

INTO OPERA

England & Wales · Charity number 1183225

Details

Status Registered

Legal form CIO

Registered 2019-05-02

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

Contact

Address 23 Carnoustie
Norwich
NR4 6AY

Phone 07833136723

Email info@into-opera.org.uk

Website www.into-opera.org.uk

Activities

Objects: TO ADVANCE EDUCATION IN, AND TO PROMOTE AND INCREASE THE ENJOYMENT AND APPRECIATION OF, OPERA AND THE ARTS (INCLUDING MUSIC, DRAMA, DANCE, DESIGN, FILM, THE WRITTEN WORD) FOR PUBLIC BENEFIT. THROUGH SO DOING, THE CIO AIMS TO IMPROVE THE ACCESSIBILITY OF OPERA AS AN ART FORM, NATIONALLY AND INTERNATIONALLY, SEEKING TO GET MORE PEOPLE INTO OPERA AS AUDIENCE MEMBERS AND/OR PARTICIPANTS.

Activities: To advance education in, and to promote and increase the enjoyment and appreciation of, opera and thearts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing,the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking toget more people into opera as audience members and/or participants.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-09-30	£85,394	£85,406	-	-
2023-09-30	£250,326	£370,249	-	-
2022-03-31	£205,486	£37,254	-	-
2021-03-31	£48,373	£53,549	-	-
2020-03-31	£145,434	£92,172	-	-

Trustees

Name	Role	Appointed
David John Walker	Chair	2019-05-02
Frances Mary Ludden		2019-05-02
Jaime Morgan Hitchcock		2021-08-04
John Nicholas Augustus Simpson		2020-01-15
Professor David George Waugh		2020-11-16

INTO OPERA

England & Wales - Charity number 1183225

Accounts

Into Opera

Report and Financial Statements

For the Year ended 30 September 2024

Charitable Incorporated Organisation
Registered no: 1183225

Into Opera

Year ended 30 September 2024

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Into Opera

Year ended 30 September 2024

Legal and administrative information

Charitable Incorporated Organisation (CIO) name: Into Opera

Registered Charity number: 1183225

Trustees: George Chambers (until 26 July 2024)
Jaime Morgan Hitchcock
Frances Ludden
Charles MacDougall (until 23 July 2024)
J Nicholas Simpson
David Walker (Chair)
Professor David Waugh

Principal office: 23 Carnoustie
Norwich, NR4 6AY

Independent examiners: I A Barlow FCCA
For and on behalf of Sexty & Co
Chartered Certified Accountants
124 Thorpe Road
Norwich, NR1 1RS

Bankers: National Westminster
Coventry City Branch
24 Broadgate
Coventry, CV1 1NE

Solicitors: Hansells
Cambridge House, 26 Tombland
Norwich, NR3 1RE

Clintons
55 Drury Lane
London, WC2B 5RZ

Into Opera

Year ended 30 September 2024

Report of the Trustees

The Trustees have pleasure in presenting their Report and the financial statements of the Charity for the year ended 30 September 2024.

Objectives and activities

The Constitution of Into Opera, dated 18 September 2018, adopted by the Charitable Incorporated Organisation (CIO) on its registration by the Charity Commission as a Charity on 2 May 2019, states that its Objects are:

‘To advance education in, and to promote and increase the enjoyment and appreciation of, opera and the arts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing, the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking to get more people into opera as audience members and/or participants. This will be achieved by:

- developing opera experiences (including productions, projects, residencies, concerts, festivals, collaborations, resources, online media), which look to increase the accessibility of opera and the arts.
- bringing opera and the arts to communities and individuals that do not regularly access it.
- devising education projects and staging productions specifically for young people, family audiences and segments of the population that have had little previous access to the arts.
- creating new associations and, therefore, attitudes towards the art form to show that opera can be consumed in many different ways, by many different people.
- developing employment and training opportunities for individuals within opera and the arts
- increasing opportunities, advancing knowledge and sustaining interest in opera and the arts for individuals that have already identified themselves as active audience members and/or participants.’

Achievements and Performance

Strategic Reflections & Impact Overview

Over the last year, Into Opera continued to deepen its role as a catalyst for creativity, inclusion and cultural access. Our work across education, performance and international collaboration reflected a unified mission: to reimagine who opera is for and how the arts can transform lives.

From our *Opera Unwrapped for Christmas* concert, combining artistic excellence with meaningful youth participation, to our exploratory visit to Rouen, forging pathways for cross-cultural exchange, our initiatives demonstrated Into Opera’s belief in creative possibility.

Into Opera

Year ended 30 September 2024

Report of the Trustees

At the heart of this year's work was our ongoing education residency, *Breaking the Cycle*, our multi-strand residency empowering schools to embed creativity within their school's culture. Through music curriculum development, teacher consultancy, theatre trips and our Musician-in-Residence scheme, we supported teachers to build confident, sustainable arts offers for their pupils.

Our continued collaboration with Durham University enabled us to pilot a new **model for Teaching for Creativity**. This approach encourages schools to foster a culture of curiosity, imagination, and reflection. It recognises creativity as a collective endeavour, embedding practices that respond to learners' emotions, amplify diverse voices and inspire new ways of thinking.

Key strategic pillars this year included:

- Championing cultural resilience in the face of financial pressures
- Providing transformative arts access to children from underserved communities
- Investing in teacher development and creative leadership
- Building international partnerships that support inclusivity and shared learning

Norwich - Rouen Cultural Exchange: Scoping Visit & Partnership Development, October 2023



Into Opera

Year ended 30 September 2024

Report of the Trustees

Into Opera participated in a scoping visit to Rouen, France, as part of a developing partnership between the Anguish's Educational Foundation and organisations working with young people in financial need across Normandy. The aim was to understand the social and educational landscape for disadvantaged young people in Rouen and explore opportunities for a future youth exchange programme with young people from the Anguish's area of benefit in Norfolk.

Purpose of the Visit

- To learn about the lived experiences of young people in socially deprived areas of Rouen and surrounding communities
- To identify organisations supporting these young people through education, arts and social services
- To explore the feasibility of a small-scale, pilot youth exchange between Rouen and Norwich

Into Opera's Role

Into Opera was invited to contribute its expertise in engaging young people from underserved backgrounds through opera and the arts. Our approach, centred on emotional literacy, storytelling and developing confidence through the arts and creativity, was shared with Rouen-based educators, youth leaders and cultural leaders. The visit included a tour of the Opéra de Rouen Normandie and meetings with its education team, who run extensive outreach programmes.

Key Outcomes

- Established relationships with Rouen Opera House's education department and local youth organisations
- Identified shared values around accessibility, inclusion and the transformative power of the arts
- Agreed to support with the development of a pilot exchange programme, enabling a small group of young people from each region to collaborate artistically and culturally

Strategic Significance This initiative aligns with Into Opera's long-term goal of widening access to the arts and fostering intercultural understanding. It also builds on our existing work with the Anguish's Educational Foundation who funded this initiative.

Into Opera

Year ended 30 September 2024

Report of the Trustees

Opera Unwrapped for Christmas – St Andrew’s Hall, 15 December 2023



Opera Unwrapped for Christmas was a flagship event for Into Opera, staged in collaboration with Britten Sinfonia at the historic St Andrew's Hall in Norwich. As one of the final concerts before the venue's major refurbishment, it marked a poignant moment for the city's cultural calendar and a bold artistic statement in the face of national funding cuts to classical music and opera.

Artistic Excellence Conducted by multi-award-winning John Andrews, the programme featured a dazzling array of opera arias and festive favourites performed by leading UK soloists: soprano Alison Langer, tenor Monwabisi Lindi, mezzo-soprano Yvonne Howard and baritone James Cleverton. Highlights included:

- Rossini's *Largo al Factotum* and *Duetto buffo di due gatti*
- Puccini's *Si mi chiamano Mimi* and *Che Gelida Manina*
- Verdi's *Caro nome* and *Brindisi* from *La Traviata*
- Humperdinck's *Evening Prayer* from *Hansel et Gretel*
- Seasonal classics such as *Walking in the Air*, *White Christmas*, and *Have Yourself a Merry Little Christmas*

Into Opera

Year ended 30 September 2024

Report of the Trustees

The concert closed with a joyful singalong of *The Twelve Days of Christmas* and *We Wish You a Merry Christmas*, uniting performers and audience in celebration.

