

**Charity number 1153307**

**Company number 08613929**

**(England and Wales)**

**OperaUpClose Ltd**

**Report of the Trustees and Unaudited Financial Statement**

**For the Year ended 31 March 2023**

FRIDAY



\*ACHXEYFF\*

A12

08/12/2023

#10

COMPANIES HOUSE

**UpClose Productions London**  
**Contents page**  
**For the year ended 31 March 2023**

	<b>Page</b>
Charity Information	3
Report of the Trustees	4-10
Independent Examiners Report to the Trustees	11
Statement of Financial Activities	12
Statement of Financial Position	13
Notes to the Financial Statements	15-22

**OperaUpClose Ltd**  
**(A company limited by guarantee)**  
**Charity Information**  
**For the year ended 31 March 2022**

<b>Charity number</b>	1153307
<b>Company number</b>	08613939
<b>Principal Address</b>	Mast Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Registered office</b>	Mast Mayflower Studios Above Bar Street Southampton SO14 7DU
<b>Trustees</b>	Amanda Ariss John Andrews Charith Cabraal Matthew Lyons Joe McFadden Gweneth Rand (appointed 10 May 2021) Abigail Toland (Chair) Carolyn Ward John Ward Clare Williams
<b>Secretary</b>	Flora McIntosh
<b>Independent Examiner</b>	David Mead FCA Tremain House 8 Maple Drive Kings Worthy Winchester Hampshire SO23 7NG

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

The Trustees present their annual report and financial statements of the charity for the year ended 31 March 2023. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Charity's trust deed, the Charities Act 2011, and the Charities Statement of Recommended Practice (second edition) and Financial Reporting Standard FRS 102 1A.

**Objectives and aims of OperaUpClose**

OperaUpClose is a national touring opera company based at Southampton's dynamic cultural hub MAST Mayflower Studios. Rooted in theatre, with partnership and innovation at our heart we are making opera of the highest quality with and for everyone. Our three main strategic objectives are artistic excellence and innovation, financial sustainability and audience development.

- Our work addresses the under-provision of opera and music theatre in many local performing arts venues by taking high- quality, affordable productions to theatres and non-traditional theatre spaces across the UK.  
We work at an intimate scale as an active artistic choice, strengthening our commitment to develop all performers as storytellers and to break down barriers between pit, stage and audience.
- We work with composers and writers to commission re-interpretations of known work that distil the essence of classic operas into new, contemporary chamber works with their own artistic integrity and excellence.
- We place new writing at the centre of all our programme, collaborating with organisations across the UK to create new cross-disciplinary companion pieces that reflect issues that are relevant to audiences today.
- We co-create work with community and school groups to show opera as an essential part of a culturally diverse theatrical landscape. This model benefits venues, by ensuring they are programming work that is varied, ambitious and relevant to the local audiences they serve.
- We respond to the need for accessible career pathways into classical music and opera for artists from all backgrounds with the aim of diversifying those who make opera and those who watch it. Our Trainee Associate Artist Programme gives early career opportunities to performers, creatives and producers across all projects, allowing them to work alongside experienced professionals to gain vital performance and delivery experience and to develop innovative approaches to their future work. *"I am black-British & from a working-class background, the traineeship with OperaUpClose opened up the possibility of opera directing and was a completely life-changing experience. Without it, my preconceptions about opera and feelings of 'imposter syndrome' would have stopped me from even considering the path I am now on."* Jim Osman, Trainee Associate Director.
- We have a growing body of work made with and for very young children, engaging a new generation in the power of musical storytelling, developed in response to teachers and music hubs telling us about the lack of high-quality creative experiences for Early Years/KS1. We are creating a UK-wide network of community partners for on-going Early Years commissions and child-led creation that supports teachers in classroom delivery. *"OperaUpClose are providing aspiration and inspiration to very young children in some of the most deprived areas of the country. An amazing opportunity!"* Kath Page, Southampton Music Hub.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

**Staffing**

The financial year ended 31 March 2023 was a year of significant development and change for OperaUpClose. Founder and Chief Executive/Artistic Director Robin Norton-Hale left OperaUpClose in September 2022 and Flora McIntosh was appointed as the organisation's new Artistic Director and Chief Executive. Flora had previously held the advisory role of Artistic Associate since 2019, helping shape artistic content and direction, alongside fundraising strategy, throughout the pandemic, and in the following months of recovery.

