

Grand Opera House Trust

Northern Ireland · Charity number 104605

Details

Known as GOH Trust

Status Received

Company number [28078](#)

Registered 2016-04-19

Register [View on the Charity Commission for Northern Ireland register](#)

Contact

Address Grand Opera House
Great Victoria Street
Belfast
BT2 7hr
BT2 7HR

Phone 02890240411

Email boxoffice@goh.co.uk

Website www.goh.co.uk

Activities

Purposes: The Grand Opera House Trust is established to promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Grand Opera House, Belfast or at such other location from time to time.

What the charity does: The advancement of education, The advancement of the arts, culture, heritage or science

How the charity works: Arts, Community development, Cultural, Education/training, Heritage/historical

Who the charity helps: Children (5-13 year olds), General public, Learning disabilities, Physical disabilities, Youth (14-25 year olds)

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£12,193,617	£11,657,098	£-7,953,901	150

Trustees

Name	Role	Appointed
Cathal Geoghegan		
Jonathan Ireland		
Justin Edwards		
Katharine Strain		
Kathryn Thomson		
Mark Thompson		
Nikki Mcveigh		
Patricia Corbett		
Richard Ennis		
William Gordon Parkes		

Grand Opera House Trust

Northern Ireland - Charity number 104605

Accounts

Company Registration No: NI028078
Charity Registration No: NIC104605

GRAND OPERA HOUSE TRUST
(A company limited by guarantee)

ANNUAL REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

GRAND OPERA HOUSE TRUST
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

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GRAND OPERA HOUSE TRUST

OFFICERS AND PROFESSIONAL ADVISORS

TRUSTEES

Ms J Jones (Chair)
Mr C Geoghegan (Deputy Chair)
Ms P Corbett MBE
Mr J Edwards
Mr R Ennis
Mr J Ireland
Ms N McVeigh
Mr G Parkes
Ms K Strain
Mr M Thompson
Ms K Thomson

CHIEF EXECUTIVE

Mr Ian Wilson

COMPANY SECRETARY

Ms H Speers

BANKERS

Ulster Bank Limited
11-16 Donegall Square East
Belfast
BT1 5HD

SOLICITORS

Carson McDowell
Murray House
Murray Street
Belfast
BT1 6DN

INDEPENDENT AUDITOR

Deloitte (NI) Limited
Statutory Auditor
The Ewart
3 Bedford Square
Belfast
BT2 7EP

PRINCIPAL ADDRESS AND REGISTERED OFFICE

Grand Opera House
Great Victoria Street
Belfast
BT2 7HR

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

The Trustees (in their capacity as both Trustees and Directors) present their Trustees' annual report (incorporating the strategic report) for the year ended 31 March 2025.

STRATEGIC REPORT

Grand Opera House Trust ('the Trust') is a charitable company limited by guarantee and does not have share capital. It is recognised as a charity by the Charity Commission for Northern Ireland (charity registration number NIC104605).

Principal activity

The Grand Opera House is a full time presenting theatre, the principal activity of which is to promote, maintain, improve and advance the education of the Northern Ireland public in the arts.

The Trust promotes a wide range of artistic activity in the main auditorium and The Studio.

Objectives and activities

The Trust was established to "promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Theatre".

The Grand Opera House is Northern Ireland's premier presenting theatre, presenting an outstanding programme and showcasing the best in musicals, ballet, opera, drama, comedy, dance, locally created work, family shows and presenting one of the most historic and longest pantomime runs in the UK and Ireland.

The mission of the Grand Opera House is to "create and deliver extraordinary experiences for everyone".

To deliver its mission and aims, the Trust has adopted a strategic approach, which consists of three strategic pillars, namely, as follows:

- Customer experience – creating and delivering extraordinary experiences for our customers, whether they are audiences, visitors, sponsors or production companies;
- Stakeholder engagement – serving our sector and community through education, outreach and development activities; and
- Organisational excellence – operating to high quality, value for money standards in everything we do as an organisation and working to be sustainable in the long term.

The Grand Opera House aims are:

- To present a world class theatrical experience;
- To extend and enhance our reputation nationally and internationally;
- To exercise responsible stewardship of our landmark building;
- To maintain a distinctive education and outreach programme;
- To sustain and develop a successful organisation; and
- To provide a positive experience to people visiting and working in the Theatre.

The Trustees and staff of the Grand Opera House are committed to creating and delivering extraordinary experiences for everyone by providing an excellent service. We act with integrity at all times, respect our stakeholders, customers and employees, are professional in our planning and delivery and work together in partnership with others, both internally and externally, for the good of the public of Northern Ireland.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit

The direct benefits to the public in Northern Ireland which flow from the Trust's purpose include:

- The education of audiences through high quality theatrical performances and participation in the Theatre's creative learning programme involving schools, community groups and individuals, including specially-created workshops, professional classes, and talks/seminars.
- The enrichment of lives through increased awareness, improved knowledge, understanding and appreciation of the performing arts across a wide range of genres.
- The development of new skills (creative, performance and technical skills) and personal development e.g. via participation in the Theatre's community engagement activities, such as the Summer Youth Production.
- Enhanced accessibility to the performing arts for people from disadvantaged areas and requiring assistance to attend the Grand Opera House. The Trust staged 49 signed, audio described, captioned and relaxed performances throughout the year.

In setting the objectives and planning the activities for the year, the Trustees have given careful consideration to the Charity Commission for Northern Ireland's guidance on public benefit to ensure that the activities have helped to achieve the Trust's purpose and provide a benefit to the beneficiaries.

The public in Northern Ireland benefitted from the Trust's activities during the year through the presentation of a high-quality performance programme, which encompassed a wide range of performing arts, both on the mainstage as well as smaller productions in The Studio. There is no other theatre in Northern Ireland that can host the large-scale and technically demanding shows that feature in the Theatre's programme which attracted over 310,000 people in 2024/25. Alongside the programme of professional touring productions, the Theatre offered amateur and community groups, and local artistes, the opportunity to perform on one of the most historic stages in the UK and Ireland, as well as in The Studio.

The Trust's creative learning department delivered a busy programme of performance related workshops for all ages and abilities, within the Grand Opera House and beyond, school/educational focused initiatives, as well as a programme of events with broad appeal to all the communities of Northern Ireland. In 2024/25 the Trust's creative learning programme engaged with over 5,000 people.

The Trust's performance programme is created to appeal to the broadest possible range of interests, tastes and ages, and consideration is always given to a range of prices to encourage attendance. The Grand Opera House is an historic listed building and its history, heritage and its key role in the life of Belfast is shared with as many people as possible through talks and a number of informative backstage tours. 64 Theatre tours with 1,105 participants were delivered in 2024/25.

The Trust provides a range of platforms aimed at encouraging the performers of tomorrow as well as delivering initiatives aimed at developing performance skills and confidence, including its annual Summer Youth Production - the largest of its kind in Northern Ireland. In July 2024, the Trust produced its most ambitious youth show to date, a stunning production of *Sunset Boulevard* which featured 79 young people aged 16 to 21.

The Trust has created several opportunities aimed at appealing to people and communities who would not otherwise engage with the Theatre or the arts, both through the performance programme as well as through its range of creative learning initiatives. To ensure that the Grand Opera House is accessible to people with disabilities the Theatre has an 'Access for All' scheme, which had 2,944 members as at 31 March 2025.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit (continued)

The performers appearing as part of the Grand Opera House's programme may have benefitted from exposure to a wider audience, which may have enhanced their reputation, however, this was incidental to the achievement of the Trust's purpose of educating the public of Northern Ireland in the arts.

Achievements and performance

Key performance indicators

The key performance indicators for the group are as follows:

	2025	2024
No. of performances in the Main Auditorium	335	353
No. of shows in the Main Auditorium	48	54
% total occupancy	87%	83%
No. of tickets sold in the Main Auditorium	<u>291,000</u>	<u>294,000</u>

2024/25 was another hugely successful year for the Grand Opera House, with a record of 87% average attendance. This compares to 62% across the 60 member venues of UK Theatre in 2024, and 82% in the West End in the same year (source: UK Theatre).

In autumn 2024, the Trust launched its biggest customer survey to date, in which 87% of respondents stated that without the Grand Opera House, they would not have the chance to experience West End shows. Continuing its focus in bringing the West End to Belfast, the programme included *The Wizard of Oz*, *Pretty Woman*, *Come From Away*, *An Inspector Calls*, *The Woman in Black*, *Joseph and the Amazing Technicolor Dreamcoat*, *Dear Evan Hansen*, *Chicago*, and two unforgettable, sell-out weeks of the National Theatre's multi-award-winning production of *War Horse*, which also marked the Northern Ireland premiere of this acclaimed show.

Other musicals throughout the year included, *Shrek*, *Sister Act*, *Hairspray*, and *Now That's What I Call a Musical*. As well as touring shows, the Grand Opera House's programme provided over 623 local amateurs and professionals with the opportunity to perform on the most iconic stage in Northern Ireland with productions including *Women on the Verge of HRT*, *Chronicles of Long Kesh*, *Sex in the City Hall*, and *Give My Head Peace*.

Continuing to support the amateur movement, the Theatre's programme included *Calamity Jane* (St Agnes' Choral Society), and *Legally Blonde* (Ulster Operatic Company), and the amazing *Les Misérables: Let the People Sing*, lead by Belfast Operatic Company alongside St Agnes' Choral Society, Ulster Operatic, and the Grand Opera House Trust. This was the first time the amateur rights to the worldwide phenomenon were released to mark the show's 40th anniversary, and only one of eleven productions to be staged by amateur groups throughout the UK.

A highlight of the year was three sell-out performances of Melissa Hamilton's Grand Ballet Gala in October 2024. Originally from County Down, and now a Principal with The Royal Ballet in London, Melissa staged this specially curated and unique show for Belfast audiences.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance (continued)

For families, the programme included Awful Auntie, 101 Dalmatians, Chitty Chitty Bang Bang, and Cahoots' The Vanishing Elephant, staged as part of the Belfast International Arts Festival. No Grand Opera House programme would be complete without the Theatre's annual pantomime which has been entertaining generations of local audiences since the Theatre opened in 1895. The 2024/25 production of The Pantomime Adventures of Peter Pan was a flyaway success, attracting over 74,000 people during its six-week run.

As well as staging weekly and longer runs, the Theatre also played host to an eclectic array of comedians, concerts and shorter runs, including Johannes Redebe's Freedom, Romesh Ranganathan, Action Ability's The Craic is 90s...so it was!, The Shamrock Tenors, The Simon & Garfunkel Story, Sing-a-Long-a Matilda and Grease, Ciaran Bartlett, Foy Vance, A Tribute to Crawford Bell, Remembering Joe Dolan, Andrew Ryan, Derek Ryan, Take it to the Limit, The Elvis Spectacular, Cash Returns, The Comedians, Peter Corry's Thank You for the Musicals, and Colin Murphy.

It is testament to the Grand Opera House's significance within the cultural ecology of Northern Ireland that 49% of survey respondents stated that their first experience of live theatre was at the Great Victoria Street venue. The high-quality programme attracts people from across Northern Ireland with 22% of customers coming from a Belfast postcode, and over half (59%) travelling over 30 minutes to attend shows. The work of the Trust through its stewardship and continual investment in the unique heritage asset was also recognised as 98% of audiences rated the physical appearance of the building as very good or good.

The Theatre's many successes throughout the year were delivered against the backdrop of stagnated public funding as the Trust's support from the Arts Council of Northern Ireland remained at £206,880 (from a high of £673,554 in 2010/11). Whereas the main source of the Theatre's funding in the year came from over 310,000 theatregoers, the Trust is nonetheless grateful to the Arts Council of Northern Ireland for its ongoing support, which respondents to the audience survey would like to see continue, as 96% agree that theatres such as the Grand Opera House should receive public funding.

Above all, the Trust thanks and acknowledges the professionalism, hard work, and commitment by all the staff who ensure that the Grand Opera House continues to build on its many successes and remains one of the most successful arts organisations in Northern Ireland.

Financial review

The consolidated Statement of Financial Activities for the year is set out on page 18. The Balance Sheet showing the consolidated position at 31 March 2025 is set out on page 19.

The Statement of Financial Activities shows net income for the year of £536,519 (2024: £511,861).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Total income for the year is made up as follows:

	2025	2024
	£	£
Charitable activities	9,618,247	8,987,065
Other trading activities	1,488,350	1,506,863
Investments	466,962	345,481
	<u>11,573,559</u>	<u>10,839,409</u>
Donations and legacies (including restoration levy)	620,058	587,781
Total income	<u>12,193,617</u>	<u>11,427,190</u>

Income from charitable activities increased due to the mix of the show programme, with a larger number of high profile touring productions in the current year. Income from investments increased due to the increase in advance sales and cash reserves throughout the year.

Income from charitable activities

To advance the education of the public of Northern Ireland in the Arts, the Grand Opera House aims to deliver a varied programme, with a mix of the arts, and to deliver the highest quality artistic productions in an accessible way to the widest possible audience. Income from charitable activities therefore consists of income generated from theatre production and programming, education and outreach work and revenue and capital grant income.

In 2024/25 revenue grant funding was gratefully received from the Arts Council of Northern Ireland of £206,880 (2024: £206,880).

Income from other trading activities

The Trust's wholly-owned subsidiary, The Grand Opera House (Theatre) Limited, generates the majority of the income from other trading activities through ancillary theatre activities including bar and front of house sales, conference and event income, Friends and corporate sponsorship.

Donations and legacies

Donations and legacies consists of donations and the voluntary restoration levy which is applied on all ticket sales. During the year this restoration levy raised £575,228 (2024: £552,428) and is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard. This voluntary restoration levy income is shown as income under restricted funds.

Trading subsidiary

The Trust's wholly owned subsidiary, The Grand Opera House (Theatre) Limited, was established to operate the commercial bar, front of house and event facilities at the Theatre, to hire out the Theatre to third parties and to contract with production companies and sell tickets to customers for admission to the shows presented. The Trust second staff to its subsidiary and licenses the use of the Theatre to its subsidiary for the purpose of presenting productions. In return the subsidiary pays a management charge to cover wage costs and overheads and a licence fee for the use of the Theatre. The management charge and licence fee for the current year was £3,279,773 (2024: £3,138,995).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Trading subsidiary (continued)

The profit of the subsidiary for the financial year was £nil (2024: £nil). The subsidiary has a policy of gift aiding any taxable profits to the Trust where distributable profits exist. In the current year profits gift aided to the Trust were £60,952 (2024: £64,989).

Principal risks and uncertainties

The Trust has a risk management strategy which comprises:

- An annual review of the risks the Trust and its subsidiary, The Grand Opera House (Theatre) Limited, may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise potential impact should those risks materialise.

This work has identified that financial sustainability is the major financial risk for both the Trust and its subsidiary. Appropriate strategies including strategic planning in respect of the programme and budget and business planning have been identified to manage the financial sustainability of the Theatre.

The group's strategy is to follow an appropriate risk policy, which effectively manages exposures related to the achievement of the organisation's objectives. The key risks which management face are as follows:

Business performance risk

Business performance risk is the risk that the group may not perform as expected either due to internal factors, including availability of the premises, external factors, such as the rising cost of living and economic uncertainties, or due to competitive pressures in the market in which it operates. The risk is managed through a number of measures: ensuring the appropriate management team is in place; budget and business planning, monthly reporting and variance analysis; financial controls; key performance indicators; and regular forecasting.

Business continuity risk

The group ensures that there is adequate knowledge throughout the management team and sufficient IT support and business continuity plans in place should an unforeseen event occur.

Health and safety risk

The group is committed to ensuring a safe working environment. These risks are managed by the group through the strong promotion of a health and safety culture, extensive safety training and well-defined health and safety policies.

Financial and business control

Strong financial and business controls are necessary to ensure the integrity and reliability of financial and other information on which the group relies for day-to-day operations, external reporting and for longer term planning. The group exercises financial and business control through a combination of qualified and experienced financial personnel; performance analysis; budgeting and forecasting; and clearly defined approval limits.

Environmental risk

The group has established clearly defined policies and procedures to enable compliance with environmental best practice and legislation. The group is committed to protecting the environment in which it conducts its activities.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Principal risks and uncertainties (continued)

Financial risk management

The group's principal financial instruments comprise cash, current asset investments, trade debtors and creditors and certain other debtors, creditors and accruals. The main risks associated with these financial assets and liabilities are set out below:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures.

Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

Health and safety

The Chief Executive is responsible to the Board for health and safety matters and reports regularly to the Board of Trustees. An external health and safety audit was carried out in 2024/25 and achieved a satisfactory result.

Friends of the Grand Opera House

We are grateful for the continued support of our Friends, of which there were 1,255 (2024: 1,153) as at 31 March 2025.

The Strategic Report was approved by the Board and signed on its behalf by:



Mr C Geoghegan
Deputy Chair

Date: 30 September 2025



Mr R Ennis
Trustee

Date: 30 September 2025

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT

The Trustees (in their capacity as both Trustees and Directors) are pleased to present their annual report together with the consolidated financial statements of Grand Opera House Trust (the Trust) and its subsidiary undertaking, The Grand Opera House (Theatre) Limited (the Theatre), together with the report of the independent auditor for the year ended 31 March 2025.

Structure, organisation and management

Grand Opera House Trust is a charitable company limited by guarantee and does not have share capital.

The Board of Trustees, which administers the Trust, meets six times a year and there are various other committees covering Audit, Risk and Governance, Planning and Finance, and Human Resources. Trustees are appointed to committees based on their skills. The Trustees elect one of their number as Chair.

A Chief Executive is appointed by the Trust to lead and manage the operations of the Trust and the setting of the programme of performances. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trust, for operational matters including finance, employment and artistic performance related activity. The Chief Executive is also responsible for implementing the strategic and business plans of the Trust.

Appointment of Trustees

The Articles of Association direct that the Board of Trustees shall not exceed thirteen. At each Annual General Meeting, those Trustees who have held office for a period of four years are required to retire from office. Trustees are permitted to offer themselves for re-election provided they have not served more than eight years previously.

Trustees are also elected directors of the subsidiary company. A list of Trustees who served during the financial year and subsequently is noted on page 1.

Trustee induction and training

New Trustees meet with the Chair and the Chief Executive to be appraised of the Trust, its structure, its governance, the content of its Articles of Association, the committee decision making process, the business plan and recent operating and financial performance. New Trustees are also given guided tours of the Theatre and afforded the opportunity to meet key staff. Trustees are encouraged to attend performances at the Theatre.

Key management remuneration policy

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1.

The Trustees are not remunerated for their services. The remuneration for key management personnel is determined by the Trust following review of performance appraisals and benchmarking.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Equal opportunities

The Trust is committed to a policy of equal opportunity for all across its employment practices and its activities. In addition the Trust has a progressive policy to accommodate as many customers with disabilities as can be achieved using its available resources, with large print materials, signed performances, captioned performances, audio described performances, carer concessions and special access to parts of the auditorium.

Fixed assets

The Trust holds the freehold and long leasehold interest in the theatre premises. The title of the original theatre is subject to the conditions set out in a Declaration of Trust between the Trust and the Arts Council for Northern Ireland, the primary conditions being that the Trust must continue to use the Theatre as a venue for performing arts and maintain it in good repair at all times and further ensure that it complies with the conditions and obligations applicable to a listed building, and other statutory regulations.

The movements in fixed assets in the year are set out in note 14 to the financial statements. The Trust invested £188,761 (2024: £321,111) in capital expenditure during the year.

Reserves policy

The Trust has an agreed reserves policy which requires reserves be maintained at a level which ensures that Grand Opera House Trust's core activity could continue during a period of unforeseen difficulty and a proportion of reserves be maintained in a readily realisable form.

The policy takes into account; risks associated with each income and expenditure stream, planned activity levels and the organisation's planned commitments.

Having considered the risks and the future plans for the charity, the Trustees consider that the most appropriate level of reserves, excluding restricted and designated reserves and unrestricted reserves committed on tangible fixed assets, should be kept at the level of £1.5m.

As at 31 March 2025, the group has total funds of £19,654,567 (2024: £19,118,048), £12,886,789 (2024: £12,962,112) of which are restricted funds and not available for general purposes of the charity.

The group has unrestricted funds of £6,767,778 (2024: £6,155,936), of which £4,580,530 (2024: £4,277,938) are designated for capital and major repair works. A portion of these funds have been spent in respect of the restoration and development project in 2020 and 2021 and the remainder will be utilised for future capital and major repair works.

Of the £2,187,248 (2024: £1,877,998) undesignated unrestricted reserves, £526,153 (2024: £504,103) has already been committed in respect of tangible fixed assets, resulting in an unspent unrestricted reserves balance of £1,661,095 as at 31 March 2025 (2024: £1,373,895).

The Grand Opera House Trust will strategically programme the Theatre to maintain the reserves level as detailed in the organisation's reserves policy.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Plans for future periods

During summer 2026, the Theatre will be 'dark' for three weeks to facilitate a significant maintenance programme which will mark five years since the completion of the award-winning £12.2 million restoration and development project. As well as replacing the stage, the works will include cleaning the intricate decorative plasterwork in Frank Matcham's glorious auditorium.

Following the demise of the UK Cross Border Touring Fund in 2020, which assisted the Trust in bringing national and international ballet and opera companies to Belfast, the Theatre will host the State Ballet of Georgia's production of The Nutcracker in November 2025, the first fully staged narrative ballet on its stage for over three years. The return of full-scale ballet amplifies the Grand Opera House's position as a capital city venue, and Northern Ireland's Premier Theatre.

Going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of external factors, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2025/26 and 2026/27; and
- Expected cash flows in respect of capital expenditure.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Disclosure of information to the auditor

In so far as the Trustees are aware:

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

This confirmation is given and should be interpreted in accordance with the provisions of Section 418 of the Companies Act 2006.

Auditor

A resolution for the reappointment of Deloitte (NI) Limited as auditor of the Trust is to be proposed at the forthcoming Annual General Meeting.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

The Trustees' Report was approved by the Board and signed on its behalf by:



Mr C Geoghegan
Deputy Chair

Date: 30 September 2025



Mr R Ennis
Trustee

Date: 30 September 2025

GRAND OPERA HOUSE TRUST

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also directors of Grand Opera House Trust for the purposes of company law) are responsible for preparing the Strategic Report, the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure of the charitable company and group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST

Report on the audit of the financial statements

Opinion

In our opinion the annual report and consolidated financial statements of Grand Opera House Trust (the 'charitable company') and its subsidiaries (the group):

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2025 and of the group's incoming resources and application of resources, including the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements which comprise:

- the Consolidated Statement of Financial Activities;
- the Consolidated and Company Balance Sheets;
- the Consolidated Cash Flow Statement;
- the Statement of Accounting Policies; and
- the related notes 1 to 26.

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).

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 auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the group and of the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC'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 group's and parent 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.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Other information (continued)

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.

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 purpose 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 auditor's 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.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

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 considered the nature of the group's industry and its control environment, and reviewed the group's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management and the trustees about their own identification and assessment of the risks of irregularities, including those that are specific to the group's business sector.

We obtained an understanding of the legal and regulatory frameworks that the group operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included UK Companies Act, Charity legislation and the Charities SORP 2019; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the group's ability to operate or to avoid a material penalty. These included the Charity Commission for Northern Ireland (Charity Commission) regulations, Health and Safety legislation, Employment Law, Data Protection Act and Bribery Act.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud in the following area, and our procedures performed to address it are described below:

Revenue Recognition

- We assessed the design and implementation of key controls over the cut-off of revenue at year end; and
- We selected a sample of grant revenue recorded and traced to supporting documentation to ensure it had been appropriately recorded in the financial statements and performed a recalculation of a sample of deferred revenue to ensure it was appropriately recorded at year end.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance and reviewing correspondence with The Charity Commission for Northern Ireland.

Report on other legal and regulatory requirements

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:


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

We have nothing to report in respect of these matters.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Use of our report

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



Jason Starbuck FCA (Senior Statutory Auditor)
for and on behalf of Deloitte (NI) Limited
Statutory Auditor
Belfast, United Kingdom

Date: 23 October 2025

GRAND OPERA HOUSE TRUST

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (including consolidated income and expenditure account) For the year ended 31 March 2025

	Notes	Unrestricted funds 2025	Restricted funds 2025	Total funds 2025	Total funds 2024
		£	£	£	£
Incoming from:					
Donations and legacies	4	44,830	575,228	620,058	587,781
Charitable activities	5	9,411,326	206,921	9,618,247	8,987,065
Other trading activities	6	1,488,350	-	1,488,350	1,506,863
Investments	7	466,962	-	466,962	345,481
Total income		<u>11,411,468</u>	<u>782,149</u>	<u>12,193,617</u>	<u>11,427,190</u>
Expenditure on:					
Raising funds	8	1,496,915	162,648	1,659,563	1,576,885
Charitable activities	9	9,300,853	694,824	9,995,677	9,270,372
Loss on disposal of fixed assets		1,858	-	1,858	68,072
Total expenditure		<u>10,799,626</u>	<u>857,472</u>	<u>11,657,098</u>	<u>10,915,329</u>
Net income/(loss) before tax		611,842	(75,323)	536,519	511,861
Taxation	13	-	-	-	-
Net income/(loss) for the year	11	611,842	(75,323)	536,519	511,861
Transfer between funds		-	-	-	-
Net movement in funds		611,842	(75,323)	536,519	511,861
Reconciliation of funds					
Total funds brought forward	22	<u>6,155,936</u>	<u>12,962,112</u>	<u>19,118,048</u>	<u>18,606,187</u>
Total funds carried forward	22	<u><u>6,767,778</u></u>	<u><u>12,886,789</u></u>	<u><u>19,654,567</u></u>	<u><u>19,118,048</u></u>

Net income is derived from continuing operations in the current and prior year.

There are no other recognised gains or losses other than those reflected in the statement above, and consequently no Statement of Comprehensive Income is presented.

The surplus of the parent charitable company for the year for Companies Act purposes is £536,519 (2024: £511,861). As permitted by Section 408 of the Companies Act 2006, no separate Statement of Financial Activities is presented in respect of the parent charitable company.

The notes on pages 22 to 43 form part of the financial statements.

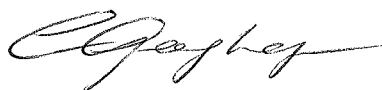
GRAND OPERA HOUSE TRUST
Company Registration No: NI028078

CONSOLIDATED BALANCE SHEET
As at 31 March 2025

	Note	2025 £	2024 £
FIXED ASSETS			
Tangible assets	14	<u>12,507,575</u>	<u>13,185,216</u>
CURRENT ASSETS			
Stocks	16	25,602	22,225
Debtors	17	218,813	143,022
Investments	18	12,500,523	9,500,515
Cash at bank and in hand		2,355,955	1,683,080
		<u>15,100,893</u>	<u>11,348,842</u>
CREDITORS - amounts falling due within one year	19	<u>(7,953,901)</u>	<u>(5,416,010)</u>
NET CURRENT ASSETS		<u>7,146,992</u>	<u>5,932,832</u>
NET ASSETS		<u><u>19,654,567</u></u>	<u><u>19,118,048</u></u>
FUNDS			
Restricted funds	22	12,886,789	12,962,112
Unrestricted funds	22	6,767,778	6,155,936
TOTAL FUNDS		<u><u>19,654,567</u></u>	<u><u>19,118,048</u></u>

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 30 September 2025.