Educational Impact Children from Bawburgh School, Barford Primary and St Francis of Assisi Catholic Primary performed alongside the professional musicians and were coached by Patrick Barrett. Their involvement was the result of weeks of preparation, vocal coaching and school-based workshops, reinforcing Into Opera's commitment to nurturing young voices and building confidence through performance.

Strategic Significance This concert exemplified Into Opera's resilience and leadership. By joining forces with Britten Sinfonia, the event became a powerful act of cultural solidarity, showcasing artistic excellence while advocating for the future of classical music in Norfolk and beyond.

Breaking the Cycle Residency: Curriculum Development, Consultancy & Cultural Access

Now in its second year, *Breaking the Cycle* continues to grow as a transformative residency programme, embedding creativity and emotional literacy into the heart of primary education. Working across three schools, Into Opera provides tailored consultancy, curriculum development, and cultural enrichment opportunities that support both pupil wellbeing and teacher confidence.

Curriculum Development & Teacher Support

A central strand of the residency has focused on **supporting teachers to develop a sustainable music and arts offer** within their schools. Our Artistic Director has worked collaboratively with teachers to co-design imaginative schemes of work that integrate music, drama and storytelling, while aligning with broader curriculum goals.

This work has been enriched by our partnership with Durham University, through which we have introduced the *Creativity Wheel*, a reflective framework that helps schools embed creativity across the curriculum. The model encourages teachers and leaders to consider:

- *How am I planning for creativity across the curriculum?*
- *Can I recognise creativity in my learners and in my own practice?*
- *How are we celebrating creativity as a whole school community?*

These prompts have been used in CPD sessions and coaching conversations to foster a classroom climate that values imagination, empathy and resilience. The Creative Wheel also supports whole-school reflection on how creativity is nurtured, recognised and sustained, helping schools move from isolated arts activities to a strategic, embedded approach.

Into Opera

Year ended 30 September 2024

Report of the Trustees

Key activities include:

- Strategic planning with senior leadership teams
- Co-creation of termly arts-based learning modules
- CPD sessions focused on creative pedagogy and inclusive delivery
- On-site coaching and reflective practice workshops

Theatre Trips & Cultural Access

Into Opera has facilitated theatre trips for pupils, many of whom had never attended a live performance before. These experiences are carefully curated to complement classroom learning and are supported by pre- and post-visit workshops that deepen engagement.

Musician-in-Residence Scheme

The Musician-in-Residence programme at the Bawburgh School has become a cornerstone of their residency, placing a professional musician in school to lead weekly sessions in piano, voice, composition and music appreciation. Our musician in residence serves as an educator, mentor and role model, inspiring children to explore music as a form of self-expression and connection.

Programme features:

- Weekly 1:1 and group piano lessons
- Choir development and leadership
- Informal recitals and music assemblies
- Support for school concerts and productions
- Contribution to the development of a new music curriculum

Every single child in this school now has confident piano skills.

Children who have benefitted from this programme have themselves become ambassadors for the importance of music and the arts in schools:

"The arts help us learn, grow and express who we are. You have to practise, listen and work with others like in any job. The arts help us see the world differently and sparks our imagination. Drama builds confidence, communication skills and empathy - understanding how other people feel. When we take arts and music away, we take away the chance for some children to shine. We send a message that creativity is not important, but it's is what makes us human." Henry, aged 11.

Into Opera

Year ended 30 September 2024

Report of the Trustees

Fundraising for the Arts

In response to the growing financial pressures facing schools, Into Opera has introduced **specialist training to support teachers in fundraising for the arts**. This strand of the residency empowers educators to become advocates for creative provision within their communities, equipping them with the confidence and practical tools to secure external funding.

Training includes:

- Guidance on identifying appropriate funding streams and grant opportunities
- Support in crafting compelling narratives that communicate the impact of arts education

This training has helped schools begin to take ownership of their arts strategies not only pedagogically, but financially, ensuring that creative learning can be sustained beyond the residency period.

By embedding fundraising skills into our teacher development offer, Into Opera is helping schools build long-term resilience and autonomy in delivering high-quality arts education.

Financial review

Both the income and expenditure of the Charity in 2023/24 were lower than in the previous year because there was no major Norfolk Into Opera Festival staged. Expenditure almost exactly balanced expenditure during the year. Just over half of income came from donations, 54% (2023: 44%), whereas 44% (2023: 21%), came from charitable activity. There was no Theatre Tax Relief in 2024, (2023: £84,800, 34% of total income).

The Charity has no investments from which it derives benefit and has no pension fund liabilities.

As at 30 September 2024, the total reserves of the Charity are shown in the table below:

	2024	2023
	£	£
Total funds	96,383	96,395

Of these, £4,865 (5%) (2023: £17,791 (18.5%)) were 'unrestricted'. Currently, there are no 'designated' funds.

Into Opera

Year ended 30 September 2024

Report of the Trustees

Currently, the Board's Reserve Policy is to maintain reserves sufficient to meet the ongoing costs of employing the Artistic Director / Chief Executive on the terms set out in her Contract of Employment. At the time of signing these Accounts, sufficient Unrestricted and Restricted Funds are available to meet this commitment, principally in the form of Restricted Funds received for the purpose, (see *Notes 10 and 11*).

Future plans and going concern

Looking Ahead: Into Opera's Vision for 2024–25

Building on a year of creative innovation and deepened community engagement, Into Opera enters 2024–25 with renewed energy and purpose. Our focus will be on amplifying impact, nurturing artistic leadership in schools, and sharing our learning on a national scale. We will:

Empower Residency Schools as Independent Cultural Leaders

We will continue to support our residency schools by securing targeted funding that enables them to take ownership of their cultural journeys. This includes tailored consultancy, capacity-building workshops, and access to artist-led initiatives, all designed to embed arts leadership within each school and sustain their commitment to cultural development.

Publish and Launch Our Primary Education Creativity Resources

In collaboration with Durham University, we will finalise and disseminate a new suite of primary education resources rooted in our Creative Wheel framework. These resources will offer teachers accessible pathways to embedding the arts and creativity across the curriculum, supported by training and strategic guidance.

Forge New Cultural Partnerships and Co-Production Opportunities

We will actively explore partnerships with arts organisations and educational institutions. Through co-production, we aim to develop innovative performance projects and learning experiences that reflect diverse perspectives, deepen community ties, and elevate opera as a vehicle for inclusive storytelling.

Scope and Develop a Primary Arts Network Across Norfolk

Recognising the power of collaboration, we will begin scoping the development of a Primary Arts Network that invites every school in Norfolk to benefit from IO's methodology. Through shared learning events, teacher CPD, and peer-led advocacy, this network will champion the arts as essential to education, well-being, and social cohesion.

Into Opera

Year ended 30 September 2024

Report of the Trustees

Share Our Learning Nationally and Deepen Sector Influence

Our Artistic Director will look for ways to expand our engagement with the national opera education sector by sharing insights from our residency work, educational programmes, and pedagogical innovations. We aim to contribute thought leadership and provoking meaningful dialogues about the future of opera in education.

Seek a Co-Producing Home for *Gobbolino the Witch's Cat*

We will actively seek a co-producing partner to help bring *Gobbolino the Witch's Cat* to the stage. This opera, inspired by Ursula Moray Williams' beloved children's book and developed with composer Patrick Hawes and librettist Andrew Hawes, offers a powerful narrative about identity, belonging, and resilience. With its rich musical score, professional cast, and immersive educational workshops, *Gobbolino* is poised to become a production which will develop family audiences for opera. We aim to find a producing home that shares our commitment to inclusive storytelling.

Taking account of income and expenditure so far in 2024/25, Trustees are of the opinion that Into Opera remains 'a going concern'.

Structure, governance and management

The Charity is a Charitable Incorporated Organisation registered with the Charity Commission on 2 May 2019, with the registration number 1183225. The CIO has no subsidiary organisations.