In March 2023 highly experienced producer and former Executive Manager of Mahogany Opera, Allison Rosser, was appointed as Executive Producer having previously been engaged by OperaUpClose as a freelance producer on a fixed term contract. At the year ended 31 March 2023 the team comprised of full time Artistic Director Flora McIntosh, Executive Producer Allison Rosser and Company Manager Jane Ryan (0.8 FTE). All staff worked between London and the company base in Southampton.

**Board**

The Executive team is supported by a strong and experienced Board with expertise in inclusive arts; technology & digital arts; finance; PR; and equality, diversity and inclusion. The Board is led by South-West based Chair, Abigail Toland, who has 17 years' experience producing opera, new music and participatory projects and has proved exceptional in her ability to guide the organisation as the administrative and business model evolves. At the time of writing Abigail is on leave of absence; the trustees are grateful to Vice Chair and Chair of the Finance Committee Charith Cabraal for stepping up during this period.

A Board Away Day was held at MAST Mayflower Studios on 28 November 2022 facilitated by Marion Friend. Notably, this was the first time that some Trustees had met in person since the pandemic and proved an invaluable opportunity to discuss the change of leadership, new staffing structure and organisational and governance commitments associated with the success of becoming an Arts Council England National Portfolio Organisation from April 2023.

**Achievements in the past year**

Despite the challenges of the post-pandemic climate and the postponement of our flagship project *The Flying Dutchman*, OperaUpClose continued to make significant progress against our three main strategic objectives. We ended the year in a financially strong position, with the security of becoming one of Arts Council England's National Portfolio Organisations in Spring 2023. We advanced our artistic programme establishing new creative partnerships and continued working towards our largest scale, and most artistically ambitious, project to date *The Flying Dutchman*.

We further established our presence in the South West as a resident company at MAST Mayflower Studios, Southampton, committing to a renewed partnership agreement with plans for co-production in 2023 – 2026. We formed and continued to develop new creative relationships with fellow resident partners at MAST, including writer development agency ArtfulScribe and Southampton and Isle of Wight Music Hubs, strengthening our connections in the region and ensuring delivery of our strategic and artistic plans.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

**The Flying Dutchman in association with Manchester Camerata**

Our new production of Wagner's *The Flying Dutchman* was due to open in Autumn 2022 but was subsequently re-scheduled for Summer 2023. Postponement fees were paid to key creatives and artists to honour their commitment to the project despite the delay, something mentioned in feedback as being much valued.

Developed in 22-23, at time of signature (Oct '23) the production has premiered at Turner Sims Hall, Southampton, in June 2023 before touring to non-traditional spaces and theatres for 14 performances in six waterside locations across England. Directed by Lucy Bradley, conducted by Timothy Burke and designed by Ana Ines Jabares-Pita *The Flying Dutchman* featured a principal cast of internationally acclaimed singers Philippa Boyle, Timothy Dawkins, Carolyn Holt and Pauls Putnins alongside players from Manchester Camerata who also sang the chorus.

Performing to sell out audiences in both Bristol and London and to new audiences for OperaUpClose's work in locations such as Hull and Liverpool *The Flying Dutchman* received favourable reviews in both national and local press "Powerful and Poignant" (The Times); "5\* - Fearless" (StageTalk Magazine); "No plaudits can be sufficient for Manchester Camerata and Conductor Timothy Burke... themselves acting up a storm" (The Guardian); "The Wagner rewrite of the decade" (Plays International).

**Community chorus**

*The Flying Dutchman* stands as the first iteration of OperaUpClose's long-term plan for community engagement work; with live and on-line co-creative opportunities, modelled in Southampton with our local partners and then taken to other areas around the UK, that contribute directly to our core work. In summer 2022 we ran a series of creative singing workshops, led by experienced facilitators, Michael Betteridge and Lynsey Docherty, with community groups aged between 7 and 75+, in Southampton, Blackpool, Bristol and Hull. The material recorded during these sessions was mixed together to create one national coastal chorus that featured at a key dramatic moment in the touring production. "My 10-year-old loved the entire experience as did I. It is a very fun, encouraging, and wonderful experience." (Community Chorus Participant)

**Talent Development**

We expanded our paid Trainee Associate Director scheme into a wider Young Associate Artists programme giving opportunities to an emerging conductor/music director and four singers. We engaged Manchester based conductor and composer Robin Wallington to work with us as Associate Conductor and held an open audition process for Associate Artist singers, reaching out to music

colleges, university departments, National Opera Studio, and other key contacts to identify early career singers with particular potential in the dramatic repertoire. The quality of artists was exceptional with Annie George (mezzo soprano), Toki Hamano (baritone), Catherine Hopper (soprano) and Masimba Ushe (bass) engaged as the Associate Singers on the project.

