related party transactions

Operatic performances staged by the Charity take place in a theatre at Longborough in Gloucestershire made available to it for this purpose by a Trustee, M Graham. No rent is paid to M Graham for the use of the theatre, backstage, or office space.

In the year M Graham received £2,520 (2021: £NIL) as rental payments for short-term accommodation. In addition payments totalling £852 (2021: £936) were paid to M Graham as contribution towards office gas and electric supply.

E M B Graham have a substantial role in the day to day business and artistic management. No remuneration or expenses are paid to E M B Graham or M Graham for these services. At 31 August 2021 £8,376, (2021: £8,376) was due to E M B Graham for roof repairs carried out in prior periods.

During the year, ticket sales were made to Trustees totalling £19,823 (2021: £5,625). Donations, including membership, were received from Trustees totalling £55,810 (2021: £62,495).

As the daughter of Trustee's M Graham and E M B Graham, Polly Graham is a related party. She provided freelance services for the festival amounting to £NIL (2021: £16,866). Polly Graham also received remuneration of £10,942 (2021: £10,943), inclusive of employer's pension via the Charity's payroll. In addition, Polly Graham also received re-imbursement of expenses totalling £765 (2021: £NIL) in relation to travel & subsistence.