The CIO must maintain at least three Trustees in post at all times, all of whom must be at least 16 years of age and at least one of whom must be over the age of 18 years. New Trustees are appointed by the Board taking account of the needs of the organisation and the 'skills, knowledge and experience' of eligible individuals. They are appointed for a period of three years and are eligible for further periods of service.

At the time of signing this Report, there are five Trustees. New Trustees are inducted by a nominated member of the Board and the Chief Executive. The Chair is elected by the Board. At the time of signing this Report, the Chair is David Walker.

Decisions on the CIO's principal policies, strategic direction, the approval of significant projects, annual plans and budgets, regular financial monitoring and formal agreements and contracts are considered and approved by the Board. Trustees seek and consider appropriate professional advice as they consider appropriate. The Artistic Director / Chief Executive is authorised to take all day-to-day decisions within approved policies and plans. She reports to the Chair of the Board.

The Board has approved the Contract of Employment of the Artistic Director / Chief Executive, Genevieve Raghu, who is the only employee.

Into Opera

Year ended 30 September 2024

Report of the Trustees

The Charity collaborates with a number of other institutions including schools and universities, to further its charitable objects but has no formal relationship with any other organisation.

The policy of the Trustees is to use an accountant in practice to act as Independent Examiner of the Accounts and Report.

Reference and administrative details

The reference and administrative details of the Charity, including the list of Trustees, are shown on page 1. The CIO holds no funds as a Custodian Trustee.

Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales 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 charity and of the incoming resources and application of resources of the charity 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 (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Thanks

Trustees would like to express their thanks to all those who contributed in so many ways to the highly successful Opera Unwrapped concert, including the students and their teachers. Those who volunteered during the event at the 'front of house' and as chaperones played a crucial role.

Into Opera

Year ended 30 September 2024

Report of the Trustees

The Chair would like to express his personal thanks and appreciation to his fellow Trustees for their many and diverse contributions and wise counsel during the period. Particular thanks go to George Chambers and Charles MacDougall who left the Board to focus on major new roles in their professional lives during the period covered by these Accounts and Report. We wish them well.

Finally – but by no means least – Trustees thank Genevieve Raghu, our Artistic Director and Chief Executive. She remains an inspiration to us and to those with whom the Charity works and has contact. Her vision, creativity, determination, perseverance and sheer hard work are an example to all. Thank you!

This report and the financial statements were approved by the Trustees on 15 July 2025 and were signed on their behalf by

A handwritten signature in black ink, appearing to read 'D. J. Walker', with a horizontal line underneath.

David J Walker, Chair

Into Opera

Year ended 30 September 2024

Independent Examiner's Report to the Trustees

I report to the Charity's Trustees on my examination of the accounts of the Charity for the year to 30 September 2024, which are set out on pages 14-21.

Responsibilities and basis of report

As the Charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent Examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



I A Barlow FCCA
Sexty & Co
Chartered Certified Accountants
and Registered Auditors
124 Thorpe Road
Norwich
NR1 1RS

15 July 2025

Into Opera

Year ended 30 September 2024

Statement of Financial Activities

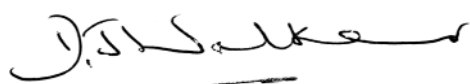
	Notes	Unrestricted Funds	Restricted Funds	Total 2024 £	Total 2023 £
Income and endowments from:					
Donations, legacies and similar	2	2,503	43,750	46,253	109,342
Charitable activity	3	12,796	24,972	37,768	52,732
Other income	4	1,373	-	1,373	88,252
Total income and endowments		16,672	68,722	85,394	250,326
Expenditure on:					
Charitable activities	5	46,842	36,614	83,456	368,839
Governance costs	6	1,950	-	1,950	1,410
		48,792	36,614	85,406	370,249
Net movement in funds		(32,120)	32,108	(12)	(119,923)
Reconciliation of funds:					
Fund balances brought forward		17,791	78,604	96,395	216,318
Transfer between funds		19,194	(19,194)	-	-
Fund balances carried forward	10-12	4,865	91,518	96,383	96,395

The notes set out on pages 16 - 21 form an integral part of these financial statements.

Into Opera
Year ended 30 September 2024
Balance Sheet

		2024		2023	
	Notes	£	£	£	£
Fixed assets					
Tangible fixed assets			-		-
Current assets					
Cash at bank and in hand		9,652		9,596	
Debtors due within one year	8	84,816		85,165	
Stocks		3,500		3,500	
		97,968		98,261	
Creditors due within one year	9	1,585		1,866	
Net current assets			96,383		96,395
			96,383		96,395
Represented by:					
Restricted funds			91,518		78,604
Unrestricted funds			4,865		17,791
			96,383		96,395
Total funds	10-12		96,383		96,395

The financial statements on pages 14 - 21 were approved by the Trustees on 15 July 2025 and signed on their behalf by:



David J Walker – Chair of Board of Trustees

Into Opera

Year ended 30 September 2024

Notes forming part of the financial statements

1 Accounting policies

(a) Basis of preparation

The Charity constitutes a public benefit entity as defined by FRS 102. These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant Notes to these accounts. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

(b) Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

(c) Incoming resources

All incoming resources are included in the statement of financial activities on an accruals basis. They are classified on an activity basis.

(d) Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with use of the resources.

(e) Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

Into Opera

Year ended 30 September 2024

Notes forming part of the financial statements

2 Donations, legacies and similar income

	2024	2023
	£	£
Trusts and foundations	43,750	78,153
Individual donors (Gift Aid)	2,467	16,704
Individual donors (non-Gift Aid)	36	2,175
Corporate donors	-	12,310
Total	46,253	109,342

3 Income from charitable activity

	2024	2023
	£	£
Schools' contributions	24,973	31,026
Ticket sales	8,215	21,706
Education consultancy	4,259	-
Programme sales	321	-
Total	37,768	52,732

4 Other income

	2024	2023
	£	£
Gift Aid	1,373	3,423
Theatre Tax Relief	-	84,800
Other	-	29
Total	1,373	88,252

5 Expenditure on charitable activities

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Accommodation	-	-	-	21,334
Trustees' expenses	-	-	-	-
Artistic Director / CEO	30,103	114	30,217	45,008
Bar costs	-	-	-	1,600
Staff costs	10,875	1,520	12,395	51,745
Production costs	3,813	19,182	22,995	205,421
Educational settings costs	--	15,027	15,027	29,320
Sundry	909	-	909	1,466
Related support costs	684	-	684	10,015
Professional subscriptions	-	-	-	-
Advertising	458	771	1,229	2,930
Total	46,842	36,614	83,456	368,839

Into Opera

Year ended 30 September 2024

Notes forming part of the financial statements

6 Governance

	2024	2023
	£	£
Independent Examination of Accounts	1,950	1,410
Total	<u>1,950</u>	<u>1,410</u>

7 Trustees' expenses

No Trustee payments were made. No Trustee received any remuneration from the Charity during the current financial period.

8 Debtors and prepayments

	2024	2023
	£	£
Theatre Tax Relief	84,800	84,800
Other prepayments and accrued income	16	365
Total	<u>84,816</u>	<u>85,165</u>

9 Creditors and accruals

	2024	2023
	£	£
Trade creditors - falling due within one year	1,585	1,866
Total	<u>1,585</u>	<u>1,866</u>

Into Opera

Year ended 30 September 2024

Notes forming part of the financial statements

10 Funds reconciliation

	At 01/10/23 £	Incoming Resources £	Outgoing Resources £	Transfers £	At 30/09/24 £
Unrestricted funds	17,791	16,672	(48,792)	19,194	4,865
Restricted funds					
- Breaking the Cycle	58,828	2,100	(3,514)	(17,971)	39,443
- Barford School	8,037	-	(1,720)	-	6,317
- Bawburgh School 1	7,364	372	(9,908)	2,172	-
- Backstage Trust	4,375	-	-	-	4,375
- Children's Operas	-	-	(340)	340	-
- Bawburgh School 2	-	22,500	-	(2,172)	20,328
- Freeman's Charity	-	39,750	-	(18,695)	21,055
- Opera Unwrapped	-	4,000	(21,132)	17,132	-
Total	96,395	85,394	(85,406)	-	96,383

Into Opera

Year ended 30 September 2024

Notes forming part of the financial statements

11 Restricted funds' purpose

The purpose of the restricted funds is as follows:

FUND	PURPOSE
Breaking the Cycle	To work with schools in the greater Norwich area and in collaboration with the University of Durham to provide life-changing experiences derived from greater exposure to the arts and creative thinking and practice.
Barford School	To promote music and the appreciation of music within the School's curriculum
Bawburgh School	To promote music and the appreciation of music within the School's curriculum
Backstage Trust	Towards the costs of an external Fundraising & Development Consultant
Children's Operas	To support the development and production of operas by the children of designated schools in Norfolk
Bawburgh School 2	To continue to promote music and the appreciation of music within the School's curriculum
Freemen's Charity	To fund the costs of employing the Charity's Artistic Director and ancillary staff
Opera Unwrapped	To fund the costs arising from the development and production of Opera Unwrapped in December 2023

Into Opera
Year ended 30 September 2024

Notes forming part of the financial statements

12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	At 30/09/2024 £
Current assets	6,450	91,518	97,968
Current liabilities	(1,585)	-	(1,585)
Total	4,865	91,518	96,383

13 Independent Examiner's remuneration

The Independent Examiner's remuneration amounts to an independent examination fee of £1,625 plus VAT.