**Winter Celebration and Re-Brand**

In late 2022 we worked with designer Laura Whitehouse on a major refresh of the OperaUpClose brand and website to reflect the change in leadership and enhanced ambitions of the company. We

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

were delighted to hold a celebration event in December launching the new branding, acknowledging the achievements of our founder Robin Norton-Hale who departed in Autumn 2022 to become the General Director of English Touring Opera and introducing friends and supporters to our bold future programme and our new partners.

**Financial stability and resilience**

We continued to rebuild our reserves, finishing the year 31 March 2023 with £144,225 to carry forwards, of which £85,488 is restricted for future productions.

- £75,019 is restricted for *The Flying Dutchman*
- £10,469 is restricted for the revival of *Peace At Last*

OperaUpClose requires reserves to plan its future work and provide for unforeseen contingencies as they may arise. The nature of the company's operation requires reliance on significant income from ACE, grants, donations and ticket sales, all of which can show substantial variation due to the economic climate, government policy and exceptional events. Consequently, the company aims to retain general, unrestricted reserves sufficient to enable the company to operate successfully and fulfil its mission, provide liquidity in case of unexpected variation in revenue and other risks, and act as a contingency against winding up the company should the need arise.

Our current level of unrestricted reserves, £58,737 is a risk fund of general, free reserves.

In 23-24 we are returning to touring mid-scale productions that generate unrestricted income towards our core costs. Due to the postponement of *The Flying Dutchman* from September 22 we did not tour in the year ending 31 March 2023, but continued to cover the shortfall through other income strands and building our relationships with Arts Council England, donors and trusts & foundations:

- Arts Council England: OperaUpClose secured their most significant National Lottery Project Grant to date for *The Flying Dutchman* for £69,210 with the first payment received in March 2023. In November 2022 it was announced that we had been successful in our application to join the National Funding Portfolio for 2023-2026 with a grant of £195,000 a year. This powerful endorsement underpins our ability to take forward our ambitious artistic plans and expand our core team, as well as providing a stable platform for essential additional fundraising from both trusts and foundations and individuals.
- Individual Giving: we have had continued success in the area of individual giving raising £10,469 in restricted income for *Peace At Last* (touring Autumn 23) through The Big Give Christmas Challenge. We have nurtured and developed the *Flying Dutchman Supporter Syndicate*, helping to sustain the delivery of the project and setting a precedent for success with production syndicates for future funding.
- Trusts & Foundations: we are enormously grateful for the ongoing support from Garfield Weston (£15k), the John Ellerman Foundation (£30k) and International Music and Art Foundation (£10k) for core costs. We also received substantial grants from the Kobler Trust (£25k) and the Backstage Trust (£35k) for *The Flying Dutchman*.

**Risk Management**

OperaUpClose's Articles (dated 8 July 2013) detail all necessary mechanisms for the Board to have full oversight and responsibility; set reserves; engage and pay employees; elect new Trustees and refresh the Board; delegate to committees and manage conflicts of interest. OperaUpClose, its Board, staff and committees operate under a Scheme of Delegation and Codes of Conduct.

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

We have 10 highly committed Trustees with a wide range of specialisms and expertise as outlined above. Our governance and financial and risk management are robust; we have separate Finance and HR committees that meet regularly and are delegated with clear Terms of Reference.

The HR Committee has responsibility for recruitment, employment & HR policies; pay reviews; and ensuring that OperaUpClose's EDI policy & Code of Conduct are observed & embedded. Since the end of the last financial year, OperaUpClose is proud to have become a Living Wage Employer accredited by the Living Wage Foundation.

The Finance Committee has responsibility for financial risk management, reviewing management accounts monthly and holding the executive to account vs budget.