They were signed on its behalf by:



Mr C Geoghegan
Deputy Chair



Mr R Ennis
Trustee

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST
Company Registration No: NI028078

COMPANY BALANCE SHEET
As at 31 March 2025

	Note	2025 £	2024 £
FIXED ASSETS			
Tangible assets	14	12,507,575	13,185,216
Investments	15	100,001	100,001
		<u>12,607,576</u>	<u>13,285,217</u>
CURRENT ASSETS			
Debtors	17	114,846	82,289
Investments	18	12,500,523	9,500,515
Cash at bank and in hand		585,023	747,988
		<u>13,200,392</u>	<u>10,330,792</u>
CREDITORS - amounts falling due within one year	19	<u>(6,153,401)</u>	<u>(4,497,961)</u>
NET CURRENT ASSETS		<u>7,046,991</u>	<u>5,832,831</u>
NET ASSETS		<u>19,654,567</u>	<u>19,118,048</u>
FUNDS			
Restricted funds	22	12,886,789	12,962,112
Unrestricted funds	22	6,767,778	6,155,936
TOTAL FUNDS		<u>19,654,567</u>	<u>19,118,048</u>

The surplus for the financial year dealt with in the financial statements of the parent undertaking was £536,519 (2024: £511,861).

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 30 September 2025.

They were signed on its behalf by:



Mr C Geoghegan
Deputy Chair



Mr R Ennis
Trustee

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST

CONSOLIDATED CASH FLOW STATEMENT For the year ended 31 March 2025

	Note	2025 £	2024 £
Net cash flows generated from operating activities	25	3,428,526	2,012,655
Cash flows from investing activities:			
Interest from investments		433,118	324,599
Purchase of tangible fixed assets		(188,761)	(321,111)
Cash inflow from maturity of investments		5,000,515	4,350,508
Cash outflow on deposit of investments		(8,000,523)	(6,000,515)
Net cash flows used in investing activities		<u>(2,755,651)</u>	<u>(1,646,519)</u>
Net increase in cash at bank and in hand		<u>672,875</u>	<u>366,136</u>
Cash at bank and in hand at beginning of year		1,683,080	1,316,944
Cash at bank and in hand at end of year		<u><u>2,355,955</u></u>	<u><u>1,683,080</u></u>

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2025

1. COMPANY AND CHARITABLE STATUS

Grand Opera House Trust, a public benefit entity, is incorporated in Northern Ireland as a company limited by guarantee not having a share capital. There are currently 11 Trustees who are also members of the company. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity (charity number NIC104605). The registered office is given on page 1.

2. ACCOUNTING POLICIES

Basis of accounting

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Companies Act 2006.

The company meets the definition of a qualifying entity under FRS 102 and has therefore taken advantage of the disclosure exemption available to it in respect of its separate financial statements in relation to presentation of a cash flow statement.

The principal accounting policies are set out below. They have been applied consistently throughout the current and preceding year, unless otherwise stated.

Preparation of financial statements – going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of external factors, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2025/26 and 2026/27; and
- Expected cash flows in respect of capital expenditure.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Basis of consolidation

Consolidated financial statements have been prepared in respect of Grand Opera House Trust and its wholly owned subsidiary undertaking The Grand Opera House (Theatre) Limited. All intra-group transactions, balances, income and expenses are eliminated on consolidation. These financial statements have been consolidated on a line by line basis and the results of the subsidiary undertaking are disclosed in note 15.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

2. ACCOUNTING POLICIES (continued)

Income

Income is recognised when the group and Trust has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies and the restoration levy are recognised in income when received.

Revenue grants are recognised as income when receivable and income from ticket sales is recognised when received. Where payments are received from customers in advance of shows taking place, the amounts are recorded as deferred income and included as part of creditors due within one year until the relevant performance date has passed.

Income from trading activities is recognised as and when goods are provided to the customer or services have been provided to the extent that there is a right to consideration.

Interest income is recognised when receivable.

Donated services are recognised on the basis of the value of the gift to the Trust which is the amount the Trust would be willing to pay to obtain the services of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Capital grants are recognised in the year of receipt and treated as restricted funds with depreciation on the relevant assets charged directly to the restricted fund in the Consolidated Statement of Financial Activities.

Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following headings:

Expenditure on raising funds includes the costs incurred in generating income from trading activities including Front of House services, sponsorship and the Friends membership scheme.

Expenditure on charitable activities includes costs to deliver the theatre programme and education and outreach activities.

Support costs are those functions that assist the work of the Trust but do not directly undertake charitable activities. Support costs include governance costs, general management and administration costs, information technology and communications costs, property costs and depreciation. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated to activity cost categories on a basis consistent with the use of resources, are set out in note 10.

Fund accounting

The Trust's funds consist of unrestricted and restricted funds.

Unrestricted funds may be used at the discretion of the Trustees to further the Trust's charitable purposes.

Designated funds are funds set aside for specific purposes earmarked by the Trustees. They are utilised as required for the purpose for which they were created, and form part of unrestricted funds.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

2. ACCOUNTING POLICIES (continued)

Fund accounting (continued)

Restricted funds represent income received which is earmarked by the funder or donor for specific purposes. These funds are not available for the Trustees to apply at their discretion. The purpose and use of the restricted funds is set out in the notes to the financial statements.

Tangible fixed assets and depreciation

A fixed asset is any item of expenditure which has a life expectancy (i.e. usage period) of more than one year, a measurable value in excess of £500 and provides a future economic benefit to the organisation. Expenditure on items with a life expectancy of one year or less are considered to be consumable items and are expensed in the year in which they occur.

Tangible fixed assets are stated at cost, net of depreciation and any provision for impairment. Depreciation is provided on all tangible fixed assets, other than land, at rates calculated to write off the cost, less estimated residual value, of each asset on a straight line basis over its expected useful life, as follows:

Theatre restoration	2% - 33.33% per annum
Theatre extension	2% per annum
Fixtures, fittings & plant	10% - 50% per annum
Computer equipment	20% - 33.33% per annum
Website	25% per annum

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

Investments

In the Trust balance sheet, the investment in the subsidiary is measured at cost less impairment.

Stocks

Stocks are stated at the lower of cost and net realisable value. Provision is made for obsolete, slow moving or defective items as appropriate.

Cash and cash equivalents

Cash and cash equivalents in the balance sheet comprise cash at bank and in hand and short term current asset investments.

Current asset investments comprise cash deposits and are measured initially at the cash amount on deposit and subsequently at the cash amount expected to be received.

Operating leases

Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term, even if payments are not made on such a basis.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

2. ACCOUNTING POLICIES (continued)

Pension scheme

The Trust operates two group personal pension schemes; these are both defined contribution schemes whereby the assets are held separately from those of the Trust in an independently administered fund.

The amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are included within accruals in the balance sheet.

Financial instruments

Financial assets and financial liabilities are recognised when the group becomes party to the contractual provisions of the instruments. All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

The Trust and group only have financial assets and 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.

Financial assets and liabilities are only offset in the Balance Sheet when, and only when there exists a legally enforceable right to set off the recognised amounts and the company intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the group transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the group, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

Impairment of assets

Assets, other than those measured at fair value, are assessed for indicators of impairment at each balance sheet date. If there is objective evidence of impairment, an impairment loss is recognised in the Statement of Financial Activities as described below.

For financial assets carried at amortised cost, the amount of impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the financial asset's original effective interest rate.

Where indicators exist for a decrease in impairment loss, and the decrease can be related objectively to an event occurring after the impairment was recognised, the prior impairment loss is tested to determine reversal. An impairment loss is reversed on an individual impaired financial asset to the extent that the revised recoverable value does not lead to a revised carrying amount higher than the carrying value had no impairment been recognised.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

2. ACCOUNTING POLICIES (continued)

Taxation

The Trust is a charity for tax purposes in accordance with Schedule 6 FA 2010 and is exempt from taxation on its charitable activities in accordance with Part 11 Corporation Tax Act 2010.

Current tax for the subsidiary undertaking, including UK corporation tax, is provided at amounts expected to be paid (or recovered) using the tax rates and laws that have been enacted or substantively enacted by the balance sheet date.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the group's accounting policies, which are described in note 2, the Trustees are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Critical judgements in applying the group's accounting policies

The following are the critical judgements, apart from those involving estimations (which are dealt with separately below), that the directors have made in the process of applying the group's accounting policies and that have the most significant effect on the amounts recognised in the financial statements.

Carrying value of original theatre premises

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust. Under the terms of the Declaration of Trust, the Trustees are obliged to retain the property in current use and are prohibited from an open market sale of the premises. Therefore only an existing use valuation of the premises is deemed appropriate and in the event of the Trustees ceasing to operate the premises it will be offered back to the Arts Council for nil consideration.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre, and are content that the Trust is a going concern. However, on the basis of these projections, and allowing for the obligations within the Declaration of Trust referred to above, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY (continued)

Key source of estimation uncertainty – useful economic life and carrying value of tangible fixed assets

The depreciation charge in respect of tangible fixed assets is based on an estimate of the useful economic life of each asset, as detailed in the tangible fixed assets and depreciation accounting policy set out in note 2.

If there is any indication that an asset may be impaired, determining the recoverable amount of the asset requires an estimation of its value in use to the group. The value in use calculation requires the entity to estimate the future cash flows expected to arise from the tangible fixed asset and a suitable discount rate in order to calculate present value.

4. ANALYSIS OF INCOME FROM DONATION AND LEGACIES

	Unrestricted 2025 £	Restricted 2025 £	Total 2025 £	Total 2024 £
Donations and legacies	44,830	-	44,830	35,353
Restoration levy income	-	575,228	575,228	552,428
	<u>44,830</u>	<u>575,228</u>	<u>620,058</u>	<u>587,781</u>

The Trust applies a voluntary restoration levy on all ticket sales which is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

5. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted 2025 £	Restricted 2025 £	Total 2025 £	Total 2024 £
Revenue grant income				
Arts Council of Northern Ireland	-	206,880	206,880	206,880
Other	-	-	-	10,000
	-	206,880	206,880	216,880
Capital grant income				
Belfast City Council	-	41	41	3,885
	-	41	41	3,885
Theatre production and performance	9,301,680	-	9,301,680	8,641,487
Education and outreach	109,646	-	109,646	124,813
	9,411,326	206,921	9,618,247	8,987,065

6. ANALYSIS OF INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted 2025 £	Restricted 2025 £	Total 2025 £	Total 2024 £
Bar and front of house sales	1,232,620	-	1,232,620	1,263,507
Conference and events	40,705	-	40,705	37,890
Sale of programmes and merchandise	116,444	-	116,444	110,073
Sponsorship income	42,725	-	42,725	40,654
Friends scheme income	55,856	-	55,856	54,739
	1,488,350	-	1,488,350	1,506,863

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

7. ANALYSIS OF INCOME FROM INVESTMENTS

	Unrestricted 2025 £	Restricted 2025 £	Total 2025 £	Total 2024 £
Interest from investments	466,962	-	466,962	345,481
	<u>466,962</u>	<u>-</u>	<u>466,962</u>	<u>345,481</u>

8. ANALYSIS OF EXPENDITURE ON RAISING FUNDS

	Total 2025 £	Total 2024 £
Front of house services	955,752	913,827
Support costs (note 10)	703,811	663,058
	<u>1,659,563</u>	<u>1,576,885</u>

9. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Activities undertaken directly 2025 £	Support costs 2025 £	Total 2025 £	Total 2024 £
Theatre production and performance	7,684,018	1,970,671	9,654,689	8,936,309
Education and outreach	200,225	140,763	340,988	334,063
	<u>7,884,243</u>	<u>2,111,434</u>	<u>9,995,677</u>	<u>9,270,372</u>

Support costs are further analysed in note 10.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)
For the year ended 31 March 2025

10. ANALYSIS OF SUPPORT COSTS

2025	Raising funds	Theatre production & performance	Education & outreach	Total
	2025 £	2025 £	2025 £	2025 £
Governance costs	12,223	34,226	2,445	48,894
General management and administration	174,439	488,431	34,888	697,758
IT and communications	60,530	169,484	12,106	242,120
Property costs	240,355	672,993	48,071	961,419
Depreciation	216,264	605,537	43,253	865,054
	<u>703,811</u>	<u>1,970,671</u>	<u>140,763</u>	<u>2,815,245</u>
2024	Raising funds	Theatre production & performance	Education & outreach	Total
	2024 £	2024 £	2024 £	2024 £
Governance costs	10,144	28,405	2,029	40,578
General management and administration	160,087	448,240	32,017	640,344
IT and communications	51,382	143,871	10,277	205,530
Property costs	229,025	641,271	45,805	916,101
Depreciation	212,420	594,775	42,484	849,679
	<u>663,058</u>	<u>1,856,562</u>	<u>132,612</u>	<u>2,652,232</u>

Support costs are allocated between the various activities on the basis of % area of the building in which these activities take place – e.g. raising funds (hospitality) 25%, theatre production and performance 70%, and education and outreach 5%.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

11. NET INCOME/(LOSS) FOR THE YEAR

Net income/(loss) is stated after charging:

	2025 £	2024 £
Depreciation of owned assets	865,054	849,679
Loss on disposal of fixed assets	1,858	68,072
Operating lease rentals	952	952
Auditor's remuneration		
- fees payable to the Trust's auditor for the audit of the Trust's financial statements	10,250	9,000
- fees payable to the Trust's auditor for the audit of the Trust's subsidiary	10,250	9,000
- fees payable to the Trust's auditor for other services to the group - taxation services	1,700	4,900
	<u>1,700</u>	<u>4,900</u>

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

Staff costs

The average weekly number of employees (including full time, part time and casuals) was:

	Group and Trust 2025 No.	Group and Trust 2024 No.
Technical	21	21
Box office, marketing and stage door	24	21
Bars and front of house	56	55
Administration and support	16	16
	<u>117</u>	<u>113</u>

Their aggregate remuneration comprised:

	Group and Trust 2025 £	Group and Trust 2024 £
Wages and salaries	2,335,349	2,048,796
Social security costs	178,676	157,418
Pension	75,614	70,671
	<u>2,589,639</u>	<u>2,276,885</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL (continued)

The pension expense, which is allocated to unrestricted funds, is allocated between the various activities e.g. raising funds (hospitality), theatre production and performance, education and outreach and support costs on the basis of the area of the business in which personnel operate. The pension expense allocated to support costs is allocated between the various activities in accordance with the allocation basis set out in note 10.

The above figures are stated before deduction of technical staff costs of £507,669 (2024: £425,555) recharged to production companies.

All employees are employees of Grand Opera House Trust. The Trust provides staff to The Grand Opera House (Theatre) Limited by way of a management charge.

Employees are members of a group personal pension scheme, a defined contribution arrangement, to which the Trust contributes between 3% and 5% of pensionable salary. Pension contributions outstanding at the year end were £8,489 (2024: £7,903).

The number of employees whose emoluments, excluding pension contributions but including benefits in kind, were in excess of £60,000 was:

	2025	2024
	£	£
£60,000 – £70,000	2	-
£70,000 – £80,000	-	1
£80,000 – £90,000	1	-
£100,000 – £110,000	-	1
£110,000 – £120,000	1	-
	<u>1</u>	<u>1</u>

Key management personnel

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1. The total compensation (including pension contributions, excluding social security costs) of the key management personnel of the group and Trust for the year, totalled £123,067 (2024: £113,391). The total social security costs of the key management personnel of the group and Trust for the year totalled £14,625 (2024: £13,162).

Trustees' remuneration and expenses

The Trustees were not remunerated in the year (2024: £nil). During the year no Trustees received reimbursement (2024: £nil) in respect of expenses incurred.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

13. TOTAL TAX CHARGE OF THE TRADING SUBSIDIARY FOR THE YEAR

	2025 £	2024 £
UK corporation tax charge on profit for the year	-	-
Total tax on profit on ordinary activities	<u>-</u>	<u>-</u>

The difference between the total tax charge shown above and the amount calculated by applying the effective rate of UK corporation tax (2024: effective rate of UK corporation tax) to the profit before tax is as follows:

	2025 £	2024 £
Profit on ordinary activities before tax	<u>60,952</u>	<u>64,989</u>
Tax on profit on ordinary activities at the effective UK corporation tax rate of 23.42%, reduced from 25% after marginal relief (2024: effective UK corporation tax rate of 23.61% per cent)	14,277	15,347
Effects of: Gift aid credit	<u>(14,277)</u>	<u>(15,347)</u>
Total tax charge for the year	<u>-</u>	<u>-</u>

The Trust is a charity for tax purposes and is exempt from corporation tax on its charitable activities.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

14. TANGIBLE ASSETS

Group and company

	Theatre restoration £	Theatre extension £	Website £	Fixtures, fittings & plant £	Computer equipment £	Total £
Cost						
At 1 April 2024	10,473,795	5,209,226	38,720	999,936	183,813	16,905,490
Additions	-	-	-	142,517	46,244	188,761
Disposals	-	-	-	(4,179)	(30,571)	(34,750)
At 31 March 2025	10,473,795	5,209,226	38,720	1,138,274	199,486	17,059,501
Depreciation						
At 1 April 2024	1,862,819	1,298,191	928	422,005	136,331	3,720,274
Charge for year	639,184	75,524	9,680	111,322	29,344	865,054
Disposals	-	-	-	(3,800)	(29,602)	(33,402)
At 31 March 2025	2,502,003	1,373,715	10,608	529,527	136,073	4,551,926
Net book value						
At 31 March 2025	7,971,792	3,835,511	28,112	608,747	63,413	12,507,575
At 31 March 2024	8,610,976	3,911,035	37,792	577,931	47,482	13,185,216

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre. On the basis of these projections, and allowing for the obligations within the Declaration of Trust, whilst the title of the original theatre premises is in the name of the Trust, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

The Arts Council holds a deed of mortgage over the land relating to the site adjacent to the Theatre at 1A Great Victoria Street, with combined freehold and long leasehold title, which was acquired on 31 March 2003 for the purpose of the theatre extension. In the event of failure to adhere to the mortgage conditions the original theatre will revert to the Arts Council of Northern Ireland for £nil consideration.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

15. FIXED ASSET INVESTMENTS

Subsidiary undertaking

	Company 2025 £	Company 2024 £
Cost		
At 1 April 2024 and 31 March 2025	100,001	100,001

The Trust owns the entire issued ordinary share capital of The Grand Opera House (Theatre) Limited, a company incorporated and registered in Northern Ireland. The principal activity of The Grand Opera House (Theatre) Limited is the contracting and staging of theatrical productions and the operation of ancillary services in the Grand Opera House, Great Victoria Street, Belfast, for arts and entertainment purposes.

The result of the Trust's trading activities through its subsidiary undertaking is detailed below. The Grand Opera House (Theatre) Limited's taxable profits are gift aided to Trust provided that sufficient distributable profits exist.

	2025 £	2024 £
Turnover	10,845,730	10,223,666
Cost of sales	(10,550,516)	(9,923,446)
Gross profit	295,214	300,220
Administrative expenses	(306,858)	(306,269)
Other operating income	72,596	71,038
Operating profit	60,952	64,989
Payment under gift aid	(60,952)	(64,989)
Retained profit for the year	-	-

The aggregate of the assets and liabilities was:

	2025 £	2024 £
Current assets	7,785,266	5,254,997
Current liabilities	(7,685,265)	(5,154,996)
Net assets	100,001	100,001

During the year the subsidiary paid a licence fee and management charge to Grand Opera House Trust of £3,279,773 (2024: £3,138,995). This transaction has been eliminated on consolidation of the entities.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

16. STOCK

	Group 2025 £	Group 2024 £
Bar	13,242	12,535
Front of house	7,600	9,690
Merchandise	4,760	-
	<u>25,602</u>	<u>22,225</u>

There is no material difference between the balance sheet value of stocks and their replacement cost.

17. DEBTORS

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Amounts falling due within one year:				
Trade debtors	73,398	7,206	4,200	-
Prepayments and accrued income	145,415	135,816	110,646	82,289
	<u>218,813</u>	<u>143,022</u>	<u>114,846</u>	<u>82,289</u>

18. INVESTMENTS

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Unlisted investments (cash on deposit)	<u>12,500,523</u>	<u>9,500,515</u>	<u>12,500,523</u>	<u>9,500,515</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

19. CREDITORS: amounts falling due within one year

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Trade creditors	1,016,041	544,728	65,641	70,773
Other taxation and social security	49,806	37,946	49,806	37,946
VAT payable	181,406	104,012	41,526	38,107
Other creditors – third party sales	302,577	164,927	-	-
Accruals	810,861	503,179	106,309	113,047
Deferred income – advance sales	5,547,755	4,031,648	1,853	1,140
– sponsors	45,455	29,570	3,500	-
Amounts due to subsidiary undertaking	-	-	5,884,766	4,236,948
	<u>7,953,901</u>	<u>5,416,010</u>	<u>6,153,401</u>	<u>4,497,961</u>

Deferred income

	Group 2025 £	Group 2024 £
Brought forward	4,061,218	3,231,893
Released in the year	(3,784,452)	(3,200,140)
Deferred in the year	5,316,444	4,029,465
Carried forward	<u>5,593,210</u>	<u>4,061,218</u>

20. FINANCIAL INSTRUMENTS

The carrying values of the group's and Trust's financial assets and liabilities carried at amortised cost are summarised by category below:

Financial assets at amortised cost

Measured at undiscounted amount receivable

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Trade debtors (note 17)	73,398	7,206	4,200	-
Cash	2,355,955	1,683,080	585,023	747,988
Unlisted current asset investments (note 18)	12,500,523	9,500,515	12,500,523	9,500,515
Unlisted fixed asset investments (note 15)	-	-	100,001	100,001
	<u>14,929,876</u>	<u>11,190,801</u>	<u>13,189,747</u>	<u>10,348,504</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

20. FINANCIAL INSTRUMENTS (continued)

Financial liabilities at amortised cost

Measured at undiscounted amount payable

	Group 2025 £	Group 2024 £	Company 2025 £	Company 2024 £
Trade and other creditors (note 19)	2,129,479	1,212,834	6,056,716	4,420,768
	<u>2,129,479</u>	<u>1,212,834</u>	<u>6,056,716</u>	<u>4,420,768</u>

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures. Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

21. COMPARATIVE CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Incoming from:				
Donations and legacies	4	35,353	552,428	587,781
Charitable activities	5	8,766,300	220,765	8,987,065
Other trading activities	6	1,506,863	-	1,506,863
Investments	7	345,481	-	345,481
Total income		10,653,997	773,193	11,427,190
Expenditure on:				
Raising funds	8	1,414,090	162,795	1,576,885
Charitable activities	9	8,565,108	705,264	9,270,372
Loss on disposal of fixed assets		517	67,555	68,072
Total expenditure		9,979,715	935,614	10,915,329
Net income/(loss) before tax		674,282	(162,421)	511,861
Taxation		-	-	-
Net income/(loss) for the year	11	674,282	(162,421)	511,861
Transfer between funds		-	-	-
Net movement in funds		674,282	(162,421)	511,861
Reconciliation of funds				
Total funds brought forward		5,481,654	13,124,533	18,606,187
Total funds carried forward		6,155,936	12,962,112	19,118,048

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

22. MOVEMENT IN FUNDS

Unrestricted funds - Group

	At 1 April 2024 £	Income £	Transfer £	Expenditure £	At 31 March 2025 £
General reserve fund	1,877,998	11,411,468	(387,256)	(10,714,962)	2,187,248
Designated capital & major repairs fund	4,277,938	-	387,256	(84,664)	4,580,530
Total unrestricted funds	<u>6,155,936</u>	<u>11,411,468</u>	<u>-</u>	<u>(10,799,626)</u>	<u>6,767,778</u>

Unrestricted funds - Trust

	At 1 April 2024 £	Income £	Transfer £	Expenditure £	At 31 March 2025 £
General reserve fund	1,877,998	3,830,367	(387,256)	(3,133,861)	2,187,248
Designated capital & major repairs fund	4,277,938	-	387,256	(84,664)	4,580,530
Total unrestricted funds	<u>6,155,936</u>	<u>3,830,367</u>	<u>-</u>	<u>(3,218,525)</u>	<u>6,767,778</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

22. MOVEMENT IN FUNDS (continued)

Restricted funds - Group and Trust	At 1 April 2024 £	Income £	Expenditure £	At 31 March 2025 £
Capital project funds				
Theatre extension fund	3,911,035	-	(75,524)	3,835,511
Theatre restoration fund	4,999,820	-	(356,797)	4,643,023
	<u>8,910,855</u>	<u>-</u>	<u>(432,321)</u>	<u>8,478,534</u>
Equipment fund	4,292	41	(1,193)	3,140
Annual operating funds				
Annual core operating fund	-	206,880	(206,880)	-
	<u>-</u>	<u>206,880</u>	<u>(206,880)</u>	<u>-</u>
Restoration levy fund	4,046,965	575,228	(217,078)	4,405,115
Total restricted funds	<u>12,962,112</u>	<u>782,149</u>	<u>(857,472)</u>	<u>12,886,789</u>

General reserve fund

The general reserve fund is available to be applied at the discretion of the Trustees to any of the Grand Opera House's activities.

Designated capital & major repairs fund

This fund includes funds spent on the restoration project in 2020 and 2021, along with the related depreciation on the assets acquired with this fund, and funds available for future capital and major repair works.

Theatre extension fund

Includes funding received by way of grants, donations and sponsorship from a variety of donors towards the extension of the theatre and the flattening of the stage within the Main Auditorium along with the related depreciation on the assets acquired with this fund.

Theatre restoration fund

Includes funding received by way of grants towards the restoration and development project undertaken in 2020 and 2021 along with the related depreciation on the assets acquired with this fund.

Equipment fund

Includes funding received from Belfast City Council towards capital equipment.

Annual core operating fund

Includes funding received from the Arts Council of Northern Ireland towards the core operating costs of the theatre. This grant is spent in the financial year in its entirety.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2025

22. MOVEMENT IN FUNDS (continued)

Restoration levy fund

These are funds generated by way of a levy added to all ticket sales, to be used in the preservation, improvement and enhancement of the historic listed building, stage and Main Auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

23. ANALYSIS OF ASSETS AND LIABILITIES BETWEEN FUNDS FOR THE GROUP

	Unrestricted funds £	Restricted funds £	Total 2025 £
Group			
Fixed assets	1,563,597	10,943,978	12,507,575
Current assets	13,158,082	1,942,811	15,100,893
Current liabilities	(7,953,901)	-	(7,953,901)
	<u>6,767,778</u>	<u>12,886,789</u>	<u>19,654,567</u>
At 31 March 2025	<u>6,767,778</u>	<u>12,886,789</u>	<u>19,654,567</u>

	Unrestricted funds £	Restricted funds £	Total 2025 £
Trust			
Fixed assets	1,663,598	10,943,978	12,607,576
Current assets	11,257,581	1,942,811	13,200,392
Current liabilities	(6,153,401)	-	(6,153,401)
	<u>6,767,778</u>	<u>12,886,789</u>	<u>19,654,567</u>
At 31 March 2025	<u>6,767,778</u>	<u>12,886,789</u>	<u>19,654,567</u>

24. FINANCIAL COMMITMENTS AND CONTINGENCIES

Operating lease commitments

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2025 £	2024 £
Plant and machinery		
Leases which expire:		
Within one year	397	952
Between one and five years	-	397
	<u>397</u>	<u>1,349</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2025

24. FINANCIAL COMMITMENTS AND CONTINGENCIES (continued)

Other

- (i) Commitments exist arising out of contracts in the ordinary course of business in connection with guaranteed minimum payments relating to specific performances, the effect of which is not quantifiable.
- (ii) The DCAL grant administered by ACNI of £3,950,000 in 2003 in respect of the new building is repayable in certain circumstances, principally, if the Trust no longer retains and operates the Theatre, or if the Trust disposes of the new building before March 2028.

25. RECONCILIATION OF NET INCOME TO NET CASH FLOWS FROM OPERATING ACTIVITIES AND ANALYSIS OF CHANGES IN NET DEBT

Reconciliation of net income to net cash flows from operating activities

	2025 £	2024 £
Net income for the year	536,519	511,861
Interest from investments	(466,962)	(345,481)
Depreciation	865,054	849,679
Loss on disposal of fixed assets	1,348	68,072
Increase in debtors	(41,947)	(24,813)
(Increase)/decrease in stock	(3,377)	2,518
Increase in creditors	2,537,891	950,819
	<u>3,428,526</u>	<u>2,012,655</u>

Analysis of changes in net debt

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash at bank and in hand	1,683,080	672,875	2,355,955
	<u>1,683,080</u>	<u>672,875</u>	<u>2,355,955</u>

26. RELATED PARTY TRANSACTIONS

All transactions between the Trust and subsidiary, The Grand Opera House (Theatre) Limited, are eliminated on consolidation. The Trust has taken advantage of the exemption granted by paragraph 33.1A of FRS102, Related Party Disclosures, not to disclose transactions with its subsidiary company, The Grand Opera House (Theatre) Limited.