14 Related party transactions and donated facilities

Such costs have not been included in the financial statements as their value cannot be quantified. During the year, Jaime Morgan Hitchcock made a donation to Unrestricted Funds of £1,500.

15 Ultimate controlling party

The CIO is controlled by the Board of Trustees.

INTO OPERA

England & Wales - Charity number 1183225

Accounts

Into Opera

Report and Financial Statements

**For the Period ended 30 September 2023
(18 months)**

Charitable Incorporated Organisation
Registered no: 1183225

Into Opera

Period ended 30 September 2023

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Into Opera

Period ended 30 September 2023

Legal and administrative information

Charitable Incorporated Organisation (CIO) name: Into Opera

Registered Charity number: 1183225

Trustees: George Chambers
Rosenna East (until 31 October 2023)
Jaime Morgan Hitchcock
Elizabeth Llewellyn MBE (until 23 July 2024)
Frances Ludden
Charles MacDougall (until 23 July 2024)
John Nicholas Simpson
David Walker (Chair)
Professor David Waugh
Harriet Wybor (until 12 June 2023)

Principal office: 23 Carnoustie
Norwich, NR4 6AY

Independent examiners: I A Barlow FCCA
For and on behalf of Sexty & Co
Chartered Certified Accountants
124 Thorpe Road
Norwich, NR1 1RS

Bankers: National Westminster
Coventry City Branch
24 Broadgate
Coventry, CV1 1NE

Solicitors: Hansells
Cambridge House, 26 Tombland
Norwich, NR3 1RE

Clintons
55 Drury Lane
London, WC2B 5RZ

Into Opera

Period ended 30 September 2023

Report of the Trustees

The Trustees have pleasure in presenting their Report and the financial statements of the CIO / Charity for the year ended 31 March 2023.

Objectives and activities

The Constitution of Into Opera, dated 18 September 2018, adopted by the CIO on its registration by the Charity Commission as a Charity on 2 May 2019, states that its Objects are:

‘To advance education in, and to promote and increase the enjoyment and appreciation of, opera and the arts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing, the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking to get more people into opera as audience members and/or participants. This will be achieved by:

- developing opera experiences (including productions, projects, residencies, concerts, festivals, collaborations, resources, online media), which look to increase the accessibility of opera and the arts.
- bringing opera and the arts to communities and individuals that do not regularly access it.
- devising education projects and staging productions specifically for young people, family audiences and segments of the population that have had little previous access to the arts.
- creating new associations and, therefore, attitudes towards the art form to show that opera can be consumed in many different ways, by many different people.
- developing employment and training opportunities for individuals within opera and the arts
- increasing opportunities, advancing knowledge and sustaining interest in opera and the arts for individuals that have already identified themselves as active audience members and/or participants.’

Achievements and Performance

Into Opera is the only professional opera company in Norfolk. In making our creative work, we prioritise our audiences and beneficiaries, developing a cultural programme of activity seeking to engage and inspire stakeholders, which fosters and builds an engaged cultural community around our work. The charity is determined to break down barriers to access and address cultural deprivation. We develop first experiences of opera which will excite a person’s passion and will live in their memory. A priority for the charity is to ensure we engage with diverse communities and individuals from lower socio-economic backgrounds.

Our education engagement is fuelled by the necessity to support schools to mine the gaps in the education system by supporting schools to nurture the creative thinking of pupils and teachers, supporting children to develop their communication skills, and offering expertise with music - a marginalised and significantly under-funded subject.

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

Inspiring a Creative Revolution in Primary Schools: Breaking the Cycle

During this reporting period, we have continued our artistic residencies in primary schools in Norwich – *St Francis of Assisi Catholic Primary School*, *The Bawburgh School* and *Sprowston Junior School*. Our commitment to these schools is part of our residency programme that aims to support schools to break negative cycles in the lives of young people and to explore how the Arts can bring positive changes to the lives of children through enriched experiences within and beyond the school environment.

We delivered a bespoke programme of Continuing Professional Development (CPD) with the Voices Foundation titled *Finding Your Voice* to support the teaching of music in schools. We also continued to collaborate with our academic research partner, the University of Durham, to deliver CPD and consultation around nurturing creativity in primary schools including the creation of the “Creativity Wheel” a new tool to support schools in igniting, developing and monitoring creativity across a whole school.

This residency also included offering children immersive live theatre experiences ranging from trips to London (*The Lion King*, *Cirque du Soleil* and *Matilda*) to local trips to experience venues such as the Hippodrome Circus in Great Yarmouth and Norwich Theatre. These experiences always involved workshops with professional artists and extended cross-curricular engagement activities through development of the school curriculum to support the trip, as well as seeing a live production.

At *The Bawburgh School* we have launched a musician-in-residence scheme which has involved the purchase of a piano for the school and a musician being in the School for 1-day per week. The work of this musician is set up to complement the strategy for our artistic residency with the School. Every child at this School has now played the piano, and sings and listens to music performed live on a weekly basis. This experience is helping to build the knowledge and expertise of teachers through shadowing and co-teaching with the musician, and is now substantially expanding how music is infiltrating and inspiring the wider school curriculum. The School has now, for the first time, also developed a school choir. Regular monitoring has highlighted how much joy children, across the board, feel from this weekly engagement and the impact it is having on their wellbeing and emotional health. We look forward to seeing how this role and residency develops.

In the Spring Term of 2023, we began the process of developing, from scratch, brand new children’s operas with each of these Schools. We appointed Michael Betteridge as the composer for these works and our Artistic Director, Genevieve Raghu, worked as the librettist. Together, they engaged in substantial consultancy over February and March 2023 both with children and with teachers in preparation for the creation of these new works. It was vital to us to ensure that the children were central to the creation of these new works. We also knew how important it was to ensure that our approach could visibly enhance and deepen the Schools’ curriculum offer and aspirations for their children, to enable it to be effectively embraced and embedded

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

within the School. Each School participated in 2 – 5 hours of workshops per week from March and this continued until July 2023. The operas were performed by the children as part of the Norfolk Into Opera Festival alongside the National Symphony Orchestra, supported throughout by a professional creative and production team. Just under 200 children were directly involved in this experience. Schools, recognising the value of this opportunity, set aside a significant amount of time for this project, whilst also continuing their classroom teaching of the national music curriculum.

Our ongoing role with these Schools can be seen as one of a champion for arts, culture and creativity. We act as an ally, supporting the School with consultation, their cultural strategy, and creating engagement opportunities to help these Schools see what is possible and to raise their ambition for the delivery of arts in schools. As this journey goes on, increasing numbers of teachers, senior leaders and parents are noticing the social, emotional, cultural, academic and creative impact this continued collaboration between a professional arts organisation and school is having on the wellbeing and development of their children. We are witnessing the culture of these Schools gradually change with music and the Arts playing an increasingly inspiring and nurturing role in defining that culture and building a greater connectedness across these school communities.

As this residency continues, we will start to build and pilot a bespoke Music Curriculum for each School with accompanying CPD aiming to build teacher confidence in delivering an inspirational, engaging and relevant music curriculum for their pupils.