**Priorities for the future**

**Arts Council England National Portfolio Organisation**

From April 2023, OperaUpClose will be included for the first time in Arts Council England's National Portfolio. This is a powerful endorsement of our programme for 2023-26 and our mission to create new work in four main areas:

1. Refreshing the Operatic Canon: working with the UK's most exciting composers, writers, and creatives to refresh and renew the repertoire, creating artistically excellent, bold, chamber re-imaginings of existing material that place re-invention and new writing at the core of our programme.
2. Stories of the Sea: inspired by our home in Southampton and the lived experience of local people, we are creating new work around the changing landscape of coastal communities across the UK. We are evolving our ambition to extend outreach and audience development, making emotional and intellectual connections with coastal communities across the country by involving them directly in the creative process.
3. Cross Art-form Partnerships and Commissions: new multi-disciplinary work, created through collaborative partnerships with a wide range of artists and organisations.
4. Opera for the Very Young: creating legacy and increased engagement with new work devised with, and specifically for, 2–5-year-olds, touring to schools, nurseries and studio theatres in areas of particular need.

**We two were lovers – the Sea and I** is a staged recital programme of poetry and music, thematically linked to *The Flying Dutchman*, designed for spaces without the resource to take the full production. It will tour to areas significantly underserved by the arts including Isle of Wight and Peterborough extending our work and developing new audiences by taking artistically excellent, relevant and accessible work into community spaces. This satellite programme is performed by soprano Catherine Hooper and harpist Nicolette Chin from the Young Artist Scheme and will centre around a newly commissioned English updating of Haydn's dramatic cantata *Arianna a Naxos* by Toria Banks.

**Riders to the Sea**

We are partnering with composer Michael Betteridge alongside fellow MAST resident company ArtfulScribe in a series of community led research and development workshops around Vaughan William's one-act opera, *Riders to The Sea*, creating a response piece as a prologue to the opera that explores the social and environmental challenges of modern coastal communities.



## **OperaUpClose Ltd**

### **Report of the Trustees For the year ended 31 March 2023**

The new choral prologue will be recorded by multiple coastal community singing groups in Blackpool, Hull, London and Southampton creating the soundtrack to a new film, made in collaboration with an early career film maker recruited and mentored by City Eye, Southampton. This film will be presented across our digital platforms, and then as an integral part of a fully staged touring production of *Riders to the Sea* (newly orchestrated by Michael Betteridge for accordion, oboe and clarinet) in 2024 in our first Co-Production with MAST Mayflower Studios.

#### **Peace At Last**

In partnership with Southampton and Isle of Wight Music Hubs and Chickenshed Theatre we will refresh and revive our opera for 3 – 5-year-olds based on the picture book by Jill Murphy, *Peace At Last*. Touring to studio theatres nationwide and to schools in Southampton and the Isle of Wight in October 2023, this revival is the beginning of a long-term commitment to co-creative work with Early Years settings in the South-West, and the development of our aim for integrated signing and/or creative captioning to be integral in all our work.

#### **OperaCocktail**

An OperaUpClose shop window. A revived and refreshed programme of OperaUpClose 'classics' for venues that currently have little, or no opera programmed and are not yet able to take a full production, helping to develop our audiences in under-served areas nationwide. OperaCocktail is flexible in scale and can be adapted to suit all spaces, places and events making it an ideal programme for generating additional earned income through private/corporate events. OperaCocktail is the basis of a strategic long-term partnership with Cunard currently in development with our first voyage taking place in October 2023.

#### **Talent development**

OperaUpClose places the development of emerging talent at the heart of every project. In 2023, we will develop and expand our Trainee Associate Artist Programme in partnership with MAST and Southampton University to give early career opportunities to all performers and creatives, allowing them to work alongside experienced professionals and gain vital performance and delivery experience. Our 2023 Associates include conductor/composer Robin Wallington, director Jennifer Lane Baker, inclusive arts specialist Sarah Driver and baritone Toki Hamano.

#### **Structure, Governance and Management**

OperaUpClose Ltd, is a company limited by guarantee which is also registered as a charity. For the purposes of the Companies Act 2006, the members of the board of trustees are also the directors of the company.

Name of charity	OperaUpClose Ltd
Charity registration number	1153307
Company registration number	08613929.


Chief Executive and Artistic Director:	Robin Norton-Hale (until September 2022)
Chief Executive and Artistic Director:	Flora McIntosh (since September 2022)

**OperaUpClose Ltd**  
**Report of the Trustees**  
**For the year ended 31 March 2023**

Trustees: The trustees serving during the year and since the year end were:

John Andrews  
Amanda Ariss  
Charith Cabraal (Acting Chair from 26/06/2023)  
Matthew Lyons  
Joe McFadden  
Gweneth Rand  
Abigail Toland (Chair – currently on leave of absence)  
Carolyn Ward  
John Ward  
Clare Williams

The Trustees have considered how the charity's activities create public benefit. They have concluded that OperaUpClose's activities are entirely for public benefit because they are undertaken solely for the charitable purpose of the advancement of the arts.