Grand Opera House Trust

Northern Ireland - Charity number 104605

Accounts

Company Registration No: NI028078
Charity Registration No: NIC104605

GRAND OPERA HOUSE TRUST
(A company limited by guarantee)

ANNUAL REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

GRAND OPERA HOUSE TRUST
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

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GRAND OPERA HOUSE TRUST

OFFICERS AND PROFESSIONAL ADVISORS

TRUSTEES

Ms J Jones (Chair - appointed 26 March 2024, Deputy Chair - resigned 26 March 2024)
Mr C Loughran (Chair and Trustee - resigned 26 March 2024)
Mr C Geoghegan (Deputy Chair - appointed 26 March 2024)
Ms P Corbett MBE
Mr J Edwards
Mr R Ennis (appointed 12 December 2023)
Mr B Fitzpatrick (resigned 12 December 2023)
Mr J Ireland
Ms N McVeigh (appointed 12 December 2023)
Mr G Parkes
Mr R Rana (resigned 12 December 2023)
Ms K Strain
Mr M Thompson
Ms K Thomson

CHIEF EXECUTIVE

Mr Ian Wilson

COMPANY SECRETARY

Ms H Speers

BANKERS

Ulster Bank Limited
11-16 Donegall Square East
Belfast
BT1 5HD

SOLICITORS

Carson McDowell
Murray House
Murray Street
Belfast
BT1 6DN

INDEPENDENT AUDITOR

Deloitte (NI) Limited
Statutory Auditor
Lincoln Building
27-45 Great Victoria Street
Belfast
BT2 7SL

PRINCIPAL ADDRESS AND REGISTERED OFFICE

Grand Opera House
Great Victoria Street
Belfast
BT2 7HR

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

The Trustees (in their capacity as both Trustees and Directors) present their Trustees' annual report (incorporating the strategic report) for the year ended 31 March 2024.

STRATEGIC REPORT

Grand Opera House Trust ('the Trust') is a charitable company limited by guarantee and does not have share capital. It is recognised as a charity by the Charity Commission for Northern Ireland (charity registration number NIC104605).

Principal activity

The Grand Opera House is a full time presenting theatre, the principal activity of which is to promote, maintain, improve and advance the education of the Northern Ireland public in the arts.

The Trust promotes a wide range of artistic activity in the main auditorium and The Studio.

Objectives and activities

The Trust was established to "promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Theatre".

The Grand Opera House is Northern Ireland's premier presenting theatre, presenting an outstanding programme and showcasing the best in musicals, ballet, opera, drama, comedy, dance, locally created work, family shows and presenting one of the most historic and longest pantomime runs in the UK and Ireland.

The mission of the Grand Opera House is to "create and deliver extraordinary experiences for everyone".

To deliver its mission and aims, the Trust has adopted a strategic approach, which consists of three strategic pillars, namely, as follows:

- Customer experience – creating and delivering extraordinary experiences for our customers, whether they are audiences, visitors, sponsors or production companies;
- Stakeholder engagement – serving our sector and community through education, outreach and development activities; and
- Organisational excellence – operating to high quality, value for money standards in everything we do as an organisation and working to be sustainable in the long term.

The Grand Opera House aims are:

- To present a world class theatrical experience;
- To extend and enhance our reputation nationally and internationally;
- To exercise responsible stewardship of our landmark building;
- To maintain a distinctive education and outreach programme;
- To sustain and develop a successful organisation; and
- To provide a positive experience to people visiting and working in the Theatre.

The Trustees and staff of the Grand Opera House are committed to creating and delivering extraordinary experiences for everyone by providing an excellent service. We act with integrity at all times, respect our stakeholders, customers and employees, are professional in our planning and delivery and work together in partnership with others, both internally and externally, for the good of the public of Northern Ireland.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit

The direct benefits to the public in Northern Ireland which flow from the Trust's purpose include:

- The education of audiences through high quality theatrical performances and participation in the Theatre's creative learning programme involving schools, community groups and individuals, including workshops, professional classes, and talks/seminars.
- The enrichment of lives through increased awareness, improved knowledge, understanding and appreciation of the performing arts across a wide range of genres.
- The development of new skills (creative, performance and technical skills) and personal development e.g. via participation in the Theatre's community engagement activities, such as the Summer Youth Production.
- Enhanced accessibility to the performing arts for people from disadvantaged areas and requiring assistance to attend the Grand Opera House. As well as continuing its popular series of dementia-friendly cinema screenings, the Trust also staged 33 signed, audio described, captioned and relaxed performances during the year.

In setting the objectives and planning the activities for the year, the Trustees have given careful consideration to the Charity Commission for Northern Ireland's guidance on public benefit to ensure that the activities have helped to achieve the Trust's purpose and provide a benefit to the beneficiaries.

The public in Northern Ireland benefitted from the Trust's activities during the year through the presentation of a high-quality performance programme, which encompassed the full range of the performing arts, both on the mainstage as well as in smaller productions in The Studio. There is no other theatre in Northern Ireland that can stage the large-scale and technically demanding shows that feature in the Theatre's programme which attracted over 314,000 people in 2023/24. Alongside the programme of professional touring productions, the Theatre offered amateur and community groups, and local artistes, the opportunity to perform on one of the most historic and iconic stages in the UK and Ireland, as well as in The Studio.

The Trust's prolific creative learning department delivered a busy programme of performance related workshops for all ages and abilities, within the Grand Opera House and beyond, school/educational focused initiatives, as well as a programme of events with broad appeal to all the communities of Northern Ireland. In 2023/24 the Trust's creative learning programme engaged with over 4,200 people.

The Trust's performance programme is created to appeal to the broadest possible range of interests, tastes and ages, and consideration is always given to a range of prices to encourage attendance. The Grand Opera House is a historic listed building and its history, heritage and its key role in the life of Belfast is shared with as many people as possible through talks and a number of informative backstage tours. 64 Theatre tours with 1,021 participants were delivered in 2023/2024.

The Trust provides a range of platforms aimed at encouraging the performers of tomorrow as well as delivering initiatives aimed at developing performance skills and confidence, including its annual Summer Youth Production - the largest of its kind in Northern Ireland. In July 2023, the Trust produced a production of *Oliver!* which featured 169 young people aged 10 to 18.

The Trust has created several opportunities aimed at appealing to people and communities who would not otherwise engage with the Theatre or the arts, both through the performance programme as well as through its range of creative learning initiatives. To ensure that the Grand Opera House is accessible to people with disabilities the Theatre promotes a hugely successful 'Access for All' scheme, which had 2,737 members as at 31 March 2024.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit (continued)

The performers appearing as part of the Grand Opera House's programme may have benefitted from exposure to a wider audience, which may have enhanced their reputation, however, this was incidental to the achievement of the Trust's purpose of educating the public of Northern Ireland in the arts.

Achievements and performance

Key performance indicators

The key performance indicators for the group are as follows:

	2024	2023
No. of performances in the Main Auditorium	353	344
No. of shows in the Main Auditorium	54	48
% total occupancy	83%	84%
No. of tickets sold in the Main Auditorium	294,000	292,000

2023/2024 represented another extraordinary year of theatregoing at the Grand Opera House, both in the terms of the quality of the performance programme, and the number of people attending the line-up of shows.

With over 314,000 people through the doors, and with an average attendance of 83% (the UK average for subsidised members of UK Theatre is 63%: source UK Theatre), the success of the year reaffirms the Grand Opera House's position, not only as Northern Ireland's Premier Theatre, but also as its leading arts organisation.

The public's appetite for large-scale, West End shows continues, and titles such as Titanic, SIX, The King and I, The Rocky Horror Show, Dirty Dancing, The Bodyguard, 42nd Street, and The Drifters Girl, Buddy - The Buddy Holly Story, and An Officer and a Gentleman brought in over 77,000 people, with 9,973 new bookers.

It was particularly pleasing to see more touring dramas become available following a reduced number in the period following Covid. The quality of the Olivier-awarding-winning production of The Life of Pi, was matched by the enduring popularity of The Mousetrap, the West End smash-hit 2:22 A Ghost Story, The Best Exotic Marigold Hotel, and The Full Monty.

As well as touring productions, mindful of its responsibility to make available the Theatre's iconic stage to local productions, the Trust's programme also included A Happy Medium, Vote DLA, Action Ability's annual pilgrimage with its latest show, Up the 80s, The Hen Do, Myra's Story, Foil Arms and Hog, Give My Head Peace, and a two-week run of The Lyric Theatre's production of Good Vibrations, ahead of its New York run.

The Theatre also continued its association with Northern Ireland Opera with a sell-out run of Puccini's Tosca, supported by an extensive education and outreach programme, and two of Northern Ireland's leading non-professional musical societies also staged shows: Ulster Operatic with Evita, and St Agnes' Choral Society with The Addams Family, and the hugely popular Shamrock Tenors made their Grand Opera House debut.

Family-orientated shows remains a programming priority for the Trust, and during the year the offering included The Spongebob Musical, Demon Dentist, Annie, the Northern Ireland premiere of the worldwide smash-hit show, Bluey, as well as Madagascar the Musical.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance (continued)

Other shows included, Singalonga Encanto and The Greatest Showman, the superb talents of Johannes Radebe, The Belfast Ensemble with Marc Almond, Cara Dillon, Group Acrobatique de Tanger (all three appeared as part of the Belfast International Arts Festival), Vincent Simone's Tango Passions, an audience with David Suchet, and comedians Colin Murphy, and Shane Todd with 16 performances of his stand-up show.

Over 460 young people, aged 10 to 18, attended auditions in February 2023, for the Trust's summer youth production of Oliver! With over 4,900 people attending the performances, the Theatre's annual production - the biggest of its kind in Northern Ireland - is now firmly established as one of the most successful youth productions in the UK and Ireland.

Attracting generations of families since the Theatre opened in 1895, no Grand Opera House season would be complete without the Theatre's extravagant annual pantomime, Northern Ireland's biggest Christmas show. The production of Snow White and the Seven Dwarfs, which ran for six weeks, was the most successful pantomime in the Theatre's history.

Towards the end of the financial year, the Trust also created a brand-new programme stream, aimed at showcasing the work of local producers, artists and production companies. The debut of The Studio Series, held in the Theatre's 123-seat second space, was the Northern Ireland Opera/Grand Opera House co-production of Cupid's Bow, and The Juniper Tree. This was followed by Amanda Verlaque's poignant and challenging play, This Sh*t Happens All the Time, produced by the Grand Opera House Trust.

A core public benefit of the Trust is the delivery of its engaging education and outreach programme. Alongside a busy programme of backstage tours for the general public, schools and community groups, during the year, the Theatre's creative learning team delivered projects including Silly Moos (in partnership with Arts & Business, and Dale Farm), attended by 727 schoolchildren, its first ever workshops with Diverse Youth, and Northern Ireland's first workshop for D/deaf performers, in association with Cr8 Theatre and deaf artist Paula Clarke.

All of the Theatre's successes in 2023/2024 were delivered against the backdrop of a further reduction in the Theatre's public annual subsidy of £169,000 to £206,880, the lowest on record and from a high of £673,554 a decade ago. Although the reduction presented the Theatre with several challenges, especially against rising costs, the Trust is grateful to the Arts Council of Northern Ireland for its continued support, and the Grand Opera House staff for their unwavering commitment and focus in delivering an unrivalled performance programme, and prolific creative learning activities.

Financial review

The consolidated Statement of Financial Activities for the year is set out on page 18. The Balance Sheet showing the consolidated position at 31 March 2024 is set out on page 19.

The Statement of Financial Activities shows net income for the year of £511,861 (2023: £1,109,891).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Total income for the year is made up as follows:

	2024	2023
	£	£
Charitable activities	8,987,065	10,377,546
Other trading activities	1,506,863	1,362,103
Investments	345,481	103,161
	<u>10,839,409</u>	<u>11,842,810</u>
Donations and legacies (including restoration levy)	587,781	601,387
Total income	<u>11,427,190</u>	<u>12,444,197</u>

Income from charitable activities decreased due to the mix of the show programme, with a larger number of local productions in the current year. Income from investments increased due to the increase in interest rates throughout the year.

Income from charitable activities

To advance the education of the public of Northern Ireland in the Arts, the Grand Opera House aims to deliver a varied programme, with a mix of the arts, and to deliver the highest quality artistic productions in an accessible way to the widest possible audience. Income from charitable activities therefore consists of income generated from theatre production and programming, education and outreach work and revenue and capital grant income.

An annual grant from the Arts Council of Northern Ireland (ACNI) is of central importance to the Grand Opera House. In 2023/24 revenue grant funding was gratefully received from the Arts Council of Northern Ireland of £206,880 (2023: £375,880).

In 2023/24, a £10,000 revenue grant was also gratefully received from Arts & Business Northern Ireland to deliver a schools project in partnership with Dale Farm.

In 2023/24, a £3,885 capital grant was also gratefully received from Belfast City Council for access equipment (2023: £6,364 revenue grant to deliver a community project).

Income from other trading activities

The Trust's wholly-owned subsidiary, The Grand Opera House (Theatre) Limited, generates the majority of the income from other trading activities through ancillary theatre activities including bar and front of house sales, conference and event income, Friends and corporate sponsorship.

Donations and legacies

Donations and legacies consists of donations and the voluntary restoration levy which is applied on all ticket sales. During the year this restoration levy raised £552,428 (2023: £556,077) and is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard. This voluntary restoration levy income is shown as income under restricted funds.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Trading subsidiary

The Trust's wholly owned subsidiary, The Grand Opera House (Theatre) Limited, was established to operate the commercial bar, front of house and event facilities at the Theatre, to hire out the Theatre to third parties and to contract with production companies and sell tickets to customers for admission to the shows presented. The Trust second staff to its subsidiary and licenses the use of the Theatre to its subsidiary for the purpose of presenting productions. In return the subsidiary pays a management charge to cover wage costs and overheads and a licence fee for the use of the Theatre. The management charge and licence fee for the current year was £3,138,995 (2023: £2,974,429).

The profit of the subsidiary for the financial year was £nil (2023: £nil). The subsidiary has a policy of gift aiding any taxable profits to the Trust where distributable profits exist. In the current year profits gift aided to the Trust were £64,989 (2023: £64,235).

Principal risks and uncertainties

The Trust has a risk management strategy which comprises:

- An annual review of the risks the Trust and its subsidiary, The Grand Opera House (Theatre) Limited, may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise potential impact should those risks materialise.

This work has identified that financial sustainability is the major financial risk for both the Trust and its subsidiary. Appropriate strategies including strategic planning in respect of the programme and budget and business planning have been identified to manage the financial sustainability of the Theatre.

The group's strategy is to follow an appropriate risk policy, which effectively manages exposures related to the achievement of the organisation's objectives. The key risks which management face are as follows:

Business performance risk

Business performance risk is the risk that the group may not perform as expected either due to internal factors, including availability of the premises, external factors, such as the rising cost of living and impact of the war in Ukraine, or due to competitive pressures in the market in which it operates. The risk is managed through a number of measures: ensuring the appropriate management team is in place; budget and business planning, monthly reporting and variance analysis; financial controls; key performance indicators; and regular forecasting.

Business continuity risk

The group ensures that there is adequate knowledge throughout the management team and sufficient IT support and business continuity plans in place should an unforeseen event occur.

Health and safety risk

The group is committed to ensuring a safe working environment. These risks are managed by the group through the strong promotion of a health and safety culture, extensive safety training and well-defined health and safety policies.

Financial and business control

Strong financial and business controls are necessary to ensure the integrity and reliability of financial and other information on which the group relies for day-to-day operations, external reporting and for longer term planning. The group exercises financial and business control through a combination of qualified and experienced financial personnel; performance analysis; budgeting and forecasting; and clearly defined approval limits.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Principal risks and uncertainties (continued)

Environmental risk

The group has established clearly defined policies and procedures to enable compliance with environmental best practice and legislation. The group is committed to protecting the environment in which it conducts its activities.

Financial risk management

The group's principal financial instruments comprise cash, current asset investments, trade debtors and creditors and certain other debtors, creditors and accruals. The main risks associated with these financial assets and liabilities are set out below:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures.

Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.


Health and safety

The Chief Executive is responsible to the Board for health and safety matters and reports regularly to the Board of Trustees. An external health and safety audit was carried out in 2023/24 and achieved a satisfactory result.

Friends of the Grand Opera House

We are grateful for the continued support of our Friends, of which there were 1,153 (2023: 1,252) as at 31 March 2024.

The Strategic Report was approved by the Board and signed on its behalf by:



Ms J Jones
Chair



Mr C Geoghegan
Deputy Chair

Date: 24 September 2024

Date: 24 September 2024

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT

The Trustees (in their capacity as both Trustees and Directors) are pleased to present their annual report together with the consolidated financial statements of Grand Opera House Trust (the Trust) and its subsidiary undertaking, The Grand Opera House (Theatre) Limited (the Theatre), together with the report of the independent auditor for the year ended 31 March 2024.

Structure, organisation and management

Grand Opera House Trust is a charitable company limited by guarantee and does not have share capital.

The Board of Trustees, which administers the Trust, meets bimonthly and there are various other committees covering Audit, Risk and Governance, Planning and Finance, and Human Resources. Trustees are appointed to committees based on their skills. The Trustees elect one of their number as Chair.

A Chief Executive is appointed by the Trust to lead and manage the operations of the Trust and the setting of the programme of performances. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trust, for operational matters including finance, employment and artistic performance related activity. The Chief Executive is also responsible for implementing the strategic and business plans of the Trust.

Appointment of Trustees

The Articles of Association direct that the Board of Trustees shall not exceed thirteen. At each Annual General Meeting, those Trustees who have held office for a period of four years are required to retire from office. Trustees are permitted to offer themselves for re-election provided they have not served more than eight years previously.

Trustees are also elected directors of the subsidiary company. A list of Trustees who served during the financial year and subsequently is noted on page 1.

Mr Colin Loughran resigned as Chair and a Trustee on 26 March 2024.

Ms J Jones was appointed as Deputy Chair on 20 June 2023, resigned as Deputy Chair on 26 March 2024 and was appointed as Chair on 26 March 2024. Mr C Geoghegan was appointed as Deputy Chair on 26 March 2024.

Mr B Fitzpatrick and Mr R Rana resigned as Trustees on 12 December 2023. Mr R Ennis and Ms N McVeigh were appointed as Trustees on 12 December 2023.

Trustee induction and training

New Trustees meet with the Chair and the Chief Executive to be appraised of the Trust, its structure, its governance, the content of its Articles of Association, the committee decision making process, the business plan and recent operating and financial performance. New Trustees are also given guided tours of the Theatre and afforded the opportunity to meet key staff. Trustees are encouraged to attend performances at the Theatre.

Key management remuneration policy

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1.

The Trustees are not remunerated for their services. The remuneration for key management personnel is determined by the Trust following review of performance appraisals and benchmarking.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Equal opportunities

The Trust is committed to a policy of equal opportunity for all across its employment practices and its activities. In addition the Trust has a progressive policy to accommodate as many customers with disabilities as can be achieved using its available resources, with large print materials, signed performances, captioned performances, audio described performances, carer concessions and special access to parts of the auditorium.

Fixed assets

The Trust holds the freehold and long leasehold interest in the theatre premises. The title of the original theatre is subject to the conditions set out in a Declaration of Trust between the Trust and the Arts Council for Northern Ireland, the primary conditions being that the Trust must continue to use the Theatre as a venue for performing arts and maintain it in good repair at all times and further ensure that it complies with the conditions and obligations applicable to a listed building, and other statutory regulations.

The movements in fixed assets in the year are set out in note 14 to the financial statements. The Trust invested £321,111 (2023: £435,117) in capital expenditure during the year.

Reserves policy

The Trust has an agreed reserves policy which requires reserves be maintained at a level which ensures that Grand Opera House Trust's core activity could continue during a period of unforeseen difficulty and a proportion of reserves be maintained in a readily realisable form.

The policy takes into account; risks associated with each income and expenditure stream, planned activity levels and the organisation's planned commitments.

Having considered the risks and the future plans for the charity, the Trustees consider that the most appropriate level of reserves, excluding restricted and designated reserves and unrestricted reserves committed on tangible fixed assets, should be kept at the level of £1m.

As at 31 March 2024, the group has total funds of £19,118,048 (2023: £18,606,187), £12,962,112 (2023: £13,124,533) of which are restricted funds and not available for general purposes of the charity.

The group has unrestricted funds of £6,155,936 (2023: £5,481,654), of which £4,277,938 (2023: £3,632,752) are designated for capital and major repair works. A portion of these funds have been spent in respect of the restoration and development project in 2020 and 2021 and the remainder will be utilised for future capital and major repair works.

Of the £1,877,998 (2023: £1,848,902) undesignated unrestricted reserves, £504,103 (2023: £475,007) has already been committed in respect of tangible fixed assets, resulting in an unspent unrestricted reserves balance of £1,373,895 as at 31 March 2024 (2023: £1,373,895).

The Grand Opera House Trust will strategically programme the Theatre to maintain the reserves level as detailed in the organisation's reserves policy.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Plans for future periods

2026 will mark five years since the completion of the Theatre's £12.2 million restoration project. Aware of its responsibility as stewards of one of Northern Ireland's iconic buildings, the Trust is planning works in summer 2026 as part of its continued investment in the building. These will include resurfacing the Theatre's stage and detailed cleaning of the auditorium's intricate plasterwork.

After a successful first season of the brand-new programming stream, The Studio Series, the Trust will continue to develop the Series in the year ahead, to enable the Theatre to showcase even more work from local artists, writers and producers.

Following the demise of the UK Cross Border Touring Fund in 2020, which assisted the Trust in bringing national and international ballet and opera companies to Belfast, the Theatre will host *The Nutcracker*, its first fully staged narrative ballet for three years, in 2025. The return of this greatly missed element of the Trust's programme amplifies the Grand Opera House's position as a capital city venue, and Northern Ireland's Premier Theatre.

Going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of external factors, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2024/25 and 2025/26;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2024/25 and 2025/26.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Disclosure of information to the auditor

In so far as the Trustees are aware:

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

This confirmation is given and should be interpreted in accordance with the provisions of Section 418 of the Companies Act 2006.

Auditor

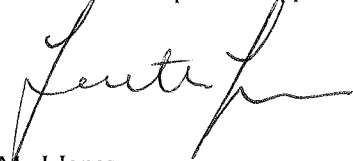
A resolution for the reappointment of Deloitte (NI) Limited as auditor of the Trust is to be proposed at the forthcoming Annual General Meeting.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

The Trustees' Report was approved by the Board and signed on its behalf by:



Ms J Jones
Chair

Date: 24 September 2024



Mr C Geoghegan
Deputy Chair

Date: 24 September 2024

GRAND OPERA HOUSE TRUST

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also directors of Grand Opera House Trust for the purposes of company law) are responsible for preparing the Strategic Report, the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure of the charitable company and group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST

Report on the audit of the financial statements

Opinion

In our opinion the financial statements of Grand Opera House Trust (the 'charitable company') and its subsidiaries (the group):

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2024 and of the group's incoming resources and application of resources, including the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements which comprise:

- the Consolidated Statement of Financial Activities;
- the Consolidated and Company Balance Sheets;
- the Consolidated Cash Flow Statement; and
- the related notes 1 to 26.

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).

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 auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the group and of the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC'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 group's and parent 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.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Other information (continued)

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.

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 purpose 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 auditor's 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.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

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 considered the nature of the group's industry and its control environment, and reviewed the group's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management and the trustees about their own identification and assessment of the risks of irregularities, including those that are specific to the group's business sector.

We obtained an understanding of the legal and regulatory frameworks that the group operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included UK Companies Act, Charity legislation and the Charities SORP 2019; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the group's ability to operate or to avoid a material penalty. These included the Charity Commission for Northern Ireland (Charity Commission) regulations, Health and Safety legislation, Employment Law, Data Protection Act and Bribery Act.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud in the following areas, and our specific procedures performed to address it are described below:

Revenue Recognition

- We assessed the design and implementation of key controls over the cut-off of revenue at year end; and
- We selected a sample of grant revenue recorded and traced to supporting documentation to ensure it had been appropriately recorded in the financial statements and performed a recalculation of a sample of deferred revenue to ensure it was appropriately recorded at year end.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance and reviewing correspondence with The Charity Commission for Northern Ireland.

Report on other legal and regulatory requirements

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:

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

We have nothing to report in respect of these matters.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Use of our report

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



Jason Starbuck FCA (Senior Statutory Auditor)
for and on behalf of Deloitte (NI) Limited
Statutory Auditor
Belfast, United Kingdom

Date: 26 September 2024

GRAND OPERA HOUSE TRUST

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

(including consolidated income and expenditure account)

For the year ended 31 March 2024

	Notes	Unrestricted funds 2024	Restricted funds 2024	Total funds 2024	Total funds 2023
		£	£	£	£
Incoming from:					
Donations and legacies	4	35,353	552,428	587,781	601,387
Charitable activities	5	8,766,300	220,765	8,987,065	10,377,546
Other trading activities	6	1,506,863	-	1,506,863	1,362,103
Investments	7	345,481	-	345,481	103,161
Total income		10,653,997	773,193	11,427,190	12,444,197
Expenditure on:					
Raising funds	8	1,414,090	162,795	1,576,885	1,440,861
Charitable activities	9	8,565,108	705,264	9,270,372	9,893,445
Loss on disposal of fixed assets		517	67,555	68,072	-
Total expenditure		9,979,715	935,614	10,915,329	11,334,306
Net income/(loss) before tax		674,282	(162,421)	511,861	1,109,891
Taxation	13	-	-	-	-
Net income/(loss) for the year	11	674,282	(162,421)	511,861	1,109,891
Transfer between funds		-	-	-	-
Net movement in funds		674,282	(162,421)	511,861	1,109,891
Reconciliation of funds					
Total funds brought forward	22	5,481,654	13,124,533	18,606,187	17,496,296
Total funds carried forward	22	6,155,936	12,962,112	19,118,048	18,606,187

Net income is derived from continuing operations in the current and prior year.

There are no other recognised gains or losses other than those reflected in the statement above, and consequently no Statement of Comprehensive Income is presented.

The surplus of the parent charitable company for the year for Companies Act purposes is £511,861 (2023: £1,109,891). As permitted by Section 408 of the Companies Act 2006, no separate Statement of Financial Activities is presented in respect of the parent charitable company.

The notes on pages 22 to 43 form part of the financial statements.

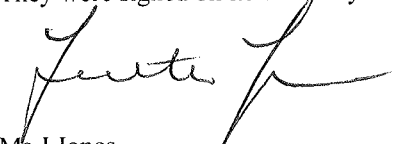
GRAND OPERA HOUSE TRUST
Company Registration No: NI028078

CONSOLIDATED BALANCE SHEET
As at 31 March 2024

	Note	2024 £	2023 £
FIXED ASSETS			
Tangible assets	14	13,185,216	13,781,856
CURRENT ASSETS			
Stocks	16	22,225	24,743
Debtors	17	143,022	97,327
Investments	18	9,500,515	7,850,508
Cash at bank and in hand		1,683,080	1,316,944
		11,348,842	9,289,522
CREDITORS - amounts falling due within one year	19	(5,416,010)	(4,465,191)
NET CURRENT ASSETS		5,932,832	4,824,331
NET ASSETS		19,118,048	18,606,187
FUNDS			
Restricted funds	22	12,962,112	13,124,533
Unrestricted funds	22	6,155,936	5,481,654
TOTAL FUNDS		19,118,048	18,606,187

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 24 September 2024.