Opera Unwrapped for Christmas

We seek to deliver an annual Christmas concert *Opera Unwrapped for Christmas* and this year we were approached by Norwich Theatre to devise a concert for the Norwich Playhouse in December 2022. This marked our first public facing event since the Covid-19 pandemic. The success of this event led to discussions commencing with The Halls Norwich, a substantially larger venue, to host a similar event in 2023.

Norfolk Into Opera Festival

We re-launched the Norfolk Into Opera Festival (NIOF) in July 2023 at the Octagon Barn (Little Plumstead, Norfolk). This is a Festival which we piloted in 2019 and its noted success with audiences and artists has led to our determination to develop the concept further, and, in light of the pandemic, 2023 was our first opportunity to do so. In 2019, the Festival was 4 days - in 2023 we expanded the Festival to 11 days. By extending the Festival in this way, we had an opportunity to offer more variety in our programme of events and to encourage repeat audience visits, and so increased audience development opportunities. Strategically, the Festival aims to build more audiences for opera in Norfolk by creating a wide range of high-quality, playful, imaginative and affordable opera experiences for all ages. The music director for this season was Olivia Clarke and the programme in 2023 included a family opera *Captain Blood's Revenge* by Lynne Plowman, Bizet's *Carmen* in an English translation by Norfolk's David Parry, an *Opera meets Jazz* night in collaboration with the

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

trumpeter Enrico Tomasso, a *Party in the Park for Families* and an *Opera Unwrapped Gala Concert*. The latter included a preview of music from *Gobolino the Witch's Cat* by Patrick Hawes, an opera we have commissioned and hope to take forward into performance in the future. Furthermore, NIOF launched with a free *Big Sing* delivered in collaboration with the Voice's Foundation on the fields of the Octagon Barn for Norfolk primary schools offering a chance for us to unite our 'Breaking the Cycle' schools and to offer this experience free to other schools locally as well. The children's operas, having been developed with schools, also received two performances each as part of the Festival with children billed alongside our professional artists.

One of our Trustees, Professor David Waugh from the School of Education at Durham University, interviewed teachers across all three schools to gather their feedback about the impact of engaging with the creation of these children's operas and the involvement of children in the Norfolk Into Opera Festival.

A number of teachers emphasised that the curriculum in schools was being squeezed by the Government's strong focus on core subjects at the expense of the arts and creativity. They felt that involvement with Into Opera provided children and teachers with opportunities to enrich the curriculum and broaden pupils' experiences. The benefits identified by teachers included:

- Developing children's communication skills
- Developing confidence
- Valuing children's contributions to the writing of the libretto for their performance
- Subsequent improvement in children's imaginative writing
- Including a range of languages to represent the diverse communities in which one school, in particular, was set.
- Giving children experience of performing in front of an audience
- Development of musical skills
- Discovery of talents – some children were surprisingly confident and adept in performances
- Discovery that some children already were able to play instruments and being able to celebrate this
- Involvement of children in planning performances, including choreography
- Children working alongside professionals
- Development of teachers' knowledge of music and performance
- Development of teachers' confidence in music
- The joy for children of singing with a full orchestra
- Development of stagecraft skills
- Development of empathy with performers – watching with increased respect
- Development of teamwork and mutual support among children
- Some children who were not performing had benefited from being involved with productions in other ways.

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

We also spoke to parents and a summary of their key points included:

- Parents were often surprised by how confident and accomplished their children were when performing.
- Participating in Into Opera had made children more positive about going to school.
- Some children sang the songs from their performance at home.
- Parents were pleased that their children had the opportunity to work together and perform.

Below is a review of the children's operas from Abi Marrison, ArtsMark Manager of the Norfolk and Norwich Festival.

'Into Opera

Wed 12th July 2023

New Opera with Bawburgh Primary school: There's a dinosaur in the playground

New opera with Sprowston Junior School: The books that disappeared

@ The octagon barn, Little Plumstead <https://www.into-opera.org.uk/>

In my opinion - it was a piece of magic.

Into Opera truly understands what it means to co-create with children and young people and how to work in a way that compliments and underpins the whole school curriculum. This comes from long-term residencies to embed the creative process of writing and staging an opera. Bringing authentic and high quality national professionals into Norfolk Primary schools as part of learning how to be creative, sing and write for a purpose.

The events at the Octagon Barn create a professional space for the children to rehearse and perform to an audience alongside their professional composer, musical director and a live orchestra.

Over the five + years I have known Genevieve, who set up Into Opera, what I have witnessed is the start of her revolution to get a broader audience to enjoy opera (including myself who by my own admission was not an opera lover).

The 2 shows back-to-back were a mix of showmanship and confidence. The children were funny, articulate, invested and created 2 captivating original performances. Taking the lead from their co-creator (and on the night conductor) Michael Betteridge. The festival feel, with beer tents and freshly cut grass, aided the school-aged children to bring their own opera to life in a way that thrilled an audience of parents and family members who I assume had been expecting to sit passively and not to have enjoyed it as much as their wide smiles gave away throughout the evening.

Well done all. It's a pleasure to witness your work.

*Abi Marrison | Artsmark Manager
Norfolk & Norwich Festival'*

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

Norwich and Rouen

Into Opera was invited by Anguish's Education Foundation to support on a visit to Norwich's twin city, Rouen, to explore how a relationship between our two cities might develop with a focus on young people, social mobility and empowering education experiences. Into Opera has been selected to represent Norwich as a cultural organisation. This visit was planned to take place in October 2023.

Fundraising Events

We were grateful for the support of Nicky Spence (Tenor) and Elizabeth Llewellyn (Soprano) who both supported and performed for us at fundraising events over this year to champion for the importance, value and quality of our charitable activity.

Financial review

A principal source of funds for the Charity continues to be grants. In 2022/23, this amounted to £78,153, 31% (2021/22: 94%) of total income. The reason for this proportionate reduction between the years was the significant increase in personal and corporate donations and the claim for Theatre Tax Relief (TTR) arising from the Norfolk Into Opera Festival. Personal donations increased to £18,879 (2021/22: £2,895) plus Gift Aid income of £3,423, and corporate gifts to £12,310, (2021/22: nil). The claim for Theatre Tax Relief amounted to £84,800, 34% (2021/22: nil) of all income. Contributions from the schools whose students participated in the Children's Operas at the Festival were £31,026 (2021/22: £3,800), funded mainly from grants they had received for the purpose.

Ticket sales related principally to the Festival amounted to £21,706 (2021/22: nil). By the nature of the Charity's work and objects, this balance of funding is likely to persist as opera is a relatively expensive art form and the Charity aims to promote accessibility to lower income groups among others.

The Charity has no investments from which it derives benefit and has no pension fund liabilities.

Principally because of the Festival, expenditure rose very substantially for the period to £370,249, (2021/22: £37,254). This exceeded the total income by £119,923, the excess funded by reductions in funds brought forward from the prior year, a significant proportion of which were restricted to meet the costs of the Festival. In total £181,392 was appropriately taken from restricted funds during the year, (Note 5).

As at 30 September 2023, the total reserves of the Charity are shown in the table below:

	2023	2022
	£	£
Total funds	96,395	216,318

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

Of these, £17,791 (18.5%) (2022: £41,632 (19.2%)) were 'unrestricted'. Currently, there are no 'designated' funds.

Currently, the Board's Reserve Policy is to maintain reserves sufficient to meet the ongoing costs of employing the Artistic Director / Chief Executive on the terms set out in her Contract of Employment. At the time of signing these Accounts, sufficient unrestricted and restricted funds are available to meet this commitment.

The Board formally agreed to change the Charity's year-end to 30 September. It was noted that the expenditure on the preparation and staging of a summer festival would likely fall across two financial years in the year-end remained at 31 March. This seemed to the Board not to make sense as it would be more difficult to understand the overall financial impact of such significant part of the Charity's financial activity. It would also delay any claim for Theatre Tax Relief which is likely to remain an important element of the organisation's cash flow.