DocuSigned by:  
  
4E2A992ED2734C6...

Date 06 November 2023 | 15:15 GMT

Charith Cabraal (Acting Chair)

**OperaUpClose Ltd**  
**Independent Examiners Report**  
**For the year ended 31 March 2023**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023.

**Responsibilities and the basis of the report**

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the provisions of the Companies Act 2006 ('the 2006 Act')

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

**Independent examiners statement**

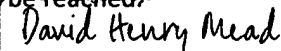
Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. Accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act: or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the requirements of 396 of 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of the independent examination: or
4. The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report to enable a proper understanding of the accounts to

be reached:



David Mead FCA

Date 06 November 2023 | 15:16 GMT

Tremain House  
Maple Drive  
Winchester  
Hampshire  
SO237NG

**OperaUpClose Ltd**  
**Statement of Financial Activities (Including income and expenditure account)**  
**For the year ended 31 March 2023**

	Notes	Unrestricted	Restricted	2023	2022
<b>Income and endowments from:</b>					
Donations and legacies	2	95,243	128,908	224,151	175,168
Charitable activities	3	4,500	-	4,500	2,492
Investments	4	95	-	95	4
Other income	5	21,593	-	21,593	9,746
		<u>121,431</u>	<u>128,908</u>	<u>250,339</u>	<u>187,410</u>
<b>Expenditure on;</b>					
Raising funds	6	21,276	-	21,276	15,361
Charitable activities	7/8	103,669	80,773	184,442	157,853
		<u>124,945</u>	<u>80,773</u>	<u>205,718</u>	<u>173,214</u>
<b>Net income</b>		(3,514)	48,135	44,621	14,196
<b>Reconciliation of funds</b>					
Total funds brought forward		62,251	37,353	99,604	85,408
<b>Total funds carried forward</b>		<u>58,737</u>	<u>85,488</u>	<u>144,225</u>	<u>99,604</u>

**OperaUpClose Ltd**  
**Statement of Financial Position**  
**For the year ended 31 March 2023**

	Notes	2023	2022
<b>Current assets</b>			
Debtors	14	28,251	5,664
Cash at bank and in hand		133,859	101,998
		<u>162,110</u>	<u>107,662</u>
<b>Creditors: amounts falling due within one year</b>		(17,885)	(8,058)
		<u>144,225</u>	<u>99,604</u>
<b>Net current assets</b>			
		144,225	99,604
<b>Total Assets less current liabilities</b>		144,225	99,604
<b>Creditors: amounts due after more than one year</b>		-	-
<b>Net Assets</b>		<u>144,225</u>	<u>99,604</u>
<b>The funds of the charity</b>			
Restricted income funds		85,488	37,353
Unrestricted income funds		58,737	62,251
<b>Total funds</b>		<u>144,225</u>	<u>99,604</u>


For the year ended 31 March 2023 the company was entitled to exemption from audit under section 477

of the companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

DocuSigned by:  
  
4EEA99EEDE754C6...

Date 06 November 2023 | 15:15 GMT

Charith Cabraal  
Acting Chair and Trustee

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**1. Accounting Policies**

**Basis of accounting**

The financial statements have been prepared under the historical cost convention except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS102) '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 (FRS102) (effective 1<sup>st</sup> January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

UpClose Productions meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historic cost or transaction value unless otherwise stated in the appropriate accounting policy note(s).

**Going concern**

The financial statements have been prepared on a going concern basis which is, in the view of the trustees, the appropriate basis to be applied.

**Incoming resources**

Gross income represents the value, net of VAT and discounts, of goods and services provided to customers and work carried out in respect of services provided to customers.

*Categories of income*

Income is categorised as income from exchange transactions (contract income) and income from non-exchange transactions (gifts), investment income and other income.

Income for exchange transactions is received by the charity for goods and services supplied under contract or here entitlement is subject to fulfilling certain performance related conditions. The income the charity receives is approximately equal in value to the goods or services supplied by the charity to the purchaser.