They were signed on its behalf by:


 Ms J Jones
 Chair


 Mr C Geoghegan
 Deputy Chair

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST
Company Registration No: NI028078


COMPANY BALANCE SHEET
As at 31 March 2024

	Note	2024 £	2023 £
FIXED ASSETS			
Tangible assets	14	13,185,216	13,781,856
Investments	15	100,001	100,001
		<u>13,285,217</u>	<u>13,881,857</u>
CURRENT ASSETS			
Debtors	17	82,289	47,164
Investments	18	9,500,515	7,850,508
Cash at bank and in hand		747,988	632,397
		<u>10,330,792</u>	<u>8,530,069</u>
CREDITORS - amounts falling due within one year	19	<u>(4,497,961)</u>	<u>(3,805,739)</u>
NET CURRENT ASSETS		<u>5,832,831</u>	<u>4,724,330</u>
NET ASSETS		<u>19,118,048</u>	<u>18,606,187</u>
FUNDS			
Restricted funds	22	12,962,112	13,124,533
Unrestricted funds	22	6,155,936	5,481,654
TOTAL FUNDS		<u>19,118,048</u>	<u>18,606,187</u>

The surplus for the financial year dealt with in the financial statements of the parent undertaking was £511,861 (2023: £1,109,891).

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 24 September 2024.

They were signed on its behalf by:


 Ms J Jones
 Chair


 Mr C Geoghegan
 Deputy Chair

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST

CONSOLIDATED CASH FLOW STATEMENT

For the year ended 31 March 2024

	Note	2024 £	2023 £
Net cash flows generated from operating activities	25	2,012,655	1,194,140
Cash flows from investing activities:			
Interest from investments		324,599	97,521
Purchase of tangible fixed assets		(321,111)	(435,117)
Cash inflow from maturity of investments		4,350,508	6,250,979
Cash outflow on deposit of investments		(6,000,515)	(7,850,508)
Net cash flows used in investing activities		<u>(1,646,519)</u>	<u>(1,937,125)</u>
Net increase/(decrease) in cash at bank and in hand		<u>366,136</u>	<u>(742,985)</u>
Cash at bank and in hand at beginning of year		1,316,944	2,059,929
Cash at bank and in hand at end of year		<u><u>1,683,080</u></u>	<u><u>1,316,944</u></u>

The notes on pages 22 to 43 form part of the financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2024

1. COMPANY AND CHARITABLE STATUS

Grand Opera House Trust, a public benefit entity, is incorporated in Northern Ireland as a company limited by guarantee not having a share capital. There are currently 11 Trustees who are also members of the company. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity (charity number NIC104605). The registered office is given on page 1.

2. ACCOUNTING POLICIES

Basis of accounting

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice “Accounting and Reporting by Charities” (SORP 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Companies Act 2006.

The company meets the definition of a qualifying entity under FRS 102 and has therefore taken advantage of the disclosure exemption available to it in respect of its separate financial statements in relation to presentation of a cash flow statement.

The principal accounting policies are set out below. They have been applied consistently throughout the current and preceding year, unless otherwise stated.

Preparation of financial statements – going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of external factors, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2024/25 and 2025/26;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2024/25 and 2025/26.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Basis of consolidation

Consolidated financial statements have been prepared in respect of Grand Opera House Trust and its wholly owned subsidiary undertaking The Grand Opera House (Theatre) Limited. All intra-group transactions, balances, income and expenses are eliminated on consolidation. These financial statements have been consolidated on a line by line basis and the results of the subsidiary undertaking are disclosed in note 15.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

2. ACCOUNTING POLICIES (continued)

Income

Income is recognised when the group and Trust has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies and the restoration levy are recognised in income when received.

Revenue grants are recognised as income when receivable and income from ticket sales is recognised when received. Where payments are received from customers in advance of shows taking place, the amounts are recorded as deferred income and included as part of creditors due within one year until the relevant performance date has passed.

Income from trading activities is recognised as and when goods are provided to the customer or services have been provided to the extent that there is a right to consideration.

Interest income is recognised when receivable.

Donated services are recognised on the basis of the value of the gift to the Trust which is the amount the Trust would be willing to pay to obtain the services of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Capital grants are recognised in the year of receipt and treated as restricted funds with depreciation on the relevant assets charged directly to the restricted fund in the Consolidated Statement of Financial Activities.

Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following headings:

Expenditure on raising funds includes the costs incurred in generating income from trading activities including Front of House services, sponsorship and the Friends membership scheme.

Expenditure on charitable activities includes costs to deliver the theatre programme and education and outreach activities.

Support costs are those functions that assist the work of the Trust but do not directly undertake charitable activities. Support costs include governance costs, general management and administration costs, information technology and communications costs, property costs and depreciation. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated to activity cost categories on a basis consistent with the use of resources, are set out in note 10.

Fund accounting

The Trust's funds consist of unrestricted and restricted funds.

Unrestricted funds may be used at the discretion of the Trustees to further the Trust's charitable purposes.

Designated funds are funds set aside for specific purposes earmarked by the Trustees. They are utilised as required for the purpose for which they were created, and form part of unrestricted funds.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

2. ACCOUNTING POLICIES (continued)

Fund accounting (continued)

Restricted funds represent income received which is earmarked by the funder or donor for specific purposes. These funds are not available for the Trustees to apply at their discretion. The purpose and use of the restricted funds is set out in the notes to the financial statements.

Tangible fixed assets and depreciation

A fixed asset is any item of expenditure which has a life expectancy (i.e. usage period) of more than one year, a measurable value in excess of £500 and provides a future economic benefit to the organisation. Expenditure on items with a life expectancy of one year or less are considered to be consumable items and are expensed in the year in which they occur.

Tangible fixed assets are stated at cost, net of depreciation and any provision for impairment. Depreciation is provided on all tangible fixed assets, other than land, at rates calculated to write off the cost, less estimated residual value, of each asset on a straight line basis over its expected useful life, as follows:

Theatre restoration	2% - 33.33% per annum
Theatre extension	2% per annum
Fixtures, fittings & plant	10% - 50% per annum
Computer equipment	20% - 33.33% per annum
Website	25% per annum

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

Investments

In the Trust balance sheet, the investment in the subsidiary is measured at cost less impairment.

Stocks

Stocks are stated at the lower of cost and net realisable value. Provision is made for obsolete, slow moving or defective items as appropriate.

Cash and cash equivalents

Cash and cash equivalents in the balance sheet comprise cash at bank and in hand and short term current asset investments.

Current asset investments comprise cash deposits and are measured initially at the cash amount on deposit and subsequently at the cash amount expected to be received.

Operating leases

Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term, even if payments are not made on such a basis.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

2. ACCOUNTING POLICIES (continued)

Pension scheme

The Trust operates two group personal pension schemes; these are both defined contribution schemes whereby the assets are held separately from those of the Trust in an independently administered fund.

The amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are included within accruals in the balance sheet.

Financial instruments

Financial assets and financial liabilities are recognised when the group becomes party to the contractual provisions of the instruments. All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

The Trust and group only have financial assets and 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.

Financial assets and liabilities are only offset in the Balance Sheet when, and only when there exists a legally enforceable right to set off the recognised amounts and the company intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the group transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the group, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

Impairment of assets

Assets, other than those measured at fair value, are assessed for indicators of impairment at each balance sheet date. If there is objective evidence of impairment, an impairment loss is recognised in the Statement of Financial Activities as described below.

For financial assets carried at amortised cost, the amount of impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the financial asset's original effective interest rate.

Where indicators exist for a decrease in impairment loss, and the decrease can be related objectively to an event occurring after the impairment was recognised, the prior impairment loss is tested to determine reversal. An impairment loss is reversed on an individual impaired financial asset to the extent that the revised recoverable value does not lead to a revised carrying amount higher than the carrying value had no impairment been recognised.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

2. ACCOUNTING POLICIES (continued)

Taxation

The Trust is a charity for tax purposes in accordance with Schedule 6 FA 2010 and is exempt from taxation on its charitable activities in accordance with Part 11 Corporation Tax Act 2010.

Current tax for the subsidiary undertaking, including UK corporation tax, is provided at amounts expected to be paid (or recovered) using the tax rates and laws that have been enacted or substantively enacted by the balance sheet date.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the group's accounting policies, which are described in note 2, the Trustees are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Critical judgements in applying the group's accounting policies

The following are the critical judgements, apart from those involving estimations (which are dealt with separately below), that the directors have made in the process of applying the group's accounting policies and that have the most significant effect on the amounts recognised in the financial statements.

Carrying value of original theatre premises

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust. Under the terms of the Declaration of Trust, the Trustees are obliged to retain the property in current use and are prohibited from an open market sale of the premises. Therefore only an existing use valuation of the premises is deemed appropriate and in the event of the Trustees ceasing to operate the premises it will be offered back to the Arts Council for nil consideration.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre, and are content that the Trust is a going concern. However, on the basis of these projections, and allowing for the obligations within the Declaration of Trust referred to above, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY (continued)

Key source of estimation uncertainty – useful economic life and carrying value of tangible fixed assets

The depreciation charge in respect of tangible fixed assets is based on an estimate of the useful economic life of each asset, as detailed in the tangible fixed assets and depreciation accounting policy set out in note 2.

If there is any indication that an asset may be impaired, determining the recoverable amount of the asset requires an estimation of its value in use to the group. The value in use calculation requires the entity to estimate the future cash flows expected to arise from the tangible fixed asset and a suitable discount rate in order to calculate present value.

4. ANALYSIS OF INCOME FROM DONATION AND LEGACIES

	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £	Total 2023 £
Donations and legacies	35,353	-	35,353	45,310
Restoration levy income	-	552,428	552,428	556,077
	<u>35,353</u>	<u>552,428</u>	<u>587,781</u>	<u>601,387</u>

The Trust applies a voluntary restoration levy on all ticket sales which is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

5. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £	Total 2023 £
Revenue grant income				
Arts Council of Northern Ireland	-	206,880	206,880	375,880
Belfast City Council	-	-	-	6,364
Other	-	10,000	10,000	-
	-	216,880	216,880	382,244
Capital grant income				
Belfast City Council	-	3,885	3,885	-
National Lottery Heritage Fund	-	-	-	478,930
	-	3,885	3,885	478,930
Theatre production and performance	8,641,487	-	8,641,487	9,428,859
Education and outreach	124,813	-	124,813	87,513
	8,766,300	220,765	8,987,065	10,377,546

6. ANALYSIS OF INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £	Total 2023 £
Bar and front of house sales	1,263,507	-	1,263,507	1,140,078
Conference and events	37,890	-	37,890	20,289
Sale of programmes and merchandise	110,073	-	110,073	111,463
Sponsorship income	40,654	-	40,654	39,692
Friends scheme income	54,739	-	54,739	50,581
	1,506,863	-	1,506,863	1,362,103

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

7. ANALYSIS OF INCOME FROM INVESTMENTS

	Unrestricted 2024 £	Restricted 2024 £	Total 2024 £	Total 2023 £
Interest from investments	345,481	-	345,481	103,161
	<u>345,481</u>	<u>-</u>	<u>345,481</u>	<u>103,161</u>

8. ANALYSIS OF EXPENDITURE ON RAISING FUNDS

	Unrestricted and total 2024 £	Unrestricted and total 2023 £
Front of house services	913,827	793,066
Support costs (note 10)	663,058	647,795
	<u>1,576,885</u>	<u>1,440,861</u>

9. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Activities undertaken directly 2024 £	Support costs 2024 £	Total 2024 £	Total 2023 £
Theatre production and performance	7,079,747	1,856,562	8,936,309	9,596,890
Education and outreach	201,451	132,612	334,063	296,555
	<u>7,281,198</u>	<u>1,989,174</u>	<u>9,270,372</u>	<u>9,893,445</u>

Support costs are further analysed in note 10.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

10. ANALYSIS OF SUPPORT COSTS

2024	Raising funds	Theatre production & performance	Education & outreach	Total
	2024 £	2024 £	2024 £	2024 £
Governance costs	10,144	28,405	2,029	40,578
General management and administration	160,087	448,240	32,017	640,344
IT and communications	51,382	143,871	10,277	205,530
Property costs	229,025	641,271	45,805	916,101
Depreciation	212,420	594,775	42,484	849,679
	<u>663,058</u>	<u>1,856,562</u>	<u>132,612</u>	<u>2,652,232</u>
2023	Raising funds	Theatre production & performance	Education & outreach	Total
	2023 £	2023 £	2023 £	2023 £
Governance costs	8,523	23,865	1,705	34,093
General management and administration	170,850	478,382	34,170	683,402
IT and communications	46,303	129,648	9,261	185,212
Property costs	221,015	618,842	44,203	884,060
Depreciation	201,104	563,089	40,221	804,414
	<u>647,795</u>	<u>1,813,826</u>	<u>129,560</u>	<u>2,591,181</u>

Support costs are allocated between the various activities on the basis of % area of the building in which these activities take place – e.g. raising funds (hospitality) 25%, theatre production and performance 70%, and education and outreach 5%.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

11. NET INCOME/(LOSS) FOR THE YEAR

Net income/(loss) is stated after charging:

	2024	2023
	£	£
Depreciation of owned assets	849,679	804,414
Loss on disposal of fixed assets	68,072	-
Operating lease rentals	952	952
Auditor's remuneration		
- fees payable to the Trust's auditor for the audit of the Trust's financial statements	9,000	8,400
- fees payable to the Trust's auditor for the audit of the Trust's subsidiary	9,000	8,400
- fees payable to the Trust's auditor for other services to the group - taxation services	4,900	1,750
	<u>9,900</u>	<u>18,550</u>

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

Staff costs

The average weekly number of employees (including full time, part time and casuals) was:

	Group and Trust 2024 No.	Group and Trust 2023 No.
Technical	21	20
Box office, marketing and stage door	21	21
Bars and front of house	55	50
Administration and support	16	16
	<u>113</u>	<u>107</u>

Their aggregate remuneration comprised:

	Group and Trust 2024 £	Group and Trust 2023 £
Wages and salaries	2,048,796	1,895,691
Social security costs	157,418	149,948
Pension	70,671	87,558
	<u>2,276,885</u>	<u>2,133,197</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL (continued)

The pension expense, which is allocated to unrestricted funds, is allocated between the various activities e.g. raising funds (hospitality), theatre production and performance, education and outreach and support costs on the basis of the area of the business in which personnel operate. The pension expense allocated to support costs is allocated between the various activities in accordance with the allocation basis set out in note 10.

The above figures are stated before deduction of technical staff costs of £425,555 (2023: £496,298) recharged to production companies.

All employees are employees of Grand Opera House Trust. The Trust provides staff to The Grand Opera House (Theatre) Limited by way of a management charge.

Employees are members of a group personal pension scheme, a defined contribution arrangement, to which the Trust contributes between 3% and 5% of pensionable salary. Pension contributions outstanding at the year end were £7,903 (2023: £8,528).

The number of employees whose emoluments, excluding pension contributions but including benefits in kind, were in excess of £60,000 was:

	2024	2023
	£	£
£70,000 – £80,000	1	1
£100,000 – £110,000	1	1
	<u> </u>	<u> </u>

Key management personnel

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1. The total compensation (including pension contributions, excluding social security costs) of the key management personnel of the group and Trust for the year, totalled £113,391 (2023: £108,062). The total social security costs of the key management personnel of the group and Trust for the year totalled £13,162 (2023: £13,133).

Trustees' remuneration and expenses

The Trustees were not remunerated in the year (2023: £nil). During the year no Trustees received reimbursement (2023: £nil) in respect of expenses incurred.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

13. TOTAL TAX CHARGE OF THE TRADING SUBSIDIARY FOR THE YEAR

	2024 £	2023 £
UK corporation tax charge on profit for the year	-	-
Total tax on profit on ordinary activities	<u>-</u>	<u>-</u>

The difference between the total tax charge shown above and the amount calculated by applying the effective rate of UK corporation tax (2023: standard rate of UK corporation tax) to the profit before tax is as follows:

	2024 £	2023 £
Profit on ordinary activities before tax	<u>64,989</u>	<u>64,235</u>
Tax on profit on ordinary activities at the effective UK corporation tax rate of 23.61%, reduced from 25% after marginal relief (2023: standard UK corporation tax rate of 19 per cent)	15,347	12,205
Effects of: Gift aid credit	<u>(15,347)</u>	<u>(12,205)</u>
Total tax charge for the year	<u>-</u>	<u>-</u>

The Trust is a charity for tax purposes and is exempt from corporation tax on its charitable activities.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

14. TANGIBLE ASSETS

Group and company

	Theatre restoration £	Theatre extension £	Website £	Fixtures, fittings & plant £	Computer equipment £	Total £
Cost						
At 1 April 2023	10,473,795	5,312,417	23,876	754,333	170,147	16,734,568
Additions	-	-	38,720	262,525	19,866	321,111
Disposals	-	(103,191)	(23,876)	(16,922)	(6,200)	(150,189)
At 31 March 2024	<u>10,473,795</u>	<u>5,209,226</u>	<u>38,720</u>	<u>999,936</u>	<u>183,813</u>	<u>16,905,490</u>
Depreciation						
At 1 April 2023	1,218,322	1,256,443	23,876	344,099	109,972	2,952,712
Charge for year	644,497	77,384	928	94,828	32,042	849,679
Disposals	-	(35,636)	(23,876)	(16,922)	(5,683)	(82,117)
At 31 March 2024	<u>1,862,819</u>	<u>1,298,191</u>	<u>928</u>	<u>422,005</u>	<u>136,331</u>	<u>3,720,274</u>
Net book value						
At 31 March 2024	<u>8,610,976</u>	<u>3,911,035</u>	<u>37,792</u>	<u>577,931</u>	<u>47,482</u>	<u>13,185,216</u>
At 31 March 2023	<u>9,255,473</u>	<u>4,055,974</u>	<u>-</u>	<u>410,234</u>	<u>60,175</u>	<u>13,781,856</u>

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre. On the basis of these projections, and allowing for the obligations within the Declaration of Trust, whilst the title of the original theatre premises is in the name of the Trust, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

The Arts Council holds a deed of mortgage over the land relating to the site adjacent to the Theatre at 1A Great Victoria Street, with combined freehold and long leasehold title, which was acquired on 31 March 2003 for the purpose of the theatre extension. In the event of failure to adhere to the mortgage conditions the original theatre will revert to the Arts Council of Northern Ireland for £nil consideration.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

15. FIXED ASSET INVESTMENTS

Subsidiary undertaking

	Company 2024 £	Company 2023 £
Cost		
At 1 April 2023 and 31 March 2024	<u>100,001</u>	<u>100,001</u>

The Trust owns the entire issued ordinary share capital of The Grand Opera House (Theatre) Limited, a company incorporated and registered in Northern Ireland. The principal activity of The Grand Opera House (Theatre) Limited is the contracting and staging of theatrical productions and the operation of ancillary services in the Grand Opera House, Great Victoria Street, Belfast, for arts and entertainment purposes.

The result of the Trust's trading activities through its subsidiary undertaking is detailed below. The Grand Opera House (Theatre) Limited's taxable profits are gift aided to Trust provided that sufficient distributable profits exist.

	2024 £	2023 £
Turnover	10,223,666	10,830,648
Cost of sales	<u>(9,923,446)</u>	<u>(10,481,126)</u>
Gross profit	300,220	349,522
Administrative expenses	(306,269)	(332,073)
Other operating income	<u>71,038</u>	<u>46,786</u>
Operating profit	64,989	64,235
Payment under gift aid	<u>(64,989)</u>	<u>(64,235)</u>
Retained profit for the year	<u>-</u>	<u>-</u>

The aggregate of the assets and liabilities was:

	2024 £	2023 £
Current assets	5,254,997	4,316,953
Current liabilities	<u>(5,154,996)</u>	<u>(4,216,952)</u>
Net assets	<u>100,001</u>	<u>100,001</u>

During the year the subsidiary paid a licence fee and management charge to Grand Opera House Trust of £3,138,995 (2023: £2,974,429). This transaction has been eliminated on consolidation of the entities.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2024

16. STOCK

	Group 2024 £	Group 2023 £
Bar	12,535	10,293
Front of house	9,690	7,751
Merchandise	-	6,699
	<u>22,225</u>	<u>24,743</u>

There is no material difference between the balance sheet value of stocks and their replacement cost.

17. DEBTORS

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Amounts falling due within one year:				
Trade debtors	7,206	22,462	-	-
Prepayments and accrued income	135,816	74,865	82,289	47,164
	<u>143,022</u>	<u>97,327</u>	<u>82,289</u>	<u>47,164</u>

18. INVESTMENTS

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Unlisted investments (cash on deposit)	9,500,515	7,850,508	9,500,515	7,850,508

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

19. CREDITORS: amounts falling due within one year

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Trade creditors	544,728	442,898	70,773	52,228
Other taxation and social security	37,946	38,759	37,946	38,759
VAT payable	104,012	46,295	38,107	18,171
Other creditors – third party sales	164,927	193,101	-	-
Accruals	503,179	512,245	113,047	138,554
Deferred income – advance sales	4,031,648	3,199,714	1,140	527
– sponsors	29,570	32,179	-	-
Amounts due to subsidiary undertaking	-	-	4,236,948	3,557,500
	<u>5,416,010</u>	<u>4,465,191</u>	<u>4,497,961</u>	<u>3,805,739</u>

Deferred income

	Group 2024 £	Group 2023 £
Brought forward	3,231,893	3,358,892
Released in the year	(3,200,140)	(3,358,892)
Deferred in the year	4,029,465	3,231,893
Carried forward	<u>4,061,218</u>	<u>3,231,893</u>

20. FINANCIAL INSTRUMENTS

The carrying values of the group's and Trust's financial assets and liabilities carried at amortised cost are summarised by category below:

Financial assets at amortised cost

Measured at undiscounted amount receivable

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Trade debtors (note 17)	7,206	22,462	-	-
Cash	1,683,080	1,316,944	747,988	632,397
Unlisted current asset investments (note 18)	9,500,515	7,850,508	9,500,515	7,850,508
Unlisted fixed asset investments (note 15)	-	-	100,001	100,001
	<u>11,190,801</u>	<u>9,189,914</u>	<u>10,348,504</u>	<u>8,582,906</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

20. FINANCIAL INSTRUMENTS (continued)

Financial liabilities at amortised cost

Measured at undiscounted amount payable

	Group 2024 £	Group 2023 £	Company 2024 £	Company 2023 £
Trade and other creditors (note 19)	1,212,834	1,148,244	4,420,768	3,748,282
	<u>1,212,834</u>	<u>1,148,244</u>	<u>4,420,768</u>	<u>3,748,282</u>

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures. Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

21. COMPARATIVE CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Incoming from:				
Donations and legacies	4	45,310	556,077	601,387
Charitable activities	5	9,516,372	861,174	10,377,546
Other trading activities	6	1,362,103	-	1,362,103
Investments	7	103,161	-	103,161
Total income		<u>11,026,946</u>	<u>1,417,251</u>	<u>12,444,197</u>
Expenditure on:				
Raising funds	8	1,281,111	159,750	1,440,861
Charitable activities	9	9,031,953	861,492	9,893,445
Total expenditure		<u>10,313,064</u>	<u>1,021,242</u>	<u>11,334,306</u>
Net loss before tax		713,882	396,009	1,109,891
Taxation		-	-	-
Net loss for the year	11	713,882	396,009	1,109,891
Transfer between funds		-	-	-
Net movement in funds		713,882	396,009	1,109,891
Reconciliation of funds				
Total funds brought forward		<u>4,767,772</u>	<u>12,728,524</u>	<u>17,496,296</u>
Total funds carried forward		<u><u>5,481,654</u></u>	<u><u>13,124,533</u></u>	<u><u>18,606,187</u></u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2024

22. MOVEMENT IN FUNDS

Unrestricted funds - Group

	At 1 April 2023 £	Income £	Transfer £	Expenditure £	At 31 March 2024 £
General reserve fund	1,848,902	10,653,997	(730,607)	(9,894,294)	1,877,998
Designated capital & major repairs fund	3,632,752	-	730,607	(85,421)	4,277,938
Total unrestricted funds	<u>5,481,654</u>	<u>10,653,997</u>	<u>-</u>	<u>(9,979,715)</u>	<u>6,155,936</u>

Unrestricted funds - Trust

	At 1 April 2023 £	Income £	Transfer £	Expenditure £	At 31 March 2024 £
General reserve fund	1,848,902	3,562,800	(730,607)	(2,803,097)	1,877,998
Designated capital & major repairs fund	3,632,752	-	730,607	(85,421)	4,277,938
Total unrestricted funds	<u>5,481,654</u>	<u>3,562,800</u>	<u>-</u>	<u>(2,888,518)</u>	<u>6,155,936</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2024

22. MOVEMENT IN FUNDS (continued)

Restricted funds - Group and Trust	At 1 April 2023 £	Income £	Expenditure £	At 31 March 2024 £
Capital project funds				
Theatre extension fund	4,055,974	-	(144,939)	3,911,035
Theatre restoration fund	5,359,807	-	(359,987)	4,999,820
	<u>9,415,781</u>	<u>-</u>	<u>(504,926)</u>	<u>8,910,855</u>
Equipment fund	6,595	3,885	(6,188)	4,292
Annual operating funds				
Annual core operating fund	-	206,880	(206,880)	-
Education and outreach fund	-	10,000	(10,000)	-
	<u>-</u>	<u>216,880</u>	<u>(216,880)</u>	<u>-</u>
Restoration levy fund	3,702,157	552,428	(207,620)	4,046,965
Total restricted funds	<u>13,124,533</u>	<u>773,193</u>	<u>(935,614)</u>	<u>12,962,112</u>

General reserve fund

The general reserve fund is available to be applied at the discretion of the Trustees to any of the Grand Opera House's activities.

Designated capital & major repairs fund

This fund includes funds spent on the restoration project in 2020 and 2021, along with the related depreciation on the assets acquired with this fund, and funds available for future capital and major repair works.

Theatre extension fund

Includes funding received by way of grants, donations and sponsorship from a variety of donors towards the extension of the theatre and the flattening of the stage within the Main Auditorium along with the related depreciation on the assets acquired with this fund.

Theatre restoration fund

Includes funding received by way of grants towards the restoration and development project undertaken in 2020 and 2021 along with the related depreciation on the assets acquired with this fund.

Equipment fund

Includes funding received from the Arts Council of Northern Ireland, Department for Communities and Belfast City Council towards capital equipment.

Annual core operating fund

Includes funding received from the Arts Council of Northern Ireland towards the core operating costs of the theatre. This grant is spent in the financial year in its entirety.

Education and outreach fund

Includes funding received towards the costs of undertaking an education and outreach programme. This grant is spent in the financial year in its entirety.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2024

22. MOVEMENT IN FUNDS (continued)

Restoration levy fund

These are funds generated by way of a levy added to all ticket sales, to be used in the preservation, improvement and enhancement of the historic listed building, stage and Main Auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

23. ANALYSIS OF ASSETS AND LIABILITIES BETWEEN FUNDS FOR THE GROUP

	Unrestricted funds £	Restricted funds £	Total 2024 £
Group			
Fixed assets	1,626,248	11,558,968	13,185,216
Current assets	9,945,698	1,403,144	11,348,842
Current liabilities	(5,416,010)	-	(5,416,010)
At 31 March 2024	<u>6,155,936</u>	<u>12,962,112</u>	<u>19,118,048</u>
	Unrestricted funds £	Restricted funds £	Total 2024 £
Trust			
Fixed assets	1,726,249	11,558,968	13,285,217
Current assets	8,927,648	1,403,144	10,330,792
Current liabilities	(4,497,961)	-	(4,497,961)
At 31 March 2024	<u>6,155,936</u>	<u>12,962,112</u>	<u>19,118,048</u>

24. FINANCIAL COMMITMENTS AND CONTINGENCIES

Operating lease commitments

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2024 £	2023 £
Plant and machinery		
Leases which expire:		
Within one year	952	952
Between one and five years	397	1,349
	<u>1,349</u>	<u>2,301</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2024

24. FINANCIAL COMMITMENTS AND CONTINGENCIES (continued)

Other

- (i) Commitments exist arising out of contracts in the ordinary course of business in connection with guaranteed minimum payments relating to specific performances, the effect of which is not quantifiable.
- (ii) The DCAL grant administered by ACNI of £3,950,000 in 2003 in respect of the new building is repayable in certain circumstances, principally, if the Trust no longer retains and operates the Theatre, or if the Trust disposes of the new building before March 2028.