Future plans and going concern

We believe opera is transformative – we have seen how it can help to tackle imbalance in society and genuinely changes lives. Our work will continue to be driven by this belief and will continue to sit within five categories:

- Developing first encounters of opera for all ages
- Commissioning new music
- Educational engagement and improving teaching for creativity
- Growing the Norfolk Into Opera Festival (NIOF)
- Developing partnerships to increase our delivery and reach beyond Norfolk

Over the next year, these categories will continue to shape our creative and strategic plans.

Taking account of income and expenditure so far in 2023/24, Trustees are of the opinion that Into Opera remains 'a going concern'.

Structure, governance and management

The Charity is a Charitable Incorporated Organisation registered with the Charity Commission on 2 May 2019, with the registration number 1183225. The CIO has no subsidiary organisations.

The CIO must maintain at least three Trustees in post at all times, all of whom must be at least 16 years of age and at least one of whom must be over the age of 18 years. New Trustees are appointed by the Board taking account of the needs of the organisation and the 'skills, knowledge and experience' of eligible individuals. They are appointed for a period of three years and are eligible for further periods of service.

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

At the time of signing this Report, there are six Trustees. New Trustees are inducted by a nominated member of the Board and the Chief Executive. The Chair is elected by the Board. At the time of signing this Report, the Chair is David Walker.

Decisions on the CIO's principal policies, strategic direction, the approval of significant projects, annual plans and budgets, regular financial monitoring and formal agreements and contracts are considered and approved by the Board. Trustees seek and consider appropriate professional advice as they consider appropriate. The Artistic Director / Chief Executive is authorised to take all day-to-day decisions within approved policies and plans. She reports to the Chair of the Board.

The Board has approved the Contract of Employment of the Artistic Director / Chief Executive, Genevieve Raghu, who is the only employee.

The Charity collaborates with a number of other institutions including schools and universities, to further its charitable objects but has no formal relationship with any other organisation.

The policy of the Trustees is to use an accountant in practice to act as Independent Examiner of the Accounts and Report.

Reference and administrative details

The reference and administrative details of the Charity, including the list of Trustees, are shown on page 1. The CIO holds no funds as a Custodian Trustee.

Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales 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 charity and of the incoming resources and application of resources of the charity 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 (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

Into Opera

Period ended 30 September 2023

Report of the Trustees - continued

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Thanks

Trustees would like to express their thanks to all those who contributed in so many ways to the highly successful Festival, including the students and their teachers. Those who volunteered during the Festival at the 'front of house' and as chaperones played a crucial role.

The Chair would like to express his personal thanks and appreciation to his fellow Trustees for their many and diverse contributions and wise counsel during the period. Particular thanks go to Rosenna East, Harriet Wybor, Charles MacDougall and Elizabeth Llewellyn who left the Board for various personal reasons during the period covered by these Accounts and Report. We wish them well.

Finally – but by no means least – Trustees thank Genevieve Raghu, our Artistic Director and Chief Executive. She remains an inspiration to us and to those with whom the Charity works and has contact. Her vision, creativity, determination, perseverance and sheer hard work are an example to all. Thank you!

This report and the financial statements were approved by the Trustees on 29 July 2024 and were signed on their behalf by



David Walker, Chair

Into Opera

Period ended 30 September 2023

Independent Examiner's Report to the Trustees

I report to the Charity's Trustees on my examination of the accounts of the Charity for the period to 30 September 2023 which are set out on pages 12-19.

Responsibilities and basis of report

As the Charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent Examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



I A Barlow FCCA
Sexty & Co
Chartered Certified Accountants
and Registered Auditors
124 Thorpe Road
Norwich
NR1 1RS

29 July 2024

Into Opera

Period ended 30 September 2023

Statement of Financial Activities

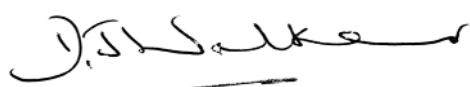
	Notes	Unrestricted Funds	Restricted Funds	Total 2023 £	Total 2022 £
Income and endowments from:					
Donations, legacies and similar	2	29,190	80,152	109,342	193,895
Charitable activity	3	22,010	30,722	52,732	3,800
Other income	4	88,252	-	88,252	7,791
Total income and endowments		139,452	110,874	250,326	205,486
Expenditure on:					
Charitable activities	5	187,447	181,392	368,839	35,884
Governance costs	6	1,410	-	1,410	1,370
		188,857	181,392	370,249	37,254
Net movement in funds		(49,405)	(70,518)	(119,923)	168,232
Reconciliation of funds:					
Fund balances brought forward		41,632	174,686	216,318	48,086
Transfer between funds		25,564	(25,264)	-	-
Fund balances carried forward	10-12	17,791	78,604	96,395	216,318

The notes set out on pages 14 - 19 form an integral part of these financial statements.

Into Opera
Period ended 30 September 2023
Balance Sheet

		2023		2022	
	Notes	£	£	£	£
Fixed assets					
Tangible fixed assets			-		-
Current assets					
Cash at bank and in hand		9,596		215,838	
Debtors due within one year	8	85,165		890	
Stocks		3,500		1,000	
		98,261		217,728	
Creditors due within one year	9	1,866		1,410	
Net current assets			96,395		216,318
Net assets			96,395		216,318
Represented by:					
Restricted funds			78,604		170,033
Unrestricted funds			17,791		46,285
Total funds	10-12		96,395		216,318

The financial statements on pages 12 - 19 were approved by the Trustees on 29 July 2024 and signed on their behalf by:



David Walker – Chair of Board of Trustees

Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

1 Accounting policies

(a) Basis of preparation

The Charity constitutes a public benefit entity as defined by FRS 102. These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant Notes to these accounts. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

(b) Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

(c) Incoming resources

All incoming resources are included in the statement of financial activities on an accruals basis. They are classified on an activity basis.

(d) Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with use of the resources.

(e) Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

2 Donations, legacies and similar income

	2023	2022
	£	£
Trusts and foundations	78,153	191,000
Individual donors (Gift Aid)	16,704	2,770
Individual donors (non-Gift Aid)	2,175	125
Corporate donors	12,310	-
Total	109,342	193,895

3 Income from charitable activity

	2023	2022
	£	£
Schools' contributions	31,026	3,800
Ticket sales	21,706	-
Total	52,732	3,800

4 Other income

	2023	2022
	£	£
Gift Aid	3,423	719
Theatre Tax Relief	84,800	-
Job Retention Scheme Grant	-	7,072
Other	29	-
Total	88,252	7,791

Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

5 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Accommodation	21,334	-	21,334	388
Trustees' expenses	-	-	-	720
Artistic Director / CEO	45,008	-	45,008	25,373
Bar costs	1,600	-	1,600	-
Staff costs	51,745	-	51,745	1,095
Production costs	53,349	152,072	205,421	5,862
Educational settings costs	-	29,320	29,320	1,606
Sundry	1,466	-	1,466	9
Related support costs	10,015	-	10,015	621
Professional subscriptions	-	-	-	210
Advertising	2,930	-	2,930	-
Total	187,447	181,392	368,839	35,884

6 Governance

	2023 £	2022 £
Independent Examination of Accounts	1,410	1,370
Total	1,410	1,370

7 Trustees' expenses

No Trustee payments were made. No trustee received any remuneration from the Charity during the current financial period.