Income for non-exchange transactions is where the charity receives value from the donor without providing equal value in exchange and includes donations of money, goods and services freely given without giving equal value in exchange.

*Income recognition*

Income, whether from exchange or non-exchange transactions, is recognised in the Statement of Financial Activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable, and can be measured reliably.

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deduction of any fees and costs.

*Deferred income and income received in advance.*

Where terms and conditions for relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions can be met.

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

Any grant that is subject to performance related criteria conditions received in advance of delivering the goods and services required by that condition or is subject to unmet conditions wholly outside control of the recipient charity, it is accounted for as a liability and shown on the face of the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance related or other conditions that limit recognition are met.

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the recipient charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions have been met.

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned and, where applicable, it is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them but there are no specific time periods, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpected part of the grant does not prevent recognition of the income concerned but a liability to any payment is recognised when repayment become probable.

***Supporter (friends and Patrons) subscriptions***

The income and any associated Gift Aid or other tax refund from a supporter subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription purchases the right to services or benefits is recognised as income from charitable activities.

**Resources expended**

A liability and the related expenditure is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of the economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of future expenditure are uncertain, give rise to a provision in the accounts that is reviewed at the accounting year end. The provision is increased to reflect any increase in liabilities and is decreased by the utilisation of any provision within the period, and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

**Allocation and apportionment of costs**

Direct costs that relate specifically to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is.

Staffing – on the basis of the time spent in connection with any particular activity.

Premises related costs – on the proportion of the floor area occupied by a particular activity.

Non-specific support costs – on the basis of the usage of resources



**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**Taxation**

As a registered charity, the organisation is exempt from income and corporation tax to the extent that its income and gains are applied toward the charitable objects of the charity and for no other purpose. Value Added Tax is included in the relevant costs in the Statement of Financial Activities to the extent that it is not recoverable by the charity.

**Winding up or dissolution of the charity**

If upon winding up or dissolution of the charity any assets remain after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

**Debtors**

Debtors are measured at their recoverable amounts at the balance sheet date.

**Creditors and provisions**

Creditors are stated at the amount considered payable at the balance sheet date.

**2. Income from Donations and legacies**

	Unrestricted Funds £	Restricted Funds £	2023 £	2022 £
Donations received	21,052	16,725	37,777	103,469
Grants received	63,000	112,183	175,183	61,200
Subscriptions received	11,191	-	11,191	10,499
	<u>95,243</u>	<u>128,908</u>	<u>224,151</u>	<u>175,168</u>

**Analysis of grants received**

	2023 £	2022 £
Arts Council England	37,183	61,200
Backstage Trust	40,000	-
John Ellerman Foundation	30,000	-
The Kobler Trust	25,000	-
Garfield Weston Foundation	15,000	15,000
Cockayne - Grants for the Arts and The London Community Foundation	15,000	-
International Music and Art Foundation	10,000	10,000
The D'Oyly Carte Charitable Trust	3,000	-
2022 grants not repeated in 2023		4,000
	<u>175,183</u>	<u>90,200</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

<b>3. Income from charitable activities</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Income from charitable activities	<u>4,500</u>	<u>2,492</u>

<b>4. Investment income</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Bank interest receivable	<u>95</u>	<u>4</u>

<b>5. Other income</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted Funds</b>		
Miscellaneous income	-	9,746
Theatre Tax Relief	21,593	-
	<u>21,593</u>	<u>9,746</u>

<b>6. Expenditure on other trading activities</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Raising funds and costs of Investment managements	<u>21,276</u>	<u>15,361</u>

<b>7. Costs of charitable activities by fund type</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2023</b>	<b>2022</b>
	<b>Funds</b>	<b>Funds</b>		
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Opera productions and learning and participation costs	26,680	80,773	107,453	96,405
Support costs	76,989	-	76,989	61,448
	<u>103,669</u>	<u>80,773</u>	<u>184,442</u>	<u>157,853</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**8. Costs of charitable activities by activity type**

	Activities undertaken directly £	Support Costs £	2023 £	2022 £
<b>Support costs</b>				
Opera productions and Learning and participation Activities	103,669	80,773	184,442	157,853

**9. Analysis of support costs**

	2023 £	2022 £
<b>Opera Productions and Learning and Participation Activities</b>		
Employee costs not included in direct costs	60,110	48,655
Administrative overheads	14,543	9,908
Financial costs	2,336	2,885
Governance costs	-	-
	<u>76,989</u>	<u>61,448</u>