25. RECONCILIATION OF NET INCOME TO NET CASH FLOWS FROM OPERATING ACTIVITIES AND ANALYSIS OF CHANGES IN NET DEBT

Reconciliation of net income to net cash flows from operating activities

	2024 £	2023 £
Net income for the year	511,861	1,109,891
Interest from investments	(345,481)	(103,161)
Depreciation	849,679	804,414
Loss on disposal of fixed assets	68,072	-
(Increase)/decrease in debtors	(24,813)	223,236
Decrease/(increase) in stock	2,518	(5,425)
Increase/(decrease) in creditors	950,819	(834,815)
	<u>2,012,655</u>	<u>1,194,140</u>
Net cash flows generated from operating activities	<u>2,012,655</u>	<u>1,194,140</u>

Analysis of changes in net debt

	At 1 April 2023 £	Cash flows £	At 31 March 2024 £
Cash at bank and in hand	1,316,944	366,136	1,683,080
	<u>1,316,944</u>	<u>366,136</u>	<u>1,683,080</u>

26. RELATED PARTY TRANSACTIONS

All transactions between the Trust and subsidiary, The Grand Opera House (Theatre) Limited, are eliminated on consolidation. The Trust has taken advantage of the exemption granted by paragraph 33.1A of FRS102, Related Party Disclosures, not to disclose transactions with its subsidiary company, The Grand Opera House (Theatre) Limited.

Grand Opera House Trust

Northern Ireland - Charity number 104605

Annual report

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

The Trustees (in their capacity as both Trustees and Directors) present their Trustees' annual report (incorporating the strategic report) for the year ended 31 March 2024.

STRATEGIC REPORT

Grand Opera House Trust ('the Trust') is a charitable company limited by guarantee and does not have share capital. It is recognised as a charity by the Charity Commission for Northern Ireland (charity registration number NIC104605).

Principal activity

The Grand Opera House is a full time presenting theatre, the principal activity of which is to promote, maintain, improve and advance the education of the Northern Ireland public in the arts.

The Trust promotes a wide range of artistic activity in the main auditorium and The Studio.

Objectives and activities

The Trust was established to "promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Theatre".

The Grand Opera House is Northern Ireland's premier presenting theatre, presenting an outstanding programme and showcasing the best in musicals, ballet, opera, drama, comedy, dance, locally created work, family shows and presenting one of the most historic and longest pantomime runs in the UK and Ireland.

The mission of the Grand Opera House is to "create and deliver extraordinary experiences for everyone".

To deliver its mission and aims, the Trust has adopted a strategic approach, which consists of three strategic pillars, namely, as follows:

- Customer experience – creating and delivering extraordinary experiences for our customers, whether they are audiences, visitors, sponsors or production companies;
- Stakeholder engagement – serving our sector and community through education, outreach and development activities; and
- Organisational excellence – operating to high quality, value for money standards in everything we do as an organisation and working to be sustainable in the long term.

The Grand Opera House aims are:

- To present a world class theatrical experience;
- To extend and enhance our reputation nationally and internationally;
- To exercise responsible stewardship of our landmark building;
- To maintain a distinctive education and outreach programme;
- To sustain and develop a successful organisation; and
- To provide a positive experience to people visiting and working in the Theatre.

The Trustees and staff of the Grand Opera House are committed to creating and delivering extraordinary experiences for everyone by providing an excellent service. We act with integrity at all times, respect our stakeholders, customers and employees, are professional in our planning and delivery and work together in partnership with others, both internally and externally, for the good of the public of Northern Ireland.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit

The direct benefits to the public in Northern Ireland which flow from the Trust's purpose include:

- The education of audiences through high quality theatrical performances and participation in the Theatre's creative learning programme involving schools, community groups and individuals, including workshops, professional classes, and talks/seminars.
- The enrichment of lives through increased awareness, improved knowledge, understanding and appreciation of the performing arts across a wide range of genres.
- The development of new skills (creative, performance and technical skills) and personal development e.g. via participation in the Theatre's community engagement activities, such as the Summer Youth Production.
- Enhanced accessibility to the performing arts for people from disadvantaged areas and requiring assistance to attend the Grand Opera House. As well as continuing its popular series of dementia-friendly cinema screenings, the Trust also staged 33 signed, audio described, captioned and relaxed performances during the year.

In setting the objectives and planning the activities for the year, the Trustees have given careful consideration to the Charity Commission for Northern Ireland's guidance on public benefit to ensure that the activities have helped to achieve the Trust's purpose and provide a benefit to the beneficiaries.

The public in Northern Ireland benefitted from the Trust's activities during the year through the presentation of a high-quality performance programme, which encompassed the full range of the performing arts, both on the mainstage as well as in smaller productions in The Studio. There is no other theatre in Northern Ireland that can stage the large-scale and technically demanding shows that feature in the Theatre's programme which attracted over 314,000 people in 2023/24. Alongside the programme of professional touring productions, the Theatre offered amateur and community groups, and local artistes, the opportunity to perform on one of the most historic and iconic stages in the UK and Ireland, as well as in The Studio.

The Trust's prolific creative learning department delivered a busy programme of performance related workshops for all ages and abilities, within the Grand Opera House and beyond, school/educational focused initiatives, as well as a programme of events with broad appeal to all the communities of Northern Ireland. In 2023/24 the Trust's creative learning programme engaged with over 4,200 people.

The Trust's performance programme is created to appeal to the broadest possible range of interests, tastes and ages, and consideration is always given to a range of prices to encourage attendance. The Grand Opera House is an historic listed building and its history, heritage and its key role in the life of Belfast is shared with as many people as possible through talks and a number of informative backstage tours. 64 Theatre tours with 1,021 participants were delivered in 2023/2024.

The Trust provides a range of platforms aimed at encouraging the performers of tomorrow as well as delivering initiatives aimed at developing performance skills and confidence, including its annual Summer Youth Production - the largest of its kind in Northern Ireland. In July 2023, the Trust produced a production of *Oliver!* which featured 169 young people aged 10 to 18.

The Trust has created several opportunities aimed at appealing to people and communities who would not otherwise engage with the Theatre or the arts, both through the performance programme as well as through its range of creative learning initiatives. To ensure that the Grand Opera House is accessible to people with disabilities the Theatre promotes a hugely successful 'Access for All' scheme, which had 2,737 members as at 31 March 2024.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

Public benefit (continued)

The performers appearing as part of the Grand Opera House's programme may have benefitted from exposure to a wider audience, which may have enhanced their reputation, however, this was incidental to the achievement of the Trust's purpose of educating the public of Northern Ireland in the arts.

Achievements and performance

Key performance indicators

The key performance indicators for the group are as follows:

	2024	2023
No. of performances in the Main Auditorium	353	344
No. of shows in the Main Auditorium	54	48
% total occupancy	83%	84%
No. of tickets sold in the Main Auditorium	294,000	292,000

2023/2024 represented another extraordinary year of theatregoing at the Grand Opera House, both in the terms of the quality of the performance programme, and the number of people attending the line-up of shows.

With over 314,000 people through the doors, and with an average attendance of 83% (the UK average for subsidised members of UK Theatre is 63%: source UK Theatre), the success of the year reaffirms the Grand Opera House's position, not only as Northern Ireland's Premier Theatre, but also as its leading arts organisation.

The public's appetite for large-scale, West End shows continues, and titles such as Titanic, SIX, The King and I, The Rocky Horror Show, Dirty Dancing, The Bodyguard, 42nd Street, and The Drifters Girl, Buddy - The Buddy Holly Story, and An Officer and a Gentleman brought in over 77,000 people, with 9,973 new bookers.

It was particularly pleasing to see more touring dramas become available following a reduced number in the period following Covid. The quality of the Olivier-awarding-winning production of The Life of Pi, was matched by the enduring popularity of The Mousetrap, the West End smash-hit 2:22 A Ghost Story, The Best Exotic Marigold Hotel, and The Full Monty.

As well as touring productions, mindful of its responsibility to make available the Theatre's iconic stage to local productions, the Trust's programme also included A Happy Medium, Vote DLA, Action Ability's annual pilgrimage with its latest show, Up the 80s, The Hen Do, Myra's Story, Foil Arms and Hog, Give My Head Peace, and a two-week run of The Lyric Theatre's production of Good Vibrations, ahead of its New York run.

The Theatre also continued its association with Northern Ireland Opera with a sell-out run of Puccini's Tosca, supported by an extensive education and outreach programme, and two of Northern Ireland's leading non-professional musical societies also staged shows: Ulster Operatic with Evita, and St Agnes' Choral Society with The Addams Family, and the hugely popular Shamrock Tenors made their Grand Opera House debut.

Family-orientated shows remains a programming priority for the Trust, and during the year the offering included The Spongebob Musical, Demon Dentist, Annie, the Northern Ireland premiere of the worldwide smash-hit show, Bluey, as well as Madagascar the Musical.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance (continued)

Other shows included, Singalonga Encanto and The Greatest Showman, the superb talents of Johannes Radebe, The Belfast Ensemble with Marc Almond, Cara Dillon, Group Acrobatique de Tanger (all three appeared as part of the Belfast International Arts Festival), Vincent Simone's Tango Passions, an audience with David Suchet, and comedians Colin Murphy, and Shane Todd with 16 performances of his stand-up show.

Over 460 young people, aged 10 to 18, attended auditions in February 2023, for the Trust's summer youth production of Oliver! With over 4,900 people attending the performances, the Theatre's annual production - the biggest of its kind in Northern Ireland - is now firmly established as one of the most successful youth productions in the UK and Ireland.

Attracting generations of families since the Theatre opened in 1895, no Grand Opera House season would be complete without the Theatre's extravagant annual pantomime, Northern Ireland's biggest Christmas show. The production of Snow White and the Seven Dwarfs, which ran for six weeks, was the most successful pantomime in the Theatre's history.

Towards the end of the financial year, the Trust also created a brand-new programme stream, aimed at showcasing the work of local producers, artists and production companies. The debut of The Studio Series, held in the Theatre's 123-seat second space, was the Northern Ireland Opera/Grand Opera House co-production of Cupid's Bow, and The Juniper Tree. This was followed by Amanda Verlaque's poignant and challenging play, This Sh*t Happens All the Time, produced by the Grand Opera House Trust.

A core public benefit of the Trust is the delivery of its engaging education and outreach programme. Alongside a busy programme of backstage tours for the general public, schools and community groups, during the year, the Theatre's creative learning team delivered projects including Silly Moos (in partnership with Arts & Business, and Dale Farm), attended by 727 schoolchildren, its first ever workshops with Diverse Youth, and Northern Ireland's first workshop for D/deaf performers, in association with Cr8 Theatre and deaf artist Paula Clarke.

All of the Theatre's successes in 2023/2024 were delivered against the backdrop of a further reduction in the Theatre's public annual subsidy of £169,000 to £206,880, the lowest on record and from a high of £673,554 a decade ago. Although the reduction presented the Theatre with several challenges, especially against rising costs, the Trust is grateful to the Arts Council of Northern Ireland for its continued support, and the Grand Opera House staff for their unwavering commitment and focus in delivering an unrivalled performance programme, and prolific creative learning activities.

Financial review

The consolidated Statement of Financial Activities for the year is set out on page 18. The Balance Sheet showing the consolidated position at 31 March 2024 is set out on page 19.

The Statement of Financial Activities shows net income for the year of £511,861 (2023: £1,109,891).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Total income for the year is made up as follows:

	2024	2023
	£	£
Charitable activities	8,987,065	10,377,546
Other trading activities	1,506,863	1,362,103
Investments	345,481	103,161
	<u>10,839,409</u>	<u>11,842,810</u>
Donations and legacies (including restoration levy)	587,781	601,387
Total income	<u>11,427,190</u>	<u>12,444,197</u>

Income from charitable activities decreased due to the mix of the show programme, with a larger number of local productions in the current year. Income from investments increased due to the increase in interest rates throughout the year.

Income from charitable activities

To advance the education of the public of Northern Ireland in the Arts, the Grand Opera House aims to deliver a varied programme, with a mix of the arts, and to deliver the highest quality artistic productions in an accessible way to the widest possible audience. Income from charitable activities therefore consists of income generated from theatre production and programming, education and outreach work and revenue and capital grant income.

An annual grant from the Arts Council of Northern Ireland (ACNI) is of central importance to the Grand Opera House. In 2023/24 revenue grant funding was gratefully received from the Arts Council of Northern Ireland of £206,880 (2023: £375,880).

In 2023/24, a £10,000 revenue grant was also gratefully received from Arts & Business Northern Ireland to deliver a schools project in partnership with Dale Farm.

In 2023/24, a £3,885 capital grant was also gratefully received from Belfast City Council for access equipment (2023: £6,364 revenue grant to deliver a community project).

Income from other trading activities

The Trust's wholly-owned subsidiary, The Grand Opera House (Theatre) Limited, generates the majority of the income from other trading activities through ancillary theatre activities including bar and front of house sales, conference and event income, Friends and corporate sponsorship.

Donations and legacies

Donations and legacies consists of donations and the voluntary restoration levy which is applied on all ticket sales. During the year this restoration levy raised £552,428 (2023: £556,077) and is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard. This voluntary restoration levy income is shown as income under restricted funds.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Trading subsidiary

The Trust's wholly owned subsidiary, The Grand Opera House (Theatre) Limited, was established to operate the commercial bar, front of house and event facilities at the Theatre, to hire out the Theatre to third parties and to contract with production companies and sell tickets to customers for admission to the shows presented. The Trust seconds staff to its subsidiary and licenses the use of the Theatre to its subsidiary for the purpose of presenting productions. In return the subsidiary pays a management charge to cover wage costs and overheads and a licence fee for the use of the Theatre. The management charge and licence fee for the current year was £3,138,995 (2023: £2,974,429).

The profit of the subsidiary for the financial year was £nil (2023: £nil). The subsidiary has a policy of gift aiding any taxable profits to the Trust where distributable profits exist. In the current year profits gift aided to the Trust were £64,989 (2023: £64,235).

Principal risks and uncertainties

The Trust has a risk management strategy which comprises:

- An annual review of the risks the Trust and its subsidiary, The Grand Opera House (Theatre) Limited, may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise potential impact should those risks materialise.

This work has identified that financial sustainability is the major financial risk for both the Trust and its subsidiary. Appropriate strategies including strategic planning in respect of the programme and budget and business planning have been identified to manage the financial sustainability of the Theatre.

The group's strategy is to follow an appropriate risk policy, which effectively manages exposures related to the achievement of the organisation's objectives. The key risks which management face are as follows:

Business performance risk

Business performance risk is the risk that the group may not perform as expected either due to internal factors, including availability of the premises, external factors, such as the rising cost of living and impact of the war in Ukraine, or due to competitive pressures in the market in which it operates. The risk is managed through a number of measures: ensuring the appropriate management team is in place; budget and business planning, monthly reporting and variance analysis; financial controls; key performance indicators; and regular forecasting.

Business continuity risk

The group ensures that there is adequate knowledge throughout the management team and sufficient IT support and business continuity plans in place should an unforeseen event occur.

Health and safety risk

The group is committed to ensuring a safe working environment. These risks are managed by the group through the strong promotion of a health and safety culture, extensive safety training and well-defined health and safety policies.

Financial and business control

Strong financial and business controls are necessary to ensure the integrity and reliability of financial and other information on which the group relies for day-to-day operations, external reporting and for longer term planning. The group exercises financial and business control through a combination of qualified and experienced financial personnel; performance analysis; budgeting and forecasting; and clearly defined approval limits.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Principal risks and uncertainties (continued)

Environmental risk

The group has established clearly defined policies and procedures to enable compliance with environmental best practice and legislation. The group is committed to protecting the environment in which it conducts its activities.

Financial risk management

The group's principal financial instruments comprise cash, current asset investments, trade debtors and creditors and certain other debtors, creditors and accruals. The main risks associated with these financial assets and liabilities are set out below:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures.

Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

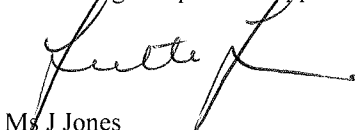
Health and safety

The Chief Executive is responsible to the Board for health and safety matters and reports regularly to the Board of Trustees. An external health and safety audit was carried out in 2023/24 and achieved a satisfactory result.

Friends of the Grand Opera House

We are grateful for the continued support of our Friends, of which there were 1,153 (2023: 1,252) as at 31 March 2024.

The Strategic Report was approved by the Board and signed on its behalf by:



Ms J Jones
Chair



Mr C Geoghegan
Deputy Chair

Date: 24 September 2024

Date: 24 September 2024

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT

The Trustees (in their capacity as both Trustees and Directors) are pleased to present their annual report together with the consolidated financial statements of Grand Opera House Trust (the Trust) and its subsidiary undertaking, The Grand Opera House (Theatre) Limited (the Theatre), together with the report of the independent auditor for the year ended 31 March 2024.

Structure, organisation and management

Grand Opera House Trust is a charitable company limited by guarantee and does not have share capital.

The Board of Trustees, which administers the Trust, meets bimonthly and there are various other committees covering Audit, Risk and Governance, Planning and Finance, and Human Resources. Trustees are appointed to committees based on their skills. The Trustees elect one of their number as Chair.

A Chief Executive is appointed by the Trust to lead and manage the operations of the Trust and the setting of the programme of performances. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trust, for operational matters including finance, employment and artistic performance related activity. The Chief Executive is also responsible for implementing the strategic and business plans of the Trust.

Appointment of Trustees

The Articles of Association direct that the Board of Trustees shall not exceed thirteen. At each Annual General Meeting, those Trustees who have held office for a period of four years are required to retire from office. Trustees are permitted to offer themselves for re-election provided they have not served more than eight years previously.

Trustees are also elected directors of the subsidiary company. A list of Trustees who served during the financial year and subsequently is noted on page 1.

Mr Colin Loughran resigned as Chair and a Trustee on 26 March 2024.

Ms J Jones was appointed as Deputy Chair on 20 June 2023, resigned as Deputy Chair on 26 March 2024 and was appointed as Chair on 26 March 2024. Mr C Geoghegan was appointed as Deputy Chair on 26 March 2024.

Mr B Fitzpatrick and Mr R Rana resigned as Trustees on 12 December 2023. Mr R Ennis and Ms N McVeigh were appointed as Trustees on 12 December 2023.

Trustee induction and training

New Trustees meet with the Chair and the Chief Executive to be appraised of the Trust, its structure, its governance, the content of its Articles of Association, the committee decision making process, the business plan and recent operating and financial performance. New Trustees are also given guided tours of the Theatre and afforded the opportunity to meet key staff. Trustees are encouraged to attend performances at the Theatre.

Key management remuneration policy

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1.

The Trustees are not remunerated for their services. The remuneration for key management personnel is determined by the Trust following review of performance appraisals and benchmarking.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Equal opportunities

The Trust is committed to a policy of equal opportunity for all across its employment practices and its activities. In addition the Trust has a progressive policy to accommodate as many customers with disabilities as can be achieved using its available resources, with large print materials, signed performances, captioned performances, audio described performances, carer concessions and special access to parts of the auditorium.

Fixed assets

The Trust holds the freehold and long leasehold interest in the theatre premises. The title of the original theatre is subject to the conditions set out in a Declaration of Trust between the Trust and the Arts Council for Northern Ireland, the primary conditions being that the Trust must continue to use the Theatre as a venue for performing arts and maintain it in good repair at all times and further ensure that it complies with the conditions and obligations applicable to a listed building, and other statutory regulations.

The movements in fixed assets in the year are set out in note 14 to the financial statements. The Trust invested £321,111 (2023: £435,117) in capital expenditure during the year.

Reserves policy

The Trust has an agreed reserves policy which requires reserves be maintained at a level which ensures that Grand Opera House Trust's core activity could continue during a period of unforeseen difficulty and a proportion of reserves be maintained in a readily realisable form.

The policy takes into account; risks associated with each income and expenditure stream, planned activity levels and the organisation's planned commitments.

Having considered the risks and the future plans for the charity, the Trustees consider that the most appropriate level of reserves, excluding restricted and designated reserves and unrestricted reserves committed on tangible fixed assets, should be kept at the level of £1m.

As at 31 March 2024, the group has total funds of £19,118,048 (2023: £18,606,187), £12,962,112 (2023: £13,124,533) of which are restricted funds and not available for general purposes of the charity.

The group has unrestricted funds of £6,155,936 (2023: £5,481,654), of which £4,277,938 (2023: £3,632,752) are designated for capital and major repair works. A portion of these funds have been spent in respect of the restoration and development project in 2020 and 2021 and the remainder will be utilised for future capital and major repair works.

Of the £1,877,998 (2023: £1,848,902) undesignated unrestricted reserves, £504,103 (2023: £475,007) has already been committed in respect of tangible fixed assets, resulting in an unspent unrestricted reserves balance of £1,373,895 as at 31 March 2024 (2023: £1,373,895).

The Grand Opera House Trust will strategically programme the Theatre to maintain the reserves level as detailed in the organisation's reserves policy.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Plans for future periods

2026 will mark five years since the completion of the Theatre's £12.2 million restoration project. Aware of its responsibility as stewards of one of Northern Ireland's iconic buildings, the Trust is planning works in summer 2026 as part of its continued investment in the building. These will include resurfacing the Theatre's stage and detailed cleaning of the auditorium's intricate plasterwork.

After a successful first season of the brand-new programming stream, The Studio Series, the Trust will continue to develop the Series in the year ahead, to enable the Theatre to showcase even more work from local artists, writers and producers.

Following the demise of the UK Cross Border Touring Fund in 2020, which assisted the Trust in bringing national and international ballet and opera companies to Belfast, the Theatre will host *The Nutcracker*, its first fully staged narrative ballet for three years, in 2025. The return of this greatly missed element of the Trust's programme amplifies the Grand Opera House's position as a capital city venue, and Northern Ireland's Premier Theatre.

Going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of external factors, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2024/25 and 2025/26;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2024/25 and 2025/26.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Disclosure of information to the auditor

In so far as the Trustees are aware:

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

This confirmation is given and should be interpreted in accordance with the provisions of Section 418 of the Companies Act 2006.

Auditor

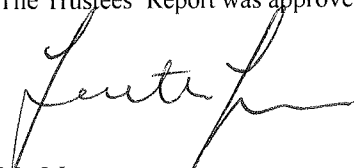
A resolution for the reappointment of Deloitte (NI) Limited as auditor of the Trust is to be proposed at the forthcoming Annual General Meeting.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

The Trustees' Report was approved by the Board and signed on its behalf by:



Ms J Jones
Chair

Date: 24 September 2024



Mr C Geoghegan
Deputy Chair

Date: 24 September 2024

Grand Opera House Trust

Northern Ireland - Charity number 104605

Annual return

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST

Report on the audit of the financial statements

Opinion

In our opinion the financial statements of Grand Opera House Trust (the 'charitable company') and its subsidiaries (the group):

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2024 and of the group's incoming resources and application of resources, including the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements which comprise:

- the Consolidated Statement of Financial Activities;
- the Consolidated and Company Balance Sheets;
- the Consolidated Cash Flow Statement; and
- the related notes 1 to 26.

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).

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 auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the group and of the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC'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 group's and parent 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.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Other information (continued)

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.

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 purpose 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 auditor's 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.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

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 considered the nature of the group's industry and its control environment, and reviewed the group's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management and the trustees about their own identification and assessment of the risks of irregularities, including those that are specific to the group's business sector.

We obtained an understanding of the legal and regulatory frameworks that the group operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included UK Companies Act, Charity legislation and the Charities SORP 2019; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the group's ability to operate or to avoid a material penalty. These included the Charity Commission for Northern Ireland (Charity Commission) regulations, Health and Safety legislation, Employment Law, Data Protection Act and Bribery Act.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud in the following areas, and our specific procedures performed to address it are described below:

Revenue Recognition

- We assessed the design and implementation of key controls over the cut-off of revenue at year end; and
- We selected a sample of grant revenue recorded and traced to supporting documentation to ensure it had been appropriately recorded in the financial statements and performed a recalculation of a sample of deferred revenue to ensure it was appropriately recorded at year end.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance and reviewing correspondence with The Charity Commission for Northern Ireland.

Report on other legal and regulatory requirements

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:

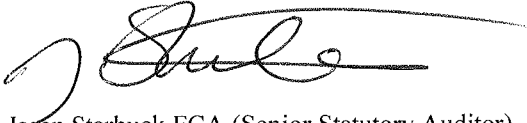
- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are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

We have nothing to report in respect of these matters.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Use of our report

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



Jason Starbuck FCA (Senior Statutory Auditor)
for and on behalf of Deloitte (NI) Limited
Statutory Auditor
Belfast, United Kingdom

Date: 26 September 2024

Grand Opera House Trust

Northern Ireland - Charity number 104605

Accounts

Company Registration No: NI028078
Charity Registration No: NIC104605

GRAND OPERA HOUSE TRUST
(A company limited by guarantee)

ANNUAL REPORT AND CONSOLIDATED
FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

GRAND OPERA HOUSE TRUST
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

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GRAND OPERA HOUSE TRUST

OFFICERS AND PROFESSIONAL ADVISORS

TRUSTEES

Mr C Loughran (Chair)
Mr J D'Arcy (Deputy Chair - resigned 13 December 2022)
Ms J Jones (Deputy Chair - appointed 20 June 2023)
Ms A McGregor MBE (Deputy Chair - resigned 13 December 2022)
Cllr S Copeland (resigned 13 December 2022)
Ms P Corbett MBE
Mr J Edwards (appointed 13 December 2022)
Mr B Fitzpatrick
Mr C Geoghegan (appointed 13 December 2022)
Mr J Ireland (appointed 13 December 2022)
Ms K Strain (appointed 13 December 2022)
Mr L Nellis (resigned 13 December 2022)
Mr G Parkes
Mr R Rana
Mr M Thompson
Ms K Thomson

CHIEF EXECUTIVE

Mr Ian Wilson

COMPANY SECRETARY

Ms H Speers

BANKERS

Ulster Bank Limited
11-16 Donegall Square East
Belfast
BT1 5HD

SOLICITORS

Carson McDowell
Murray House
Murray Street
Belfast
BT1 6DN

INDEPENDENT AUDITOR

Deloitte (NI) Limited
Statutory Auditor
Lincoln Building
27-45 Great Victoria Street
Belfast
BT2 7SL

PRINCIPAL ADDRESS AND REGISTERED OFFICE

Grand Opera House
Great Victoria Street
Belfast
BT2 7HR

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

The Trustees (in their capacity as both Trustees and Directors) present their Trustees' annual report (incorporating the strategic report) for the year ended 31 March 2023.

STRATEGIC REPORT

Grand Opera House Trust ('the Trust') is a charitable company limited by guarantee and does not have share capital. It is recognised as a charity by the Charity Commission for Northern Ireland (charity registration number NIC104605).

Principal activity

The Grand Opera House is a full time presenting theatre, the principal activity of which is to promote, maintain, improve and advance the education of the Northern Ireland public in the arts.

The Trust promotes a wide range of artistic activity in the main auditorium and The Studio.

The Theatre was operational for the full year in the year ended 31 March 2023. In the prior year, the Theatre was not able to reopen until October 2021 as a result of Covid-19 regulations in respect of entertainment venues and was therefore only able to present performances for six months of that year.

Objectives and activities

The Trust was established to "promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Theatre".

The Grand Opera House is Northern Ireland's premier presenting theatre, presenting an outstanding programme and showcasing the best in musicals, ballet, opera, drama, comedy, dance, locally created work, family shows and presenting one of the most historic and longest pantomime runs in the UK and Ireland.

The mission of the Grand Opera House is to "create and deliver extraordinary experiences for everyone".

To deliver its mission and aims, the Trust has adopted a strategic approach, which consists of three strategic pillars, namely, as follows:

- Customer experience – creating and delivering extraordinary experiences for our customers, whether they are audiences, visitors, sponsors or production companies;
- Stakeholder engagement – serving our sector and community through education, outreach and development activities; and
- Organisational excellence – operating to high quality, value for money standards in everything we do as an organisation and working to be sustainable in the long term.

The Grand Opera House aims are:

- To present a world class theatrical experience;
- To extend and enhance our reputation nationally and internationally;
- To exercise responsible stewardship of our landmark building;
- To maintain a distinctive education and outreach programme;
- To sustain and develop a successful organisation; and
- To provide a positive experience to people visiting and working in the Theatre.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

The Trustees and staff of the Grand Opera House are committed to creating and delivering extraordinary experiences for everyone by providing an excellent service. We act with integrity at all times, respect our stakeholders, customers and employees, are professional in our planning and delivery and work together in partnership with others, both internally and externally, for the good of the public of Northern Ireland.

Public benefit

The direct benefits to the public in Northern Ireland which flow from the Trust's purpose include:

- The education of audiences through the presentation of high quality theatrical performances and participation in the Theatre's creative learning programme involving schools, community groups and individuals.
- The enrichment of lives through increased awareness, improved knowledge, understanding and appreciation of the performing arts across a wide range of genres.
- The development of new skills (creative, performance and technical skills) and personal development e.g. via participation in the Theatre's creative learning activities, such as its Summer Youth Project.
- Enhanced accessibility to the performing arts for people from disadvantaged areas and requiring assistance to attend the Grand Opera House.

In setting the objectives and planning the activities for the year, the Trustees have considered the Charity Commission for Northern Ireland's guidance on public benefit to ensure that the activities have helped to achieve the Trust's purpose and provide a benefit to the beneficiaries.

The public in Northern Ireland benefit from the Trust's activities through the performance programme, which encompasses the full range of the performing arts, both on the mainstage as well as productions in The Studio. Alongside the programme of professional touring productions, the Theatre offers amateur and community groups, and local artistes, the opportunity to perform on one of the most historic stages in the UK and Ireland, as well as in The Studio.

The Trust's performance programme is created to appeal to the broadest possible range of interests, tastes and ages, and consideration is always given to a range of prices to encourage attendance. The Grand Opera House is a historic listed building and its history, heritage and its key role in the life of Belfast is shared through talks and several informative backstage tours.

The Trust has created a number of opportunities aimed at appealing to people and communities who would not otherwise engage with the Theatre or the arts, both through the performance programme as well as through its range of creative learning initiatives. To ensure that the Grand Opera House is accessible to people with disabilities the Theatre promotes a hugely successful 'Access for All' scheme, which currently has 2,358 members.

The performers appearing as part of the Grand Opera House's programme may benefit from exposure to a wider audience, which may enhance their reputation, however, this is incidental to the achievement of the Trust's purpose of educating the public of Northern Ireland in the arts.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance

Key performance indicators

The key performance indicators for the group are as follows:

	2023	2022
No. of performances in the Main Auditorium	344	207
No. of shows in the Main Auditorium	48	28
% total occupancy	84%	81%
No. of tickets sold in the Main Auditorium	<u>292,000</u>	<u>167,851</u>

A programme bursting with the very best shows, huge support from over 307,000 theatregoers, including over 25,000 new bookers, and the dedication, commitment and talent of the Grand Opera House's staff combined to make the 2022/23 financial year a resounding success, reaffirming the Theatre's position as Northern Ireland leading arts organisation.

This was the first full year of trading since the completion of the Theatre's restoration - in many ways a distant memory - and the full relaxation of Covid protocols and regulations which greatly helped to bring people back to the Grand Opera House in their droves.

Fundamental to the year's success was the public's enthusiasm and appetite for big musicals which brought over 15,000 new bookers into the Grand Opera House during the year. Blockbuster shows such as Blood Brothers, Jersey Boys, Chicago, SIX the Musical and Joseph and the Amazing Technicolor Dreamcoat were joined by brand-new productions, including The Osmonds Musical, the Cher Musical, and Bedknobs and Broomsticks. But the runaway triumphs of the year were Bat Out of Hell, and a three-week, sell-out run of Mamma Mia!, the first time the show has appeared on the Theatre's stage.

With the aim of delivering a balanced programme, the Theatre also presented less well-known titles such as Girl From the North Country and the National Theatre's production of Ocean at the End of the Lane, between them attracting 1,700 new bookers. Northern Ballet Theatre returned with a stunning production of The Little Mermaid, and the unforgettable Les Ballet Trockadero de Monte Carlo (The Trocs) returned with a brand-new show in October 2022.

As well as being a 'number one' venue on the UK and Ireland touring circuit, the Grand Opera House played host to a number of sell-out local productions including, The History of the Troubles (accordin' to my Da), Bridesmaids of Northern Ireland, In the Name of the Son, West Side Story (Ulster Operatic), The Hunchback of Notre Dame (Belfast Operatic), and the most successful opera ever to have graced the Theatre's stage, NI Opera's stunning production of La Traviata.

One of the programme highlights was the return of Action Ability with its brand-new production, Viva Las Belfast! This award-winning company's productions become more ambitious each year, and the Grand Opera House is proud to partner with this unique organisation.

Over 10,400 school children attended the Theatre's record-breaking pantomime, Cinderella. For many, this was their first experience of live theatre and their first opportunity to engage with the arts. Indeed, with 70,006 people attending the six-week run, the Grand Opera House's pantomime epitomises the principal aim of public funding - to increase access to the arts.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance (continued)

More than 360 young people auditioned for 150 roles for the Theatre's Summer Youth Project, *The Pirates of Penzance*, which ran in July 2022. Coached by a professional director, musical director, choreographer and supported by the Theatre's technical team, Northern Ireland's biggest youth theatre project rightly deserved the standing ovations it received at each of its four performances. The Trust is justifiably proud to give young people the opportunity to perform on the Theatre's iconic stage.

Access to performances and activities at the Theatre is core to the Trust's work. Across the year, there were 35 access performances covering sign language, audio description, captioned, and touch tours, as well as the hugely popular relaxed performance of the pantomime, *Cinderella*. To encourage engagement with a greater number of younger people, the Theatre has established its Under26 Friends Scheme. With 2,775 already signed up, this group receives information and discounted tickets under this initiative which will grow in the future.

The Theatre's creative learning team delivered a busy programme of events throughout the year, including 75 Theatre Tours and several talks on the history of the Theatre. The team also continued to develop relationships with community organisations with the aim of working with people who have little or no opportunity to engage with the arts. The creative learning programme's hugely successful 'Come and Try' week during Halloween included a range of activities for a variety of age groups: film screenings and ballet for older people, opera for toddlers and young children, as well as introduction to scriptwriting, physical theatre and sensory play workshops.

In 2017, when the Trust funded the significant restoration of the Theatre's exterior, it committed to cleaning and painting the façade, designed by the Victorian architect Frank Matcham, every five years in order to protect this unique heritage asset. July 2022 marked five years since that extensive work completed and, once again, the brickwork and stonework was cleaned to ensure the Grand Opera House remains the Jewel in Belfast's crown.

Such is the importance of the Grand Opera House to theatre architecture that the renowned Matcham Society held its AGM at the Theatre in May 2022 and its members, many of whom are the most enthusiastic Frank Matcham aficionados in the world, were greatly impressed by the sensitive restoration of the 1895 auditorium and sympathetic changes to the front of house areas.

The Trust is grateful to Belfast City Council for its support of the creative learning programme's Compass Project in March 2023, and for the funding from the Arts Council of Northern Ireland. The results contained within these accounts demonstrate that the Grand Opera House Trust has successfully excelled on the Arts Council of Northern Ireland's three guiding principles: to inspire, connect and lead, as well as its own core business objectives of engagement, excellence and ambition.

Financial review

The consolidated Statement of Financial Activities for the year is set out on page 19. The Balance Sheet showing the consolidated position at 31 March 2023 is set out on page 20.

The Statement of Financial Activities shows net income for the year of £1,109,891 (2022 – net loss of £2,975,255, including a £4,151,182 loss on disposal of fixed assets in respect of 2006 theatre extension assets which were replaced by the restoration project completed in 2020 and 2021 and computer equipment assets).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Total income for the year is made up as follows:

	2023	2022
	£	£
Charitable activities	10,377,546	7,072,115
Other trading activities	1,362,103	655,297
Investments	103,161	2,569
	<u>11,842,810</u>	<u>7,729,981</u>
Donations and legacies (including restoration levy)	601,387	334,615
Total income	<u>12,444,197</u>	<u>8,064,596</u>

Income from charitable and other trading activities increased during the year due to the Theatre being operational for the full year in the year ended 31 March 2023. In the prior year, the Theatre was not able to reopen until October 2021 as a result of Covid-19 regulations in respect of entertainment venues and was therefore only able to present performances for six months of the year.

Income from charitable activities

To advance the education of the public of Northern Ireland in the Arts, the Grand Opera House aims to deliver a varied programme, with a mix of the arts, and to deliver the highest quality artistic productions in an accessible way to the widest possible audience. Income from charitable activities therefore consists of income generated from theatre production and programming, education and outreach work and revenue and capital grant income.

An annual grant from the Arts Council of Northern Ireland (ACNI) is of central importance to the Grand Opera House. In 2022/23 revenue grant funding was gratefully received from the Arts Council of Northern Ireland of £375,880 (2022: £425,880).

In 2022/23, a £6,364 revenue grant was also gratefully received from Belfast City Council to deliver a community project.

In 2022/23 a capital grant was gratefully received from the National Lottery Heritage Fund of £478,930 (2022: £1,532,094), being the final 10% of grant funding awarded in respect of the restoration project.

Income from other trading activities

The Trust's wholly-owned subsidiary, The Grand Opera House (Theatre) Limited, generates the majority of the income from other trading activities through ancillary theatre activities including bar and front of house sales, conference and event income, Friends and corporate sponsorship.

Donations and legacies

Donations and legacies consists of donations and the voluntary restoration levy which is applied on all ticket sales. During the year this restoration levy raised £556,077 (2022: £297,829) and is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard. This voluntary restoration levy income is shown as income under restricted funds.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Trading subsidiary

The Trust's wholly owned subsidiary, The Grand Opera House (Theatre) Limited, was established to operate the commercial bar, front of house and event facilities at the Theatre, to hire out the Theatre to third parties and to contract with production companies and sell tickets to customers for admission to the shows presented. The Trust seconded staff to its subsidiary and licenses the use of the Theatre to its subsidiary for the purpose of presenting productions. In return the subsidiary pays a management charge to cover wage costs and overheads and a licence fee for the use of the Theatre. The management charge and licence fee for the current year was £2,974,429 (2022: £1,517,530).

The profit of the subsidiary for the financial year was £nil (2022: £5,124). The subsidiary has a policy of gift aiding any taxable profits to the Trust where distributable profits exist. In the current year profits gift aided to the Trust were £64,235 (2022: £7,896).

Principal risks and uncertainties

The Trust has a risk management strategy which comprises:

- An annual review of the risks the Trust and its subsidiary, The Grand Opera House (Theatre) Limited, may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise potential impact should those risks materialise.

This work has identified that financial sustainability is the major financial risk for both the Trust and its subsidiary. Appropriate strategies including strategic planning in respect of the programme and budget and business planning have been identified to manage the financial sustainability of the Theatre.

The group's strategy is to follow an appropriate risk policy, which effectively manages exposures related to the achievement of the organisation's objectives. The key risks which management face are as follows:

Business performance risk

Business performance risk is the risk that the group may not perform as expected either due to internal factors, including availability of the premises, external factors, such as the rising cost of living and impact of the war in Ukraine, or due to competitive pressures in the market in which it operates. The risk is managed through a number of measures: ensuring the appropriate management team is in place; budget and business planning, monthly reporting and variance analysis; financial controls; key performance indicators; and regular forecasting.

Business continuity risk

The group ensures that there is adequate knowledge throughout the management team and sufficient IT support and business continuity plans in place should an unforeseen event occur.

Health and safety risk

The group is committed to ensuring a safe working environment. These risks are managed by the group through the strong promotion of a health and safety culture, extensive safety training and well defined health and safety policies.

Financial and business control

Strong financial and business controls are necessary to ensure the integrity and reliability of financial and other information on which the group relies for day-to-day operations, external reporting and for longer term planning. The group exercises financial and business control through a combination of: qualified and experienced financial personnel; performance analysis; budgeting and forecasting; and clearly defined approval limits.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Principal risks and uncertainties (continued)

Environmental risk

The group has established clearly defined policies and procedures to enable compliance with environmental best practice and legislation. The group is committed to protecting the environment in which it conducts its activities.

Financial risk management

The group's principal financial instruments comprise cash, current asset investments, trade debtors and creditors and certain other debtors, creditors and accruals. The main risks associated with these financial assets and liabilities are set out below:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures.

Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

Health and safety

The Chief Executive is responsible to the Board for health and safety matters and reports regularly to the Board of Trustees. An external health and safety audit was carried out in 2022/23 and achieved a satisfactory result.

Friends of the Grand Opera House

We are grateful for the continued support of our Friends, of which there were 1,252 (2022: 776) as at 31 March 2023. The number of Friends subscriptions has increased due to the profile of the show programme.

Challenging times for the Arts sector

This is the seventeenth consecutive year that funding for the arts in Northern Ireland has decreased, a position that is unlikely to be halted or reversed anytime soon. This, combined with greatly increased running costs and the cost-of-living crisis, is placing considerable strain on the arts sector.

Over the past six years, the Trust, Chief Executive and Senior Management Team have focussed their effort on creating a financially stable organisation. The £12.2 million restoration was the catalyst for the Trust's ambition, however, continued strong programming and overwhelming public support for shows places the Grand Opera House in a strong position not only to weather the storm, but also to continue to build on the Theatre's recent successes.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

The Strategic Report was approved by the Board and signed on its behalf by:



Ms J Jones
Deputy Chair

Date: 26 September 2023



Mr C Geoghegan
Trustee

Date: 26 September 2023

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT

The Trustees (in their capacity as both Trustees and Directors) are pleased to present their annual report together with the consolidated financial statements of Grand Opera House Trust (the Trust) and its subsidiary undertaking, The Grand Opera House (Theatre) Limited (the Theatre), together with the report of the independent auditor for the year ended 31 March 2023.

Structure, organisation and management

Grand Opera House Trust is a charitable company limited by guarantee and does not have share capital.

The Board of Trustees, which administers the Trust, meets bimonthly and there are various other committees covering Audit, Risk and Governance, Planning and Finance, and Human Resources. Trustees are appointed to committees based on their skills. The Trustees elect one of their number as Chair.

A Chief Executive is appointed by the Trust to lead and manage the operations of the Trust and the setting of the programme of performances. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trust, for operational matters including finance, employment and artistic performance related activity. The Chief Executive is also responsible for implementing the strategic and business plans of the Trust.

Appointment of Trustees

The Articles of Association direct that the Board of Trustees shall not exceed thirteen. At each Annual General Meeting, those Trustees who have held office for a period of four years are required to retire from office. Trustees are permitted to offer themselves for re-election provided they have not served more than eight years previously.

Trustees are co-opted based on their skills to ensure that a wide range of skills are represented on the Trust. Trustees are also elected directors of the subsidiary company. A list of Trustees who served during the financial year and subsequently is noted on page 1.

Mr J D'Arcy and Ms A McGregor MBE resigned as Deputy Chairs and Trustees on 13 December 2022. Ms J Jones was appointed as Deputy Chair on 20 June 2023.

Cllr S Copeland and Mr L Nellis resigned as Trustees on 13 December 2022. Mr J Edwards, Mr C Geoghegan, Mr J Ireland and Ms K Strain were appointed as Trustees on 13 December 2022.

Trustee induction and training

New Trustees meet with the Chair and the Chief Executive to be appraised of the Trust, its structure, its governance, the content of its Articles of Association, the committee decision making process, the business plan and recent operating and financial performance. New Trustees are also given guided tours of the Theatre and afforded the opportunity to meet key staff. Trustees are encouraged to attend performances at the Theatre.

Key management remuneration policy

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1.

The Trustees are not remunerated for their services. The remuneration for key management personnel is determined by the Trust following review of performance appraisals and benchmarking.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Equal opportunities

The Trust is committed to a policy of equal opportunity for all across its employment practices and its activities. In addition the Trust has a progressive policy to accommodate as many customers with disabilities as can be achieved using its available resources, with large print materials, signed performances, stage text performances, audio described performances, carer concessions and special access to parts of the auditorium.

Fixed assets

The Trust holds the freehold and long leasehold interest in the theatre premises. The title of the original theatre is subject to the conditions set out in a Declaration of Trust between the Trust and the Arts Council for Northern Ireland, the primary conditions being that the Trust must continue to use the Theatre as a venue for performing arts and maintain it in good repair at all times and further ensure that it complies with the conditions and obligations applicable to a listed building, and other statutory regulations.

The movements in fixed assets in the year are set out in note 14 to the financial statements. The Trust invested £435,117 (2022: £1,088,367) in capital expenditure during the year.

Reserves policy

The Trust has an agreed reserves policy which requires reserves be maintained at a level which ensures that Grand Opera House Trust's core activity could continue during a period of unforeseen difficulty and a proportion of reserves be maintained in a readily realisable form.

The policy takes into account; risks associated with each income and expenditure stream, planned activity levels and the organisation's planned commitments.

Having considered the risks and the future plans for the charity, the Trustees consider that the most appropriate level of reserves, excluding restricted and designated reserves and unrestricted reserves committed on tangible fixed assets, should be kept at the level of £1m.

As at 31 March 2023, the group has total funds of £18,606,187 (2022: £17,496,296), £13,124,533 (2022: £12,728,524) of which are restricted funds and not available for general purposes of the charity.

The group has unrestricted funds of £5,481,654 (2022: £4,767,772), of which £3,632,752 (2022: £3,123,475) are designated for capital and major repair works. A portion of these funds have been spent in respect of the restoration and development project in 2020 and 2021 and the remainder will be utilised for future capital and major repair works.

Of the £1,848,902 (2022: £1,644,297) undesignated unrestricted reserves, £475,007 (2022: £270,402) has already been committed in respect of tangible fixed assets, resulting in an unspent unrestricted reserves balance of £1,373,895 as at 31 March 2023 (2022: £1,373,895).

The Grand Opera House Trust will strategically programme the Theatre to maintain the reserves level as detailed in the organisation's reserves policy.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Plans for future periods

2026 will mark five years since the completion of the restoration project and, by then, over 1.5 million people will have been through the doors of the Grand Opera House since it reopened in October 2021. To protect the stunning restoration of the auditorium, and refurbishment of front of house areas, and to ensure the fabric of both spaces does not deteriorate, the Trust will embark on a significant six-week repair and cleaning programme scheduled for summer 2026. Alongside ongoing maintenance work which forms part of running a public heritage building, this work further demonstrates the Trust's ambition to protect the Grand Opera House for future generations.

As the Theatre expands performances of local shows within The Studio, work will be undertaken to install an audio induction loop in the 123-seat space as well as other equipment to improve access. The Studio will continue to be used as a platform for local artistes and production companies to showcase their work, thereby ensuring that the Grand Opera House remains at the centre of excellence for the arts in Northern Ireland.

Going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of the rising cost of living, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2023/24 and 2024/25;
- Estimated reduction in occupancy as a result of the rising cost of living;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2023/24 and 2024/25.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Disclosure of information to the auditor

In so far as the Trustees are aware:

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

This confirmation is given and should be interpreted in accordance with the provisions of Section 418 of the Companies Act 2006.

GRAND OPERA HOUSE TRUST

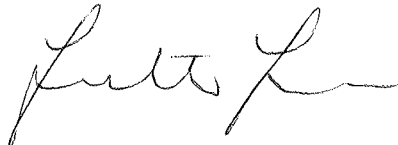
TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Auditor

A resolution for the reappointment of Deloitte (NI) Limited as auditor of the Trust is to be proposed at the forthcoming Annual General Meeting.

The Trustees' Report was approved by the Board and signed on its behalf by:



Ms J Jones
Deputy Chair

Date: 26 September 2023



Mr C Geoghegan
Trustee

Date: 26 September 2023

GRAND OPERA HOUSE TRUST

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also directors of Grand Opera House Trust for the purposes of company law) are responsible for preparing the Strategic Report, the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and the group and of the incoming resources and application of resources, including the income and expenditure of the charitable company and group for that period. In preparing these financial statements, the Trustees are required to:

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

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and the group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

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

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST

Report on the audit of the financial statements

Opinion

In our opinion the financial statements of Grand Opera House Trust (the 'charitable company') and its subsidiaries (the group):

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2023 and of the group's incoming resources and application of resources, including the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements which comprise:

- the Consolidated Statement of Financial Activities;
- the Consolidated and Company Balance Sheets;
- the Consolidated Cash Flow Statement; and
- the related notes 1 to 26.

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).

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 auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the group and of the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC'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 group's and parent 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.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Other information (continued)

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.

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 purpose 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 auditor's 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.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

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 considered the nature of the group's industry and its control environment, and reviewed the group's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management and the trustees about their own identification and assessment of the risks of irregularities, including those that are specific to the group's business sector.

We obtained an understanding of the legal and regulatory frameworks that the group operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included UK Companies Act, Charity legislation and the Charities SORP 2019; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the group's ability to operate or to avoid a material penalty. These included the Charity Commission for Northern Ireland (Charity Commission) regulations, Health and Safety legislation, Employment Law, Data Protection Act and Bribery Act.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud in the following areas, and our specific procedures performed to address it are described below:

Revenue Recognition

- We assessed the design and implementation of key controls over the cut-off of revenue at year end and the accuracy of recording of grant income; and
- We selected a sample of grant revenue recorded and traced to supporting documentation to ensure it had been appropriately recorded in the financial statements and performed a recalculation of a sample of deferred revenue to ensure it was appropriately recorded at year end.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management and external legal counsel concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance and reviewing correspondence with The Charity Commission for Northern Ireland.

Report on other legal and regulatory requirements

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:

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

We have nothing to report in respect of these matters.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Use of our report

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



Jason Starbuck FCA (Senior Statutory Auditor)
for and on behalf of Deloitte (NI) Limited
Statutory Auditor
Belfast, United Kingdom

Date: 5. October 2023

GRAND OPERA HOUSE TRUST

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (including consolidated income and expenditure account) For the year ended 31 March 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Incoming from:					
Donations and legacies	4	45,310	556,077	601,387	334,615
Charitable activities	5	9,516,372	861,174	10,377,546	7,072,115
Other trading activities	6	1,362,103	-	1,362,103	655,297
Investments	7	103,161	-	103,161	2,569
Total income		11,026,946	1,417,251	12,444,197	8,064,596
Expenditure on:					
Raising funds	8	1,281,111	159,750	1,440,861	1,023,087
Charitable activities	9	9,031,953	861,492	9,893,445	5,865,582
Loss on disposal of fixed assets		-	-	-	4,151,182
Total expenditure		10,313,064	1,021,242	11,334,306	11,039,851
Net income/(loss) before tax		713,882	396,009	1,109,891	(2,975,255)
Taxation	13	-	-	-	-
Net income/(loss) for the year	11	713,882	396,009	1,109,891	(2,975,255)
Transfer between funds		-	-	-	-
Net movement in funds		713,882	396,009	1,109,891	(2,975,255)
Reconciliation of funds					
Total funds brought forward	22	4,767,772	12,728,524	17,496,296	20,471,551
Total funds carried forward	22	5,481,654	13,124,533	18,606,187	17,496,296

Net income is derived from continuing operations in the current and prior year.

There are no other recognised gains or losses other than those reflected in the statement above, and consequently no Statement of Comprehensive Income is presented.

The surplus of the parent charitable company for the year for Companies Act purposes is £1,109,891 (2022 – deficit of £2,980,379). As permitted by Section 408 of the Companies Act 2006, no separate Statement of Financial Activities is presented in respect of the parent charitable company.

The notes on pages 23 to 44 form part of the financial statements.

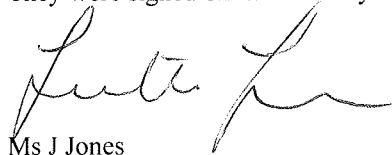
GRAND OPERA HOUSE TRUST
Company Registration No: NI028078

CONSOLIDATED BALANCE SHEET
As at 31 March 2023

	Note	2023 £	2022 £
FIXED ASSETS			
Tangible assets	14	13,781,856	14,151,153
CURRENT ASSETS			
Stocks	16	24,743	19,318
Debtors	17	97,327	314,923
Investments	18	7,850,508	6,250,979
Cash at bank and in hand		1,316,944	2,059,929
		9,289,522	8,645,149
CREDITORS - amounts falling due within one year	19	(4,465,191)	(5,300,006)
NET CURRENT ASSETS		4,824,331	3,345,143
NET ASSETS		18,606,187	17,496,296
FUNDS			
Restricted funds	22	13,124,533	12,728,524
Unrestricted funds	22	5,481,654	4,767,772
TOTAL FUNDS		18,606,187	17,496,296

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 26 September 2023.

They were signed on its behalf by:


 Ms J Jones
 Deputy Chair


 Mr C Geoghegan
 Trustee

The notes on pages 23 to 44 form part of the financial statements.

GRAND OPERA HOUSE TRUST
Company Registration No: NI028078

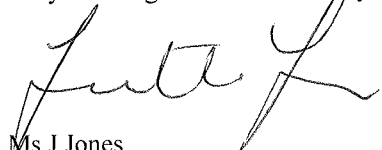
COMPANY BALANCE SHEET
As at 31 March 2023

	Note	2023 £	2022 £
FIXED ASSETS			
Tangible assets	14	13,781,856	14,151,153
Investments	15	100,001	100,001
		<u>13,881,857</u>	<u>14,251,154</u>
CURRENT ASSETS			
Debtors	17	47,164	148,413
Investments	18	7,850,508	6,250,979
Cash at bank and in hand		632,397	1,286,337
		<u>8,530,069</u>	<u>7,685,729</u>
CREDITORS - amounts falling due within one year	19	<u>(3,805,739)</u>	<u>(4,440,587)</u>
NET CURRENT ASSETS		<u>4,724,330</u>	<u>3,245,142</u>
NET ASSETS		<u>18,606,187</u>	<u>17,496,296</u>
FUNDS			
Restricted funds	22	13,124,533	12,728,524
Unrestricted funds	22	5,481,654	4,767,772
TOTAL FUNDS		<u>18,606,187</u>	<u>17,496,296</u>

The surplus for the financial year dealt with in the financial statements of the parent undertaking was £1,109,891 (2022 – deficit of £2,980,379).

The financial statements of Grand Opera House Trust (registered number NI028078) were approved and authorised for issue by the Board of Trustees on 26 September 2023.

They were signed on its behalf by:



Ms J Jones
Deputy Chair



Mr C Geoghegan
Trustee

The notes on pages 23 to 44 form part of the financial statements.