**10. Net income after charging**

	2023 £	2022 £
Accountancy fees	<u>2,336</u>	<u>2,885</u>

**11. Staff costs**

	2023 £	2022 £
Total staff costs for the year ended 31 March 2023 were:		
Salaries and wages	86,790	101,436
Social security costs	-	-
Pension costs	(1,148)	1,549
	<u>85,612</u>	<u>102,985</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

<b>12. Employee numbers by activity</b>	<b>2023</b>	<b>2022</b>
Administration	1	1
Charitable activities	3	3
Fundraising	1	1
	<u>5</u>	<u>5</u>

The Full Time Equivalent for the staff complement is 2.1 (2022 - 2.5)

**13. Comparative for the Statement of Financial Activities**

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2022 £</b>
<b>Income and endowments from:</b>			
Donations and legacies	104,676	70,492	175,168
Charitable activities	2,492	-	2,492
Investments	4		4
Other income	9,746	-	9,746
<b>Total</b>	<b>116,918</b>	<b>70,492</b>	<b>187,410</b>
<b>Expenditure on:</b>			
Raising funds	15,361	-	15,361
Charitable activities	109,674	48,179	157,853
<b>Total</b>	<b>125,035</b>	<b>48,179</b>	<b>173,214</b>
<b>Net expenditure/(income)</b>	<b>(8,117)</b>	<b>22,313</b>	<b>14,196</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	70,368	15,040	85,408
<b>Total funds carried forward</b>	<b>62,251</b>	<b>37,353</b>	<b>99,604</b>

**14 Debtors**

	<b>2023 £</b>	<b>2022 £</b>
<b>Amounts being due in one year:</b>		
Trade debtors	344	-
Other debtors	27,907	5,664
	<u>28,251</u>	<u>5,664</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

**15. Creditors: amounts falling due within one year**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade creditors	11,882	-
Other creditors	1,394	5,558
PAYE and NI	2,535	-
Accruals and deferred income	2,074	2,500
	<u>17,885</u>	<u>8,058</u>

**16. Movement in Funds**

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2022</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2023</b>
<b>Unrestricted Funds</b>				
General				
Unrestricted revenue accumulated funds	<u>62,251</u>	<u>121,431</u>	<u>(124,945)</u>	<u>58,737</u>

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2021</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2022</b>
<b>Unrestricted Funds - Previous year</b>				
General				
Unrestricted revenue accumulated funds	<u>70,368</u>	<u>116,918</u>	<u>(125,035)</u>	<u>62,251</u>

**Purpose of unrestricted funds**

Unrestricted revenue accumulated funds

These funds are held for the meeting of the objectives of the charity and to provide reserves for future activities and, subject to charity legislation, are free from all restrictions on their use.

	<b>Balance at</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Balance at</b>
	<b>01/04/2022</b>	<b>Sources</b>	<b>Sources</b>	<b>31/03/2023</b>
<b>Restricted Funds</b>				
Production fund	37,353	128,908	(80,773)	85,488
Training and development	-	-	-	-
	<u>37,353</u>	<u>128,908</u>	<u>(80,773)</u>	<u>85,488</u>

**OperaUpClose Ltd**  
**Notes to the accounts**  
**31 March 2023**

	Balance at 01/04/2021	Incoming Sources	Outgoing Sources	Balance at 31/03/2022
<b>Restricted Funds</b>				
Production fund	15,040	70,492	(48,179)	37,353
Training and development		-	-	-
	<u>15,040</u>	<u>70,492</u>	<u>(48,179)</u>	<u>37,353</u>

**Purpose of restricted funds**

Production fund

These funds are held for current and future productions and learning and participation programmes.

Training and development

To develop the charity by training staff and developing organisational and fund-raising functions

**17. Analysis of the assets between funds**

	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Year ended 31 March 2023</b>			
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	58,737		58,737
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	85,488	-	85,488
	<u>144,225</u>	<u>-</u>	<u>144,225</u>

	Net current Assets/ liabilities £	Creditors > one year £	Net Assets £
<b>Previous year - 31 March 2022</b>			
<b>Unrestricted funds</b>			
General			
Unrestricted revenue accumulated funds	37,353		37,353
<b>Restricted funds</b>			
Training fund	-	-	-
Production fund	62,251		62,251
	<u>99,604</u>	<u></u>	<u>99,604</u>