GRAND OPERA HOUSE TRUST

CONSOLIDATED CASH FLOW STATEMENT

For the year ended 31 March 2023

	Note	2023 £	2022 £
Net cash flows generated from operating activities	25	1,194,140	5,495,970
Cash flows from investing activities:			
Interest from investments		97,521	2,132
Purchase of tangible fixed assets		(435,117)	(1,088,367)
Cash inflow from maturity of investments		6,250,979	1,500,506
Cash outflow on deposit of investments		(7,850,508)	(5,750,979)
Net cash flows used in investing activities		<u>(1,937,125)</u>	<u>(5,336,708)</u>
Net (decrease)/increase in cash at bank and in hand		<u>(742,985)</u>	<u>159,262</u>
Cash at bank and in hand at beginning of year		2,059,929	1,900,667
Cash at bank and in hand at end of year		<u><u>1,316,944</u></u>	<u><u>2,059,929</u></u>

The notes on pages 23 to 44 form part of the financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2023

1. COMPANY AND CHARITABLE STATUS

Grand Opera House Trust, a public benefit entity, is incorporated in Northern Ireland as a company limited by guarantee not having a share capital. There are currently 12 Trustees who are also members of the company. Each member has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity (charity number NIC104605). The registered office is given on page 1.

2. ACCOUNTING POLICIES

Basis of accounting

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Companies Act 2006.

The company meets the definition of a qualifying entity under FRS 102 and has therefore taken advantage of the disclosure exemption available to it in respect of its separate financial statements in relation to presentation of a cash flow statement.

The principal accounting policies are set out below. They have been applied consistently throughout the current and preceding year, unless otherwise stated.

Preparation of financial statements – going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of the rising cost of living, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2023/24 and 2024/25;
- Estimated reduction in occupancy as a result of the rising cost of living;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2023/24 and 2024/25.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Basis of consolidation

Consolidated financial statements have been prepared in respect of Grand Opera House Trust and its wholly owned subsidiary undertaking The Grand Opera House (Theatre) Limited. All intra-group transactions, balances, income and expenses are eliminated on consolidation. These financial statements have been consolidated on a line by line basis and the results of the subsidiary undertaking are disclosed in note 15.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

2. ACCOUNTING POLICIES (continued)

Income

Income is recognised when the group and Trust has entitlement to the funds, any performance conditions attached to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies and the restoration levy are recognised in income when received.

Revenue grants are recognised as income when receivable and income from ticket sales is recognised when received. Where payments are received from customers in advance of shows taking place, the amounts are recorded as deferred income and included as part of creditors due within one year until the relevant performance date has passed.

Income from trading activities is recognised as and when goods are provided to the customer or services have been provided to the extent that there is a right to consideration.

Interest income is recognised when receivable.

Donated services are recognised on the basis of the value of the gift to the Trust which is the amount the Trust would be willing to pay to obtain the services of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Capital grants are recognised in the year of receipt and treated as restricted funds with depreciation on the relevant assets charged directly to the restricted fund in the Consolidated Statement of Financial Activities.

Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following headings:

Expenditure on raising funds includes the costs incurred in generating income from trading activities including Front of House services, sponsorship and the Friends membership scheme.

Expenditure on charitable activities includes costs to deliver the theatre programme and education and outreach activities.

Support costs are those functions that assist the work of the Trust but do not directly undertake charitable activities. Support costs include governance costs, general management and administration costs, information technology and communications costs, property costs and depreciation. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated to activity cost categories on a basis consistent with the use of resources, are set out in note 10.

Fund accounting

The Trust's funds consist of unrestricted and restricted funds.

Unrestricted funds may be used at the discretion of the Trustees to further the Trust's charitable purposes.

Designated funds are funds set aside for specific purposes earmarked by the Trustees. They are utilised as required for the purpose for which they were created, and form part of unrestricted funds.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

2. ACCOUNTING POLICIES (continued)

Fund accounting (continued)

Restricted funds represent income received which is earmarked by the funder or donor for specific purposes.

Tangible fixed assets and depreciation

A fixed asset is any item of expenditure which has a life expectancy (i.e. usage period) of more than one year, a measurable value in excess of £500 and provides a future economic benefit to the organisation. Expenditure on items with a life expectancy of one year or less are considered to be consumable items and are expensed in the year in which they occur.

Tangible fixed assets are stated at cost, net of depreciation and any provision for impairment. Depreciation is provided on all tangible fixed assets, other than land, at rates calculated to write off the cost, less estimated residual value, of each asset on a straight line basis over its expected useful life, as follows:

Theatre restoration	2% - 33.33% per annum
Theatre extension	2% per annum
Fixtures, fittings & plant	10% - 50% per annum
Computer equipment	20% - 33.33% per annum
Website	25% per annum

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

Investments

In the Trust balance sheet, the investment in the subsidiary is measured at cost less impairment.

Stocks

Stocks are stated at the lower of cost and net realisable value. Provision is made for obsolete, slow moving or defective items as appropriate.

Cash and cash equivalents

Cash and cash equivalents in the balance sheet comprise cash at bank and in hand and short term current asset investments.

Current asset investments comprise cash deposits and are measured initially at the cash amount on deposit and subsequently at the cash amount expected to be received.

Operating leases

Rentals under operating leases are charged to the Statement of Financial Activities on a straight-line basis over the lease term, even if payments are not made on such a basis.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

2. ACCOUNTING POLICIES (continued)

Pension scheme

The Trust operates two group personal pension schemes; these are both defined contribution schemes whereby the assets are held separately from those of the Trust in an independently administered fund.

The amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are included within accruals in the balance sheet.

Financial instruments

Financial assets and financial liabilities are recognised when the group becomes party to the contractual provisions of the instruments. All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

The Trust and group only have financial assets and 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.

Financial assets and liabilities are only offset in the Balance Sheet when, and only when there exists a legally enforceable right to set off the recognised amounts and the company intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the group transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the group, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

Impairment of assets

Assets, other than those measured at fair value, are assessed for indicators of impairment at each balance sheet date. If there is objective evidence of impairment, an impairment loss is recognised in the Statement of Financial Activities as described below.

For financial assets carried at amortised cost, the amount of impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the financial asset's original effective interest rate.

Where indicators exist for a decrease in impairment loss, and the decrease can be related objectively to an event occurring after the impairment was recognised, the prior impairment loss is tested to determine reversal. An impairment loss is reversed on an individual impaired financial asset to the extent that the revised recoverable value does not lead to a revised carrying amount higher than the carrying value had no impairment been recognised.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

2. ACCOUNTING POLICIES (continued)

Taxation

The Trust is a charity for tax purposes in accordance with Schedule 6 FA 2010 and is exempt from taxation on its charitable activities in accordance with Part 11 Corporation Tax Act 2010.

Current tax for the subsidiary undertaking, including UK corporation tax, is provided at amounts expected to be paid (or recovered) using the tax rates and laws that have been enacted or substantively enacted by the balance sheet date.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY

In the application of the group's accounting policies, which are described in note 2, the Trustees are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Critical judgements in applying the group's accounting policies

The following are the critical judgements, apart from those involving estimations (which are dealt with separately below), that the directors have made in the process of applying the group's accounting policies and that have the most significant effect on the amounts recognised in the financial statements.

Carrying value of original theatre premises

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust. Under the terms of the Declaration of Trust, the Trustees are obliged to retain the property in current use and are prohibited from an open market sale of the premises. Therefore only an existing use valuation of the premises is deemed appropriate and in the event of the Trustees ceasing to operate the premises it will be offered back to the Arts Council for nil consideration.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre, and are content that the Trust is a going concern. However, on the basis of these projections, and allowing for the obligations within the Declaration of Trust referred to above, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

3. CRITICAL ACCOUNTING JUDGEMENTS AND KEY SOURCES OF ESTIMATION UNCERTAINTY (continued)

Key source of estimation uncertainty – useful economic life and carrying value of tangible fixed assets

The depreciation charge in respect of tangible fixed assets is based on an estimate of the useful economic life of each asset, as detailed in the tangible fixed assets and depreciation accounting policy set out in note 2.

If there is any indication that an asset may be impaired, determining the recoverable amount of the asset requires an estimation of its value in use to the group. The value in use calculation requires the entity to estimate the future cash flows expected to arise from the tangible fixed asset and a suitable discount rate in order to calculate present value.

4. ANALYSIS OF INCOME FROM DONATION AND LEGACIES

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Donations and legacies	45,310	-	45,310	36,786
Restoration levy income	-	556,077	556,077	297,829
	<u>45,310</u>	<u>556,077</u>	<u>601,387</u>	<u>334,615</u>

The Trust applies a voluntary restoration levy on all ticket sales which is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

5. ANALYSIS OF INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Revenue grant income				
Arts Council of Northern Ireland	-	375,880	375,880	425,880
Belfast City Council	-	6,364	6,364	30,000
Coronavirus Job Retention Scheme	-	-	-	72,707
	-	382,244	382,244	528,587
Capital grant income				
National Lottery Heritage Fund	-	478,930	478,930	1,532,094
	-	478,930	478,930	1,532,094
Theatre production and performance	9,428,859	-	9,428,859	5,003,164
Education and outreach	87,513	-	87,513	8,270
	9,516,372	861,174	10,377,546	7,072,115

6. ANALYSIS OF INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Bar and front of house sales	1,140,078	-	1,140,078	512,346
Conference and events	20,289	-	20,289	9,764
Sale of programmes and merchandise	111,463	-	111,463	70,174
Sponsorship income	39,692	-	39,692	29,788
Friends scheme income	50,581	-	50,581	33,225
	1,362,103	-	1,362,103	655,297

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

7. ANALYSIS OF INCOME FROM INVESTMENTS

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Interest from investments	103,161	-	103,161	2,569
	<u>103,161</u>	<u>-</u>	<u>103,161</u>	<u>2,569</u>

8. ANALYSIS OF EXPENDITURE ON RAISING FUNDS

	Unrestricted and total 2023 £	Unrestricted and total 2022 £
Front of house services	793,066	475,482
Sponsorship income	-	11,100
Support costs (note 10)	647,795	536,505
	<u>1,440,861</u>	<u>1,023,087</u>

9. ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Activities undertaken directly 2023 £	Support costs 2023 £	Total 2023 £	Total 2022 £
Theatre production and performance	7,783,064	1,813,826	9,596,890	5,693,578
Education and outreach	166,995	129,560	296,555	172,004
	<u>7,950,059</u>	<u>1,943,386</u>	<u>9,893,445</u>	<u>5,865,582</u>

Support costs are further analysed in note 10.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

10. ANALYSIS OF SUPPORT COSTS

2023	Raising funds	Theatre production & performance	Education & outreach	Total
	2023 £	2023 £	2023 £	2023 £
Governance costs	8,523	23,865	1,705	34,093
General management and administration	170,850	478,382	34,170	683,402
IT and communications	46,303	129,648	9,261	185,212
Property costs	221,015	618,842	44,203	884,060
Depreciation	201,104	563,089	40,221	804,414
	<u>647,795</u>	<u>1,813,826</u>	<u>129,560</u>	<u>2,591,181</u>
2022	Raising funds	Theatre production & performance	Education & outreach	Total
	2022 £	2022 £	2022 £	2022 £
Governance costs	6,873	19,243	1,375	27,491
General management and administration	170,058	476,164	34,012	680,234
IT and communications	41,882	117,270	8,376	167,528
Property costs	131,294	367,623	26,259	525,176
Depreciation	186,398	521,914	37,280	745,592
	<u>536,505</u>	<u>1,502,214</u>	<u>107,302</u>	<u>2,146,021</u>

Support costs are allocated between the various activities on the basis of % area of the building in which these activities take place – e.g. raising funds (hospitality) 25%, theatre production and performance 70%, and education and outreach 5%.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

11. NET INCOME/(LOSS) FOR THE YEAR

Net income/(loss) is stated after charging:

	2023	2022
	£	£
Depreciation of owned assets	804,414	745,592
Loss on disposal of fixed assets	-	4,151,182
Operating lease rentals	952	841
Auditor's remuneration		
- fees payable to the Trust's auditor for the audit of the Trust's financial statements	8,400	7,500
- fees payable to the Trust's auditor for the audit of the Trust's subsidiary	8,400	7,500
- fees payable to the Trust's auditor for other services to the group - taxation services	1,750	1,600
	<u>1,750</u>	<u>1,600</u>

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL

Staff costs

The average weekly number of employees (including full time, part time and casuals) was:

	Group and Trust	Group and Trust
	2023	2022
	No.	No.
Technical	20	14
Box office, marketing and stage door	21	19
Bars and front of house	50	33
Administration and support	16	12
	<u>107</u>	<u>78</u>

Their aggregate remuneration comprised:

	Group and Trust	Group and Trust
	2023	2022
	£	£
Wages and salaries	1,895,691	1,374,602
Social security costs	149,948	103,369
Pension	87,558	67,458
	<u>2,133,197</u>	<u>1,545,429</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

12. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, AND THE COST OF KEY MANAGEMENT PERSONNEL (continued)

The pension expense, which is allocated to unrestricted funds, is allocated between the various activities e.g. raising funds (hospitality), theatre production and performance, education and outreach and support costs on the basis of the area of the business in which personnel operate. The pension expense allocated to support costs is allocated between the various activities in accordance with the allocation basis set out in note 10.

The above figures are stated before deduction of technical staff costs of £496,298 (2022: £284,809) recharged to production companies.

All employees are employees of Grand Opera House Trust. The Trust provides staff to The Grand Opera House (Theatre) Limited by way of a management charge.

Employees are members of a group personal pension scheme, a defined contribution arrangement, to which the Trust contributes between 3% and 5% of pensionable salary. Pension contributions outstanding at the year end were £8,528 (2022: £7,545).

The number of employees whose emoluments, excluding pension contributions but including benefits in kind, were in excess of £60,000 was:

	2023	2022
	£	£
£60,000 – £70,000	-	1
£70,000 – £80,000	1	-
£90,000 – £100,000	-	1
£100,000 – £110,000	1	-
	<u>1</u>	<u>2</u>

Key management personnel

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1. The total compensation (including pension contributions, excluding social security costs) of the key management personnel of the group and Trust for the year, totalled £108,062 (2022: £97,729). The total social security costs of the key management personnel of the group and Trust for the year totalled £13,133 (2022: £11,020).

Trustees' remuneration and expenses

The Trustees were not remunerated in the year (2022: £nil). During the year no Trustees received reimbursement (2022: £nil) in respect of expenses incurred.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

13. TOTAL TAX CHARGE OF THE TRADING SUBSIDIARY FOR THE YEAR

	2023 £	2022 £
UK corporation tax charge on profit for the year	-	-
Total tax on profit on ordinary activities	<u>-</u>	<u>-</u>

The difference between the total tax charge shown above and the amount calculated by applying the standard rate of UK corporation tax to the profit before tax is as follows:

	2023 £	2022 £
Profit on ordinary activities before tax	<u>64,235</u>	<u>13,020</u>
Tax on profit on ordinary activities at the standard UK corporation tax rate of 19 per cent (2022: 19 per cent)	12,205	2,474
Effects of:		
Gift aid credit	(12,205)	(1,500)
Tax losses brought forward	-	(974)
Total tax charge for the year	<u>-</u>	<u>-</u>

The Trust is a charity for tax purposes and is exempt from corporation tax on its charitable activities.

The trading subsidiary, The Grand Opera House (Theatre) Limited, has a policy of gifting its profits to the parent charity every year where distributable profits exist, with no tax charge arising. Where profits are not gifted to the parent charity they are subject to corporation tax.

At the Spring Budget 2021, the government announced that the Corporation Tax main rate would increase from 1 April 2023 to 25% for profits above £250,000. A small profits rate of 19% was also announced for companies with profits of £50,000 or less. Companies with profits between £50,000 and £250,000 will pay tax at the main rate, reduced by a marginal relief.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

14. TANGIBLE ASSETS

Group and company

	Theatre restoration £	Theatre extension £	Website £	Fixtures, fittings & plant £	Computer equipment £	Total £
Cost						
At 1 April 2022	10,450,039	5,312,417	23,876	470,086	170,669	16,427,087
Additions	150,870	-	-	284,247	-	435,117
Disposals	(127,114)	-	-	-	(522)	(127,636)
At 31 March 2023	<u>10,473,795</u>	<u>5,312,417</u>	<u>23,876</u>	<u>754,333</u>	<u>170,147</u>	<u>16,734,568</u>
Depreciation						
At 1 April 2022	707,182	1,179,059	23,299	291,779	74,615	2,275,934
Charge for year	638,254	77,384	577	52,320	35,879	804,414
Disposals	(127,114)	-	-	-	(522)	(127,636)
At 31 March 2023	<u>1,218,322</u>	<u>1,256,443</u>	<u>23,876</u>	<u>344,099</u>	<u>109,972</u>	<u>2,952,712</u>
Net book value						
At 31 March 2023	<u>9,255,473</u>	<u>4,055,974</u>	<u>-</u>	<u>410,234</u>	<u>60,175</u>	<u>13,781,856</u>
At 31 March 2022	<u>9,742,857</u>	<u>4,133,358</u>	<u>577</u>	<u>178,307</u>	<u>96,054</u>	<u>14,151,153</u>

As detailed in the Trustees' report, the freehold and long leasehold interest in the original theatre premises belongs to the Trust with onerous obligations under a Declaration of Trust.

The Trustees have prepared cash flows for the foreseeable future taking into account income generated from the running of the Theatre. On the basis of these projections, and allowing for the obligations within the Declaration of Trust, whilst the title of the original theatre premises is in the name of the Trust, the Trustees are of the opinion that the original theatre premises, does not have a present value in use. Accordingly no carrying value or depreciation in respect of the Trust's interest in the original theatre premises is reflected in these financial statements.

The Arts Council holds a deed of mortgage over the land relating to the site adjacent to the Theatre at 1A Great Victoria Street, with combined freehold and long leasehold title, which was acquired on 31 March 2003 for the purpose of the theatre extension. In the event of failure to adhere to the mortgage conditions the original theatre will revert to the Arts Council of Northern Ireland for £nil consideration.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

15. FIXED ASSET INVESTMENTS

Subsidiary undertaking

	Company 2023 £	Company 2022 £
Cost		
At 1 April 2022 and 31 March 2023	<u>100,001</u>	<u>100,001</u>

The Trust owns the entire issued ordinary share capital of The Grand Opera House (Theatre) Limited, a company incorporated and registered in Northern Ireland. The principal activity of The Grand Opera House (Theatre) Limited is the contracting and staging of theatrical productions and the operation of ancillary services in the Grand Opera House, Great Victoria Street, Belfast, for arts and entertainment purposes.

The result of the Trust's trading activities through its subsidiary undertaking is detailed below. The Grand Opera House (Theatre) Limited's taxable profits are gift aided to Trust provided that sufficient distributable profits exist.

	2023 £	2022 £
Turnover	10,830,648	5,628,674
Cost of sales	<u>(10,481,126)</u>	<u>(5,437,098)</u>
Gross profit	349,522	191,576
Administrative expenses	(332,073)	(208,520)
Other operating income	<u>46,786</u>	<u>29,964</u>
Operating profit	64,235	13,020
Payment under gift aid	<u>(64,235)</u>	<u>(7,896)</u>
Retained profit for the year	<u>-</u>	<u>5,124</u>

The aggregate of the assets and liabilities was:

	2023 £	2022 £
Current assets	4,316,953	4,711,787
Current liabilities	<u>(4,216,952)</u>	<u>(4,611,786)</u>
Net assets	<u>100,001</u>	<u>100,001</u>

During the year the subsidiary paid a licence fee and management charge to Grand Opera House Trust of £2,974,429 (2022: £1,517,530). This transaction has been eliminated on consolidation of the entities.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

16. STOCK

	Group 2023 £	Group 2022 £
Bar	10,293	8,754
Front of house	7,751	2,898
Merchandise	6,699	7,666
	<u>24,743</u>	<u>19,318</u>

There is no material difference between the balance sheet value of stocks and their replacement cost.

17. DEBTORS

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Amounts falling due within one year:				
Trade debtors	22,462	24,576	-	-
Prepayments and accrued income	74,865	162,811	47,164	126,992
VAT recoverable	-	127,536	-	21,421
	<u>97,327</u>	<u>314,923</u>	<u>47,164</u>	<u>148,413</u>

18. INVESTMENTS

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Unlisted investments (cash on deposit)	<u>7,850,508</u>	<u>6,250,979</u>	<u>7,850,508</u>	<u>6,250,979</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

19. CREDITORS: amounts falling due within one year

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Trade creditors	442,898	1,132,219	52,228	379,399
Other taxation and social security	38,759	39,494	38,759	39,494
VAT payable	46,295	-	18,171	-
Other creditors – third party sales	193,101	105,597	-	-
Accruals	512,245	663,804	138,554	267,675
Deferred income – advance sales	3,199,714	3,332,286	527	1,651
– sponsors	32,179	26,606	-	-
Amounts due to subsidiary undertaking	-	-	3,557,500	3,752,368
	<u>4,465,191</u>	<u>5,300,006</u>	<u>3,805,739</u>	<u>4,440,587</u>

Deferred income

	Group 2023 £	Group 2022 £
Brought forward	3,358,892	1,168,997
Released in the year	(3,358,892)	(856,277)
Deferred in the year	3,231,893	3,046,172
Carried forward	<u>3,231,893</u>	<u>3,358,892</u>

20. FINANCIAL INSTRUMENTS

The carrying values of the group's and Trust's financial assets and liabilities carried at amortised cost are summarised by category below:

Financial assets at amortised cost

Measured at undiscounted amount receivable

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Trade and other debtors (note 17)	22,462	24,576	-	-
Cash	1,316,944	2,059,929	632,397	1,286,337
Unlisted current asset investments (note 18)	7,850,508	6,250,979	7,850,508	6,250,979
Unlisted fixed asset investments (note 15)	-	-	100,001	100,001
	<u>9,189,914</u>	<u>8,335,484</u>	<u>8,582,906</u>	<u>7,637,317</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued) For the year ended 31 March 2023

20. FINANCIAL INSTRUMENTS (continued)

Financial liabilities at amortised cost

Measured at undiscounted amount payable

	Group 2023 £	Group 2022 £	Company 2023 £	Company 2022 £
Trade and other creditors (note 19)	1,148,244	1,901,620	3,748,282	4,399,442
	<u>1,148,244</u>	<u>1,901,620</u>	<u>3,748,282</u>	<u>4,399,442</u>

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures. Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

21. COMPARATIVE CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Incoming from:				
Donations and legacies	4	36,786	297,829	334,615
Charitable activities	5	5,011,434	2,060,681	7,072,115
Other trading activities	6	655,297	-	655,297
Investments	7	2,569	-	2,569
Total income		5,706,086	2,358,510	8,064,596
Expenditure on:				
Raising funds	8	870,428	152,659	1,023,087
Charitable activities	9	4,879,022	986,560	5,865,582
Loss on disposal of fixed assets		280,657	3,870,525	4,151,182
Total expenditure		6,030,107	5,009,744	11,039,851
Net loss before tax		(324,021)	(2,651,234)	(2,975,255)
Taxation		-	-	-
Net loss for the year	11	(324,021)	(2,651,234)	(2,975,255)
Transfer between funds		-	-	-
Net movement in funds		(324,021)	(2,651,234)	(2,975,255)
Reconciliation of funds				
Total funds brought forward		5,091,793	15,379,758	20,471,551
Total funds carried forward		4,767,772	12,728,524	17,496,296

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

22. MOVEMENT IN FUNDS

Unrestricted funds - Group

	At 1 April 2022 £	Income £	Transfer £	Expenditure £	At 31 March 2023 £
General reserve fund	1,644,297	11,026,946	(595,052)	(10,227,289)	1,848,902
Designated capital & major repairs fund	3,123,475	-	595,052	(85,775)	3,632,752
Total unrestricted funds	<u>4,767,772</u>	<u>11,026,946</u>	<u>-</u>	<u>(10,313,064)</u>	<u>5,481,654</u>

Unrestricted funds - Trust

	At 1 April 2022 £	Income £	Transfer £	Expenditure £	At 31 March 2023 £
General reserve fund	1,644,297	3,187,335	(595,052)	(2,387,678)	1,848,902
Designated capital & major repairs fund	3,123,475	-	595,052	(85,775)	3,632,752
Total unrestricted funds	<u>4,767,772</u>	<u>3,187,335</u>	<u>-</u>	<u>(2,473,453)</u>	<u>5,481,654</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

22. MOVEMENT IN FUNDS (continued)

Restricted funds - Group and Trust	At 1 April 2022 £	Income £	Expenditure £	At 31 March 2023 £
Capital project funds				
Theatre extension fund	4,133,358	-	(77,384)	4,055,974
Theatre restoration fund	5,242,357	478,930	(361,480)	5,359,807
	<u>9,375,715</u>	<u>478,930</u>	<u>(438,864)</u>	<u>9,415,781</u>
Equipment fund	15,729	-	(9,134)	6,595
Annual operating funds				
Annual core operating fund	-	375,880	(375,880)	-
Education and outreach fund	-	6,364	(6,364)	-
	<u>-</u>	<u>382,244</u>	<u>(382,244)</u>	<u>-</u>
Restoration levy fund	3,337,080	556,077	(191,000)	3,702,157
Total restricted funds	<u>12,728,524</u>	<u>1,417,251</u>	<u>(1,021,242)</u>	<u>13,124,533</u>

General reserve fund

The general reserve fund is available to be applied at the discretion of the Trustees to any of the Grand Opera House's activities.

Designated capital & major repairs fund

This fund includes funds spent on the restoration project in 2020 and 2021, along with the related depreciation on the assets acquired with this fund, and funds available for future capital and major repair works.

Theatre extension fund

Includes funding received by way of grants, donations and sponsorship from a variety of donors towards the extension of the theatre and the flattening of the stage within the Main Auditorium along with the related depreciation on the assets acquired with this fund.

Theatre restoration fund

Includes funding received by way of grants towards the restoration and development project undertaken in 2020 and 2021 along with the related depreciation on the assets acquired with this fund.

Equipment fund

Includes funding received from the Arts Council of Northern Ireland and Department for Communities towards capital equipment.

Annual core operating fund

Includes funding received from the Arts Council of Northern Ireland towards the core operating costs of the theatre. This grant is spent in the financial year in its entirety.

Education and outreach fund

Includes funding received from Belfast City Council towards the costs of undertaking an education and outreach programme. This grant is spent in the financial year in its entirety.

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

22. MOVEMENT IN FUNDS (continued)

Restoration levy fund

These are funds generated by way of a levy added to all ticket sales, to be used in the preservation, improvement and enhancement of the historic listed building, stage and Main Auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard.

23. ANALYSIS OF ASSETS AND LIABILITIES BETWEEN FUNDS FOR THE GROUP

	Unrestricted funds £	Restricted funds £	Total 2023 £
Group			
Fixed assets	1,682,574	12,099,282	13,781,856
Current assets	8,264,271	1,025,251	9,289,522
Current liabilities	(4,465,191)	-	(4,465,191)
	<u>5,481,654</u>	<u>13,124,533</u>	<u>18,606,187</u>
At 31 March 2023	<u>5,481,654</u>	<u>13,124,533</u>	<u>18,606,187</u>

	Unrestricted funds £	Restricted funds £	Total 2023 £
Trust			
Fixed assets	1,782,575	12,099,282	13,881,857
Current assets	7,504,818	1,025,251	8,530,069
Current liabilities	(3,805,739)	-	(3,805,739)
	<u>5,481,654</u>	<u>13,124,533</u>	<u>18,606,187</u>
At 31 March 2023	<u>5,481,654</u>	<u>13,124,533</u>	<u>18,606,187</u>

24. FINANCIAL COMMITMENTS AND CONTINGENCIES

Operating lease commitments

The total future minimum lease payments under non-cancellable operating leases are as follows:

	2023 £	2022 £
Plant and machinery		
Leases which expire:		
Within one year	952	952
Between one and five years	1,349	2,301
	<u>2,301</u>	<u>3,253</u>

GRAND OPERA HOUSE TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

For the year ended 31 March 2023

24. FINANCIAL COMMITMENTS AND CONTINGENCIES (continued)

Other

- (i) Commitments exist arising out of contracts in the ordinary course of business in connection with guaranteed minimum payments relating to specific performances, the effect of which is not quantifiable.
- (ii) The DCAL grant administered by ACNI of £3,950,000 in 2003 in respect of the new building is repayable in certain circumstances, principally, if the Trust no longer retains and operates the Theatre, or if the Trust disposes of the new building before March 2028.

25. RECONCILIATION OF NET INCOME/(LOSS) TO NET CASH FLOWS FROM OPERATING ACTIVITIES AND ANALYSIS OF CHANGES IN NET DEBT

Reconciliation of net income/(loss) to net cash flows from operating activities

	2023 £	2022 £
Net income/(loss) for the year	1,109,891	(2,975,255)
Interest from investments	(103,161)	(2,569)
Depreciation	804,414	745,592
Loss on disposal of fixed assets	-	4,151,182
Decrease in debtors	223,236	370,994
Increase in stock	(5,425)	(19,318)
(Decrease)/increase in creditors	(834,815)	3,225,344
	<u>1,194,140</u>	<u>5,495,970</u>
Net cash flows generated from operating activities	<u>1,194,140</u>	<u>5,495,970</u>

Analysis of changes in net debt

	At 1 April 2022 £	Cash flows £	At 31 March 2023 £
Cash at bank and in hand	2,059,929	(742,985)	1,316,944
	<u>2,059,929</u>	<u>(742,985)</u>	<u>1,316,944</u>

26. RELATED PARTY TRANSACTIONS

All transactions between the Trust and subsidiary, The Grand Opera House (Theatre) Limited, are eliminated on consolidation. The Trust has taken advantage of the exemption granted by paragraph 33.1A of FRS102, Related Party Disclosures, not to disclose transactions with its subsidiary company, The Grand Opera House (Theatre) Limited.

The Northern Ireland Chamber of Commerce was a related party of Grand Opera House Trust until 13 December 2022 by virtue of the fact that Ann McGregor was Chief Executive of the Northern Ireland Chamber of Commerce and a director of the company. Payment of £1,250 (2022: £625) was made to the Northern Ireland Chamber of Commerce for its annual subscription by Grand Opera House Trust. The amount receivable from this company to The Grand Opera House (Theatre) Limited during the year was £2,430 (2022: £nil) for hospitality services. At 31 March 2023, the balance owed to The Grand Opera House (Theatre) Limited was £nil (2022: £nil).

Grand Opera House Trust

Northern Ireland - Charity number 104605

Annual report

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

The Trustees (in their capacity as both Trustees and Directors) present their Trustees' annual report (incorporating the strategic report) for the year ended 31 March 2023.

STRATEGIC REPORT

Grand Opera House Trust ('the Trust') is a charitable company limited by guarantee and does not have share capital. It is recognised as a charity by the Charity Commission for Northern Ireland (charity registration number NIC104605).

Principal activity

The Grand Opera House is a full time presenting theatre, the principal activity of which is to promote, maintain, improve and advance the education of the Northern Ireland public in the arts.

The Trust promotes a wide range of artistic activity in the main auditorium and The Studio.

The Theatre was operational for the full year in the year ended 31 March 2023. In the prior year, the Theatre was not able to reopen until October 2021 as a result of Covid-19 regulations in respect of entertainment venues and was therefore only able to present performances for six months of that year.

Objectives and activities

The Trust was established to "promote, maintain, improve and advance the education of the public of Northern Ireland in the arts (including the art of drama, operatic arts, other performing arts and the visual arts) at the Theatre".

The Grand Opera House is Northern Ireland's premier presenting theatre, presenting an outstanding programme and showcasing the best in musicals, ballet, opera, drama, comedy, dance, locally created work, family shows and presenting one of the most historic and longest pantomime runs in the UK and Ireland.

The mission of the Grand Opera House is to "create and deliver extraordinary experiences for everyone".

To deliver its mission and aims, the Trust has adopted a strategic approach, which consists of three strategic pillars, namely, as follows:

- Customer experience – creating and delivering extraordinary experiences for our customers, whether they are audiences, visitors, sponsors or production companies;
- Stakeholder engagement – serving our sector and community through education, outreach and development activities; and
- Organisational excellence – operating to high quality, value for money standards in everything we do as an organisation and working to be sustainable in the long term.

The Grand Opera House aims are:

- To present a world class theatrical experience;
- To extend and enhance our reputation nationally and internationally;
- To exercise responsible stewardship of our landmark building;
- To maintain a distinctive education and outreach programme;
- To sustain and develop a successful organisation; and
- To provide a positive experience to people visiting and working in the Theatre.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Objectives and activities (continued)

The Trustees and staff of the Grand Opera House are committed to creating and delivering extraordinary experiences for everyone by providing an excellent service. We act with integrity at all times, respect our stakeholders, customers and employees, are professional in our planning and delivery and work together in partnership with others, both internally and externally, for the good of the public of Northern Ireland.

Public benefit

The direct benefits to the public in Northern Ireland which flow from the Trust's purpose include:

- The education of audiences through the presentation of high quality theatrical performances and participation in the Theatre's creative learning programme involving schools, community groups and individuals.
- The enrichment of lives through increased awareness, improved knowledge, understanding and appreciation of the performing arts across a wide range of genres.
- The development of new skills (creative, performance and technical skills) and personal development e.g. via participation in the Theatre's creative learning activities, such as its Summer Youth Project.
- Enhanced accessibility to the performing arts for people from disadvantaged areas and requiring assistance to attend the Grand Opera House.

In setting the objectives and planning the activities for the year, the Trustees have considered the Charity Commission for Northern Ireland's guidance on public benefit to ensure that the activities have helped to achieve the Trust's purpose and provide a benefit to the beneficiaries.

The public in Northern Ireland benefit from the Trust's activities through the performance programme, which encompasses the full range of the performing arts, both on the mainstage as well as productions in The Studio. Alongside the programme of professional touring productions, the Theatre offers amateur and community groups, and local artistes, the opportunity to perform on one of the most historic stages in the UK and Ireland, as well as in The Studio.

The Trust's performance programme is created to appeal to the broadest possible range of interests, tastes and ages, and consideration is always given to a range of prices to encourage attendance. The Grand Opera House is a historic listed building and its history, heritage and its key role in the life of Belfast is shared through talks and several informative backstage tours.

The Trust has created a number of opportunities aimed at appealing to people and communities who would not otherwise engage with the Theatre or the arts, both through the performance programme as well as through its range of creative learning initiatives. To ensure that the Grand Opera House is accessible to people with disabilities the Theatre promotes a hugely successful 'Access for All' scheme, which currently has 2,358 members.

The performers appearing as part of the Grand Opera House's programme may benefit from exposure to a wider audience, which may enhance their reputation, however, this is incidental to the achievement of the Trust's purpose of educating the public of Northern Ireland in the arts.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance

Key performance indicators

The key performance indicators for the group are as follows:

	2023	2022
No. of performances in the Main Auditorium	344	207
No. of shows in the Main Auditorium	48	28
% total occupancy	84%	81%
No. of tickets sold in the Main Auditorium	<u>292,000</u>	<u>167,851</u>

A programme bursting with the very best shows, huge support from over 307,000 theatregoers, including over 25,000 new bookers, and the dedication, commitment and talent of the Grand Opera House's staff combined to make the 2022/23 financial year a resounding success, reaffirming the Theatre's position as Northern Ireland leading arts organisation.

This was the first full year of trading since the completion of the Theatre's restoration - in many ways a distant memory - and the full relaxation of Covid protocols and regulations which greatly helped to bring people back to the Grand Opera House in their droves.

Fundamental to the year's success was the public's enthusiasm and appetite for big musicals which brought over 15,000 new bookers into the Grand Opera House during the year. Blockbuster shows such as Blood Brothers, Jersey Boys, Chicago, SIX the Musical and Joseph and the Amazing Technicolor Dreamcoat were joined by brand-new productions, including The Osmonds Musical, the Cher Musical, and Bedknobs and Broomsticks. But the runaway triumphs of the year were Bat Out of Hell, and a three-week, sell-out run of Mamma Mia!, the first time the show has appeared on the Theatre's stage.

With the aim of delivering a balanced programme, the Theatre also presented less well-known titles such as Girl From the North Country and the National Theatre's production of Ocean at the End of the Lane, between them attracting 1,700 new bookers. Northern Ballet Theatre returned with a stunning production of The Little Mermaid, and the unforgettable Les Ballet Trockadero de Monte Carlo (The Trocs) returned with a brand-new show in October 2022.

As well as being a 'number one' venue on the UK and Ireland touring circuit, the Grand Opera House played host to a number of sell-out local productions including, The History of the Troubles (accordin' to my Da), Bridesmaids of Northern Ireland, In the Name of the Son, West Side Story (Ulster Operatic), The Hunchback of Notre Dame (Belfast Operatic), and the most successful opera ever to have graced the Theatre's stage, NI Opera's stunning production of La Traviata.

One of the programme highlights was the return of Action Ability with its brand-new production, Viva Las Belfast! This award-winning company's productions become more ambitious each year, and the Grand Opera House is proud to partner with this unique organisation.

Over 10,400 school children attended the Theatre's record-breaking pantomime, Cinderella. For many, this was their first experience of live theatre and their first opportunity to engage with the arts. Indeed, with 70,006 people attending the six-week run, the Grand Opera House's pantomime epitomises the principal aim of public funding - to increase access to the arts.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Achievements and performance (continued)

More than 360 young people auditioned for 150 roles for the Theatre's Summer Youth Project, *The Pirates of Penzance*, which ran in July 2022. Coached by a professional director, musical director, choreographer and supported by the Theatre's technical team, Northern Ireland's biggest youth theatre project rightly deserved the standing ovations it received at each of its four performances. The Trust is justifiably proud to give young people the opportunity to perform on the Theatre's iconic stage.

Access to performances and activities at the Theatre is core to the Trust's work. Across the year, there were 35 access performances covering sign language, audio description, captioned, and touch tours, as well as the hugely popular relaxed performance of the pantomime, *Cinderella*. To encourage engagement with a greater number of younger people, the Theatre has established its Under26 Friends Scheme. With 2,775 already signed up, this group receives information and discounted tickets under this initiative which will grow in the future.

The Theatre's creative learning team delivered a busy programme of events throughout the year, including 75 Theatre Tours and several talks on the history of the Theatre. The team also continued to develop relationships with community organisations with the aim of working with people who have little or no opportunity to engage with the arts. The creative learning programme's hugely successful 'Come and Try' week during Halloween included a range of activities for a variety of age groups: film screenings and ballet for older people, opera for toddlers and young children, as well as introduction to scriptwriting, physical theatre and sensory play workshops.

In 2017, when the Trust funded the significant restoration of the Theatre's exterior, it committed to cleaning and painting the façade, designed by the Victorian architect Frank Matcham, every five years in order to protect this unique heritage asset. July 2022 marked five years since that extensive work completed and, once again, the brickwork and stonework was cleaned to ensure the Grand Opera House remains the Jewel in Belfast's crown.

Such is the importance of the Grand Opera House to theatre architecture that the renowned Matcham Society held its AGM at the Theatre in May 2022 and its members, many of whom are the most enthusiastic Frank Matcham aficionados in the world, were greatly impressed by the sensitive restoration of the 1895 auditorium and sympathetic changes to the front of house areas.

The Trust is grateful to Belfast City Council for its support of the creative learning programme's Compass Project in March 2023, and for the funding from the Arts Council of Northern Ireland. The results contained within these accounts demonstrate that the Grand Opera House Trust has successfully excelled on the Arts Council of Northern Ireland's three guiding principles: to inspire, connect and lead, as well as its own core business objectives of engagement, excellence and ambition.

Financial review

The consolidated Statement of Financial Activities for the year is set out on page 19. The Balance Sheet showing the consolidated position at 31 March 2023 is set out on page 20.

The Statement of Financial Activities shows net income for the year of £1,109,891 (2022 – net loss of £2,975,255, including a £4,151,182 loss on disposal of fixed assets in respect of 2006 theatre extension assets which were replaced by the restoration project completed in 2020 and 2021 and computer equipment assets).

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Total income for the year is made up as follows:

	2023	2022
	£	£
Charitable activities	10,377,546	7,072,115
Other trading activities	1,362,103	655,297
Investments	103,161	2,569
	<u>11,842,810</u>	<u>7,729,981</u>
Donations and legacies (including restoration levy)	601,387	334,615
Total income	<u>12,444,197</u>	<u>8,064,596</u>

Income from charitable and other trading activities increased during the year due to the Theatre being operational for the full year in the year ended 31 March 2023. In the prior year, the Theatre was not able to reopen until October 2021 as a result of Covid-19 regulations in respect of entertainment venues and was therefore only able to present performances for six months of the year.

Income from charitable activities

To advance the education of the public of Northern Ireland in the Arts, the Grand Opera House aims to deliver a varied programme, with a mix of the arts, and to deliver the highest quality artistic productions in an accessible way to the widest possible audience. Income from charitable activities therefore consists of income generated from theatre production and programming, education and outreach work and revenue and capital grant income.

An annual grant from the Arts Council of Northern Ireland (ACNI) is of central importance to the Grand Opera House. In 2022/23 revenue grant funding was gratefully received from the Arts Council of Northern Ireland of £375,880 (2022: £425,880).

In 2022/23, a £6,364 revenue grant was also gratefully received from Belfast City Council to deliver a community project.

In 2022/23 a capital grant was gratefully received from the National Lottery Heritage Fund of £478,930 (2022: £1,532,094), being the final 10% of grant funding awarded in respect of the restoration project.

Income from other trading activities

The Trust's wholly-owned subsidiary, The Grand Opera House (Theatre) Limited, generates the majority of the income from other trading activities through ancillary theatre activities including bar and front of house sales, conference and event income, Friends and corporate sponsorship.

Donations and legacies

Donations and legacies consists of donations and the voluntary restoration levy which is applied on all ticket sales. During the year this restoration levy raised £556,077 (2022: £297,829) and is restricted for investment in the preservation, improvement and enhancement of the historic listed building, stage and main auditorium fixtures and fittings, health and safety obligations and in all areas of customer service to ensure that the comfort and safety of all customers and visitors is maintained to the highest standard. This voluntary restoration levy income is shown as income under restricted funds.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Financial review (continued)

Trading subsidiary

The Trust's wholly owned subsidiary, The Grand Opera House (Theatre) Limited, was established to operate the commercial bar, front of house and event facilities at the Theatre, to hire out the Theatre to third parties and to contract with production companies and sell tickets to customers for admission to the shows presented. The Trust seconds staff to its subsidiary and licenses the use of the Theatre to its subsidiary for the purpose of presenting productions. In return the subsidiary pays a management charge to cover wage costs and overheads and a licence fee for the use of the Theatre. The management charge and licence fee for the current year was £2,974,429 (2022: £1,517,530).

The profit of the subsidiary for the financial year was £nil (2022: £5,124). The subsidiary has a policy of gift aiding any taxable profits to the Trust where distributable profits exist. In the current year profits gift aided to the Trust were £64,235 (2022: £7,896).

Principal risks and uncertainties

The Trust has a risk management strategy which comprises:

- An annual review of the risks the Trust and its subsidiary, The Grand Opera House (Theatre) Limited, may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise potential impact should those risks materialise.

This work has identified that financial sustainability is the major financial risk for both the Trust and its subsidiary. Appropriate strategies including strategic planning in respect of the programme and budget and business planning have been identified to manage the financial sustainability of the Theatre.

The group's strategy is to follow an appropriate risk policy, which effectively manages exposures related to the achievement of the organisation's objectives. The key risks which management face are as follows:

Business performance risk

Business performance risk is the risk that the group may not perform as expected either due to internal factors, including availability of the premises, external factors, such as the rising cost of living and impact of the war in Ukraine, or due to competitive pressures in the market in which it operates. The risk is managed through a number of measures: ensuring the appropriate management team is in place; budget and business planning, monthly reporting and variance analysis; financial controls; key performance indicators; and regular forecasting.

Business continuity risk

The group ensures that there is adequate knowledge throughout the management team and sufficient IT support and business continuity plans in place should an unforeseen event occur.

Health and safety risk

The group is committed to ensuring a safe working environment. These risks are managed by the group through the strong promotion of a health and safety culture, extensive safety training and well defined health and safety policies.

Financial and business control

Strong financial and business controls are necessary to ensure the integrity and reliability of financial and other information on which the group relies for day-to-day operations, external reporting and for longer term planning. The group exercises financial and business control through a combination of: qualified and experienced financial personnel; performance analysis; budgeting and forecasting; and clearly defined approval limits.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

Principal risks and uncertainties (continued)

Environmental risk

The group has established clearly defined policies and procedures to enable compliance with environmental best practice and legislation. The group is committed to protecting the environment in which it conducts its activities.

Financial risk management

The group's principal financial instruments comprise cash, current asset investments, trade debtors and creditors and certain other debtors, creditors and accruals. The main risks associated with these financial assets and liabilities are set out below:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause financial loss for the other party by failing to discharge an obligation. Group policies are aimed at minimising such losses and require that deferred terms are only granted to customers who demonstrate appropriate payment history and satisfy credit worthiness procedures.

Given that the majority of the group's sales are ticket sales payable at the time of booking, the group's exposure to credit risk is not significant.

The credit risk on liquid funds is limited because the counterparties are banks with high credit ratings assigned by international credit-rating agencies.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting its obligations. The group maintains regular contact with its bankers and utilises online banking systems to monitor cash flow performance to manage the group's liquidity risk. The group holds current asset investments with a number of financial institutions to mitigate the risk further.

Health and safety

The Chief Executive is responsible to the Board for health and safety matters and reports regularly to the Board of Trustees. An external health and safety audit was carried out in 2022/23 and achieved a satisfactory result.

Friends of the Grand Opera House

We are grateful for the continued support of our Friends, of which there were 1,252 (2022: 776) as at 31 March 2023. The number of Friends subscriptions has increased due to the profile of the show programme.

Challenging times for the Arts sector

This is the seventeenth consecutive year that funding for the arts in Northern Ireland has decreased, a position that is unlikely to be halted or reversed anytime soon. This, combined with greatly increased running costs and the cost-of-living crisis, is placing considerable strain on the arts sector.

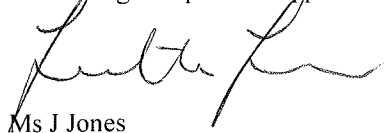
Over the past six years, the Trust, Chief Executive and Senior Management Team have focussed their effort on creating a financially stable organisation. The £12.2 million restoration was the catalyst for the Trust's ambition, however, continued strong programming and overwhelming public support for shows places the Grand Opera House in a strong position not only to weather the storm, but also to continue to build on the Theatre's recent successes.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

STRATEGIC REPORT (Continued)

The Strategic Report was approved by the Board and signed on its behalf by:



Ms J Jones
Deputy Chair

Date: 26 September 2023



Mr C Geoghegan
Trustee

Date: 26 September 2023

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT

The Trustees (in their capacity as both Trustees and Directors) are pleased to present their annual report together with the consolidated financial statements of Grand Opera House Trust (the Trust) and its subsidiary undertaking, The Grand Opera House (Theatre) Limited (the Theatre), together with the report of the independent auditor for the year ended 31 March 2023.

Structure, organisation and management

Grand Opera House Trust is a charitable company limited by guarantee and does not have share capital.

The Board of Trustees, which administers the Trust, meets bimonthly and there are various other committees covering Audit, Risk and Governance, Planning and Finance, and Human Resources. Trustees are appointed to committees based on their skills. The Trustees elect one of their number as Chair.

A Chief Executive is appointed by the Trust to lead and manage the operations of the Trust and the setting of the programme of performances. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trust, for operational matters including finance, employment and artistic performance related activity. The Chief Executive is also responsible for implementing the strategic and business plans of the Trust.

Appointment of Trustees

The Articles of Association direct that the Board of Trustees shall not exceed thirteen. At each Annual General Meeting, those Trustees who have held office for a period of four years are required to retire from office. Trustees are permitted to offer themselves for re-election provided they have not served more than eight years previously.

Trustees are co-opted based on their skills to ensure that a wide range of skills are represented on the Trust. Trustees are also elected directors of the subsidiary company. A list of Trustees who served during the financial year and subsequently is noted on page 1.

Mr J D'Arcy and Ms A McGregor MBE resigned as Deputy Chairs and Trustees on 13 December 2022. Ms J Jones was appointed as Deputy Chair on 20 June 2023.

Cllr S Copeland and Mr L Nellis resigned as Trustees on 13 December 2022. Mr J Edwards, Mr C Geoghegan, Mr J Ireland and Ms K Strain were appointed as Trustees on 13 December 2022.

Trustee induction and training

New Trustees meet with the Chair and the Chief Executive to be appraised of the Trust, its structure, its governance, the content of its Articles of Association, the committee decision making process, the business plan and recent operating and financial performance. New Trustees are also given guided tours of the Theatre and afforded the opportunity to meet key staff. Trustees are encouraged to attend performances at the Theatre.

Key management remuneration policy

The key management personnel of the group and Trust, the Chief Executive and the Trustees, are listed on page 1.

The Trustees are not remunerated for their services. The remuneration for key management personnel is determined by the Trust following review of performance appraisals and benchmarking.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Equal opportunities

The Trust is committed to a policy of equal opportunity for all across its employment practices and its activities. In addition the Trust has a progressive policy to accommodate as many customers with disabilities as can be achieved using its available resources, with large print materials, signed performances, stage text performances, audio described performances, carer concessions and special access to parts of the auditorium.

Fixed assets

The Trust holds the freehold and long leasehold interest in the theatre premises. The title of the original theatre is subject to the conditions set out in a Declaration of Trust between the Trust and the Arts Council for Northern Ireland, the primary conditions being that the Trust must continue to use the Theatre as a venue for performing arts and maintain it in good repair at all times and further ensure that it complies with the conditions and obligations applicable to a listed building, and other statutory regulations.

The movements in fixed assets in the year are set out in note 14 to the financial statements. The Trust invested £435,117 (2022: £1,088,367) in capital expenditure during the year.

Reserves policy

The Trust has an agreed reserves policy which requires reserves be maintained at a level which ensures that Grand Opera House Trust's core activity could continue during a period of unforeseen difficulty and a proportion of reserves be maintained in a readily realisable form.

The policy takes into account; risks associated with each income and expenditure stream, planned activity levels and the organisation's planned commitments.

Having considered the risks and the future plans for the charity, the Trustees consider that the most appropriate level of reserves, excluding restricted and designated reserves and unrestricted reserves committed on tangible fixed assets, should be kept at the level of £1m.

As at 31 March 2023, the group has total funds of £18,606,187 (2022: £17,496,296), £13,124,533 (2022: £12,728,524) of which are restricted funds and not available for general purposes of the charity.

The group has unrestricted funds of £5,481,654 (2022: £4,767,772), of which £3,632,752 (2022: £3,123,475) are designated for capital and major repair works. A portion of these funds have been spent in respect of the restoration and development project in 2020 and 2021 and the remainder will be utilised for future capital and major repair works.

Of the £1,848,902 (2022: £1,644,297) undesignated unrestricted reserves, £475,007 (2022: £270,402) has already been committed in respect of tangible fixed assets, resulting in an unspent unrestricted reserves balance of £1,373,895 as at 31 March 2023 (2022: £1,373,895).

The Grand Opera House Trust will strategically programme the Theatre to maintain the reserves level as detailed in the organisation's reserves policy.

GRAND OPERA HOUSE TRUST

TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Plans for future periods

2026 will mark five years since the completion of the restoration project and, by then, over 1.5 million people will have been through the doors of the Grand Opera House since it reopened in October 2021. To protect the stunning restoration of the auditorium, and refurbishment of front of house areas, and to ensure the fabric of both spaces does not deteriorate, the Trust will embark on a significant six-week repair and cleaning programme scheduled for summer 2026. Alongside ongoing maintenance work which forms part of running a public heritage building, this work further demonstrates the Trust's ambition to protect the Grand Opera House for future generations.

As the Theatre expands performances of local shows within The Studio, work will be undertaken to install an audio induction loop in the 123-seat space as well as other equipment to improve access. The Studio will continue to be used as a platform for local artistes and production companies to showcase their work, thereby ensuring that the Grand Opera House remains at the centre of excellence for the arts in Northern Ireland.

Going concern

Having reviewed the Trust's forecasts, taking into account changes in trading as a result of increased operational costs, and having considered a number of scenarios, including reduced occupancy as a result of the rising cost of living, the Trustees have a reasonable expectation that there are adequate resources in place to continue in operational existence for the foreseeable future. The principal factors underlying this judgement, subject to normal levels of commercial risk in the current economic climate, include:

- Current levels of financial performance and resources by comparison with budget expectations;
- Expected revenues from the planned programme for 2023/24 and 2024/25;
- Estimated reduction in occupancy as a result of the rising cost of living;
- Expected cash flows in respect of capital expenditure; and
- Receipt of continued support from ACNI in 2023/24 and 2024/25.

Appropriate financial strategies have been identified to manage the financial sustainability of the Theatre. Accordingly, the Trust continues to adopt the going concern basis of accounting in preparing the annual financial statements.

Disclosure of information to the auditor

In so far as the Trustees are aware:

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

This confirmation is given and should be interpreted in accordance with the provisions of Section 418 of the Companies Act 2006.

GRAND OPERA HOUSE TRUST

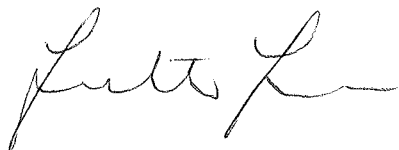
TRUSTEES' ANNUAL REPORT (INCORPORATING THE STRATEGIC REPORT)

TRUSTEES' ANNUAL REPORT (Continued)

Auditor

A resolution for the reappointment of Deloitte (NI) Limited as auditor of the Trust is to be proposed at the forthcoming Annual General Meeting.

The Trustees' Report was approved by the Board and signed on its behalf by:



Ms J Jones
Deputy Chair

Date: 26 September 2023



Mr C Geoghegan
Trustee

Date: 26 September 2023

Grand Opera House Trust

Northern Ireland - Charity number 104605

Annual return

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST

Report on the audit of the financial statements

Opinion

In our opinion the financial statements of Grand Opera House Trust (the 'charitable company') and its subsidiaries (the group):

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 March 2023 and of the group's incoming resources and application of resources, including the group's income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements which comprise:

- the Consolidated Statement of Financial Activities;
- the Consolidated and Company Balance Sheets;
- the Consolidated Cash Flow Statement; and
- the related notes 1 to 26.

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).

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 auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the group and of the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC'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 group's and parent 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.

Other information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Other information (continued)

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.

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 purpose 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 group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

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 auditor's 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.

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

Extent to which the audit was considered capable of detecting irregularities, including fraud

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 considered the nature of the group's industry and its control environment, and reviewed the group's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management and the trustees about their own identification and assessment of the risks of irregularities, including those that are specific to the group's business sector.

We obtained an understanding of the legal and regulatory frameworks that the group operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included UK Companies Act, Charity legislation and the Charities SORP 2019; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the group's ability to operate or to avoid a material penalty. These included the Charity Commission for Northern Ireland (Charity Commission) regulations, Health and Safety legislation, Employment Law, Data Protection Act and Bribery Act.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Extent to which the audit was considered capable of detecting irregularities, including fraud (continued)

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud in the following areas, and our specific procedures performed to address it are described below:

Revenue Recognition

- We assessed the design and implementation of key controls over the cut-off of revenue at year end and the accuracy of recording of grant income; and
- We selected a sample of grant revenue recorded and traced to supporting documentation to ensure it had been appropriately recorded in the financial statements and performed a recalculation of a sample of deferred revenue to ensure it was appropriately recorded at year end.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management and external legal counsel concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance and reviewing correspondence with The Charity Commission for Northern Ireland.

Report on other legal and regulatory requirements

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Strategic Report and the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Strategic Report and the Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified any material misstatements in the Trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:

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

We have nothing to report in respect of these matters.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF GRAND OPERA HOUSE TRUST (Continued)

Use of our report

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



Jason Starbuck FCA (Senior Statutory Auditor)
for and on behalf of Deloitte (NI) Limited
Statutory Auditor
Belfast, United Kingdom

Date: 5. October 2023