8 Debtors and prepayments

	2023 £	2022 £
Theatre Tax Relief	84,800	-
Other prepayments and accrued income	365	890
Total	85,165	890

9 Creditors and accruals

	2023 £	2022 £
Trade creditors - falling due within one year	1,866	1,410
Total	1,866	1,410

Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

10 Funds reconciliation

	At 01/04/2022 £	Incoming Resources £	Outgoing Resources £	Transfers £	At 31/03/2023 £
Unrestricted funds	41,632	139,452	(188,857)	25,564	17,791
Restricted funds					
- Breaking the Cycle	166,477	-	(82,085)	(25,564)	58,828
- IO Youth Company	8,209	-	(8,206)	-	-
- Barford School	-	11,350	(3,313)	-	8,037
- Bawburgh School	-	19,371	(12,007)	-	7,364
- Chivers Trust	-	2,500	(2,500)	-	-
- Backstage Trust	-	10,000	(5,625)	-	4,375
- Norfolk Opera Trust	-	2,003	(2,003)	-	-
- Geoffrey Watling Charity	-	3,000	(3,000)	-	-
- Norwich Freeman's Charity - increasing access	-	8,000	(8,000)	-	-
- Norwich Freeman's Charity - opera for all	-	25,000	(25,000)	-	-
- Anguish's Educational Foundation - Let the Arts Thrive	-	17,650	(17,650)	-	-
- Anguish's Educational Foundation - Get Into Opera	-	10,000	(10,000)	-	-
- Individual Donors – NOIF 23	-	2,000	(2,000)	-	-
Total	216,318	250,326	(370,249)	-	96,395

Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

11 Restricted funds' purpose

The purpose of the restricted funds is as follows:

FUND	PURPOSE
Breaking the Cycle (2020 and ongoing)	To work with schools in the greater Norwich area and in collaboration with the University of Durham to provide life-changing experiences derived from greater exposure to the arts and creative thinking and practice.
Into Opera Youth Company	To provide a route by which young people work together to take part in performing opera and appreciating the professional production of opera.
Barford School	To promote music and the appreciation of music within the School's curriculum
Bawburgh School	To promote music and the appreciation of music within the School's curriculum
Chivers Trust	Developing children's operas as part of the Norfolk Into Opera Festival 2023
Backstage Trust	Towards the costs of an external Fundraising & Development Consultant, (to be matched by a further £10,000)
Norfolk Opera Trust	To support the Norfolk Into Opera Festival 2023
Geoffrey Watling Charity	To support the Norfolk Into Opera Festival 2023
Norwich Freeman's Charity - increasing access	To support the Norfolk Into Opera Festival 2023, particularly promoting access through the subsidy of ticket prices
Norwich Freeman's Charity - Opera for all	To contribute to meeting the costs of the venue and children's participation in the Norfolk Into Opera Festival 2023
Anguish's Educational Foundation - Let the Arts Thrive	To contribute to meeting the costs of children's participation in the Norfolk Into Opera Festival 2023
Anguish's Educational Foundation - Get Into Opera	To contribute to meeting the costs of children's participation in the Norfolk Into Opera Festival 2023
Individual donors - NOIF 23	To support the Norfolk Into Opera Festival 2023

Into Opera
Period ended 30 September 2023
Notes forming part of the financial statements

12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	At 31/03/2023 £
Current assets	19,657	78,604	98,261
Current liabilities	(1,866)	-	(1,866)
Total	17,791	78,604	96,395

13 Independent Examiner's remuneration

The Independent Examiner's remuneration amounts to an independent examination fee of £1,410 plus VAT.

14 Related party transactions and donated facilities

Such costs have not been included in the financial statements as their value cannot be quantified. During the year, Jaime Morgan Hitchcock made donations to unrestricted funds to the total of £1,000. During the same period, David Walker made donations to unrestricted funds to the total of £9,500.

15 Ultimate controlling party

The CIO is controlled by the Board of Trustees.

INTO OPERA

England & Wales - Charity number 1183225

Accounts

Into Opera

Report and Financial Statements

For the Year ended 31 March 2022

Charitable Incorporated Organisation
Registered no: 1183225

Into Opera

Year ended 31 March 2022

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Into Opera

Year ended 31 March 2022

Legal and administrative information

Charitable Incorporated Organisation (CIO) name: Into Opera

Registered Charity number: 1183225

Trustees: George Chambers
Rosenna East
Jaime Morgan Hitchcock
Elizabeth Llewellyn MBE
Frances Ludden
Charles MacDougall
John Nicholas Simpson
David Walker (Chair)
Professor David Waugh
Harriet Wybor

Principal office: 437 Unthank Road
Norwich, NR4 7QN

Independent examiners: I A Barlow FCCA
For and on behalf of Sexty & Co
Chartered Certified Accountants
124 Thorpe Road
Norwich, NR1 1RS

Bankers: National Westminster
Coventry City Branch
24 Broadgate
Coventry, CV1 1NE

Solicitors: Hansells
Cambridge House, 26 Tombland
Norwich, NR3 1RE

Clintons
55 Drury Lane
London, WC2B 5RZ

Into Opera

Year ended 31 March 2022

Report of the Trustees

The Trustees have pleasure in presenting their Report and the financial statements of the CIO / Charity for the year ended 31 March 2022.

Objectives and activities

The Constitution of Into Opera, dated 18 September 2018, adopted by the CIO on its registration by the Charity Commission as a Charity on 2 May 2019, states that its Objects are:

‘To advance education in, and to promote and increase the enjoyment and appreciation of, opera and the arts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing, the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking to get more people into opera as audience members and/or participants. This will be achieved by:

- developing opera experiences (including productions, projects, residencies, concerts, festivals, collaborations, resources, online media), which look to increase the accessibility of opera and the arts.
- bringing opera and the arts to communities and individuals that do not regularly access it.
- devising education projects and staging productions specifically for young people, family audiences and segments of the population that have had little previous access to the arts.
- creating new associations and, therefore, attitudes towards the art form to show that opera can be consumed in many different ways, by many different people.
- developing employment and training opportunities for individuals within opera and the arts
- increasing opportunities, advancing knowledge and sustaining interest in opera and the arts for individuals that have already identified themselves as active audience members and/or participants.’

Achievements and Performance

Norfolk Into Opera Schools Festival

In July 2021, Into Opera returned to five of the schools that we had worked with on our Covid-19 Song Cycle, *2020: You Won't Hold Me Back!* After running this entire project digitally, we were determined to return to these schools with an in-person cultural offering in 2021.

We produced the *Norfolk Into Opera Schools Festival* which ran across two days in July 2021 and focussed on championing arts, culture and creativity in these schools. Our Festival was centred around the theme of '**Hope and Celebration**' with the aim of creating a life-affirming, optimistic, energetic Festival over these two days.

Into Opera

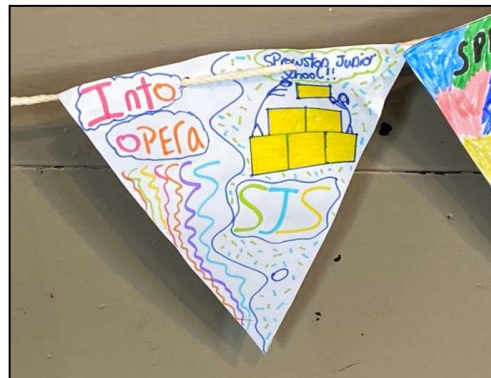
Year ended 31 March 2022

Report of the Trustees - continued

Events sought to:

- encourage some collaboration, team work or meeting of minds after a year of much isolation
- have a purpose and tangible outcome (for example, learning a dance routine/singing a song/a piece of artwork)
- increase children's enthusiasm for learning (especially developing curiosity to experience new things)
- be joyful and a positive healing/recovery experience after a year which has weighed heavy on mental health and wellbeing
- offer opportunities for individual creativity

From choral engagement, to pop-up opera experiences, to hip-hop and folk dancing, we provided a fun and creative breadth of participatory experiences for pupils. We also encouraged co-creation throughout the Festival and motivated teachers to contribute events which saw unusual spaces transformed into cinema corners, children creating Festival bunting to decorate their school, and themed fancy dress linked to books the children had been reading or music they had been learning.



Into Opera

Year ended 31 March 2022

Report of the Trustees - continued



The event drew so much attention that it was covered in the Eastern Daily Press:

<https://www.edp24.co.uk/news/education/20648399.opera-festival-sees-renowned-performers-hit-high-note-norwich-schools/>

Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

We also developed a 'Draw an Opera Singer' task which was launched at the beginning of the Festival before any cultural experiences had taken place, so as to better understand children's perceptions of opera. The School of Education at Durham University will analyse how these perceptions develop as our work with these schools continues over the coming years.

Gobolino the Witch's Cat: Developing a New Opera for Family Audiences

Over this period, we continued to significantly develop our opera commission for family audiences, *Gobolino the Witch's Cat*. Patrick Hawes, the composer, completed the first draft of the vocal score and, in September 2021, we took this score into three days of research and development workshops in London with a team of artists including conductor John Andrews, director Genevieve Raghu and movement director Tim Claydon. Singers included Katie Bray, Samantha Price, Victoria Simmonds, Grant Doyle and Mark Wilde.



Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

These workshops provided an invaluable opportunity for us to hear the score and to collaboratively explore and challenge how this work was developing with the input of and feedback from experienced artists. We held a sharing of excerpts from the opera at the end of the R&D workshops for the Ursula Moray John Trust, our Trustee Board, potential co-producers and teachers from primary schools who have collaborated with us on the development of the opera. We invited a teacher from one school to share a few words with our audience and artists, ahead of the sharing. A short excerpt from that speech is below:

“Since our first involvement with Into Opera some 4 years ago, our relationship and friendship with them has grown and grown....”



Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

At the time *Gobbolino* was first spoken about, I had children in my class whose writing ability was lacking. I worked hard to enthuse the children to write with vigour and confidence, but I wasn't getting very far.... When the *Gobbolino* project was confirmed, I began to write a scheme of work based on Ursula Moray Williams' most beautiful story of this sad little cat with no home. The scheme I wrote included tasks for all children including art tasks, drama tasks and of course numerous opportunities for the children to write freely. With a clear purpose for writing, the children's work soon began to improve and their writing became more eloquent and powerful. Clearly – having a purpose for writing encourages children to produce quality pieces of writing. This opera is proof of just that! ...Throughout the *Gobbolino* project, the children experienced a variety of exciting and engaging workshops put on by Into Opera.

Gobbolino has captured the hearts of many people over the last few years at Sprowston Junior School – staff members and children alike – none more so than me. Even now, *Gobbolino* has a place in our School and in the minds and thoughts of our new, year-4 children who will be studying the book in the Spring term after Christmas. The journey of *Gobbolino* is one of determination, depravity and desperation. I think many of our children can sympathise with *Gobbolino*, and some may have even been through similar emotions and experiences to the brave little cat. *Gobbolino* teaches us resilience, to never give up and to always push on to be who we really want to be – all of which we encourage our children day-by-day in school. The opportunities which will come with being involved in such an inspiring project are numerous, and many of our children wouldn't have such opportunities otherwise. I personally am so excited for this project to continue, and I know so many of our children at school will be too."

Stephen Brown, Class Teacher and Music Lead, Sprowston Junior School

Since these workshops took place, the composer Patrick Hawes and librettists Genevieve Raghu and Andrew Hawes have gone on to develop a new draft of the vocal score and libretto; Patrick Hawes, at the end of 2021/22, was in the process of producing the full orchestral score. Into Opera looks forward to continuing the development process of this new opera for family audiences and to looking ahead to take this work from page to stage.

Inspiring a Creative Revolution in Primary Schools: Breaking the Cycle

Over this year, we formalised our collaboration with the School of Education at Durham University and their role to support our work with primary schools in Norwich from January 2022 – December 2023. We are committed to undertaking research evaluation that brings together academics and arts practitioners in a series of collective and collaborative activities to purposefully address potential educational, cultural and social needs of primary aged children in Norwich. This extends and expands upon the Durham Commission findings on Creativity and Education. Focusing upon enabling positive change, arts practitioners intend to explore and align their multi-disciplinary practice to address the challenge of breaking negative cycles in the lives of young people.

Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

The overarching question we are keen to address through this project is:

“Can Opera as a multi-disciplinary art form, offer revolutionary approaches and practice that bring about positive changes to the lives of children through enriched experiences within and beyond the school environment?”

We seek to answer the research question by placing an educational research lens on Into Opera’s pioneering two-year arts residency programme in Norwich. Our cultural residence will be underpinned by academic research evaluation support, addressing the following key provocations:

- Does Into Opera’s multi-disciplinary practice precipitate awareness and foster change in perceptions of Opera and how the art form contributes to cultural understanding and engagement?
- Can teacher and pupil engagement in the residency foster creativity in the classroom?
- Can Into Opera’s multi-disciplinary practice support schools in adopting an approach to teaching across the curriculum which generates creative thinking in the classroom across all primary curriculum subjects?
- Can Into Opera’s multi-disciplinary practice embed a sustainable philosophically-based, arts-rich environment for a school’s community of children, teachers and parents?
- Does Into Opera’s multi-disciplinary practice impact upon the well-being of pupils and teachers?
- Does Into Opera’s multi-disciplinary practice impact upon the future social mobility of pupils?

Over the year, we have carried out substantial consultation with schools and, in January 2022, we ran two Continuing Professional Development workshops for teachers exploring creativity in education. We also produced the first iteration of a new model for ‘teaching for creativity in primary schools’ authored by the Head of the School of Education at Durham University, Professor Lynn Newton, and Into Opera’s Artistic Director / Chief Executive, Genevieve Raghu. This model will be tested and developed with teachers over the course of the residency to enable the most productive tool possible for schools to have been created by December 2023.

Into Opera Board Development

The development and further expansion of our Trustee Board in 2021 has helped our Charity enormously. This additional expertise is already having a tangible, positive impact on the strategic growth of Into Opera, our dynamism and vision of the transformative role we are looking to play in the arts and education sectors over the years to come. The Board held a very productive ‘away-time’ during the year at the Museum of London to consider the Charity’s strategy.

Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

Financial review

To date, the principal source of funds for the CHARITY has been grants. In 2021/22, this amounted to 98.5% (2020/21: 61.1%) of total income. Of this, most came from grant-making charities. However, in years other than those affected by the pandemic, a significant, albeit proportionately small, income is also derived from 'other charitable activities' – principally from ticket sales – in years when it is possible to stage major productions. By the nature of the Charity's work and objects, this balance of funding is likely to persist as opera is a relatively expensive art form and the Charity aims to promote accessibility by lower income groups among others.

The Charity has no investments from which it derives benefit and has no pension fund liabilities.

The impact of the global Covid-19 pandemic was first felt in the very last months of the financial year 2019/20 but its major impact was in 2020/21. The Charity has responded in two ways: firstly, by shifting its focus to design and deliver educational projects in support of schools and, secondly, by postponing any decisions to commit to significant future expenditure, such as the Norfolk Into Opera Festival which was previously envisaged for the summer of 2020. In this way, it has succeeded in securing relevant income and has limited its liabilities. Indeed, the only ongoing expenditure to which it is committed is the employment costs of the Chief Executive. The Board continues to keep under close review the changing needs of its beneficiaries as we emerge from the most severe effects of the pandemic and the effect on the organisation. However, it considers at present that Into Opera continues to be a going concern.

As at 31 March 2022, the total reserves of the Charity are shown in the table below.

At the year-end the reserves were as follows	2022	2021
	£	£
Total funds	216,318	48,086

Of these, £41,632 (19.2%) (2021: £9,438 (19.6%)) were 'unrestricted'. At present, there are no 'designated' funds.

At present, the Board's Reserve Policy is to maintain reserves sufficient to meet the ongoing costs of employing the Artistic Director / Chief Executive on the terms set out in her Contract of Employment. At the time of signing these Accounts, sufficient unrestricted and restricted funds are available to meet this commitment.

Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

Future plans and going concern

Over the year ahead to 31 March 2023 and with the move of our Artistic Director / Chief Executive to Norfolk, we will focus on more deeply embedding ourselves within communities in Norfolk. This will correlate with our work to grow steadily the organisation's impact nationally. We will actively look to build relationships and partnerships with other organisations. This is set to include our first 'live' public-facing concert since the Covid-19 pandemic, produced in collaboration with 'Norwich Theatre' and a Continuing Professional Development programme with the Voices Foundation. Our in-person delivery with schools will escalate as will our research activity with Durham University. We will also be laying the foundations to re-launch the Norfolk Into Opera Festival.

Towards the end of 2022, we were delighted to engage an experienced fundraising and development consultant to support these ambitions.

Structure, governance and management

The Charity is a Charitable Incorporated Organisation registered with the Charity Commission on 2 May 2019, with the registration number 1183225. The CIO has no subsidiary organisations.

The CIO must maintain at least three Trustees in post at all times, at least one of whom must be over the age of 18 years. New Trustees are appointed by the Board taking account of the needs of the organisation and the 'skills, knowledge and experience' of eligible individuals. They are appointed for a period of three years and are eligible for further periods of service.

At the time of signing this Report, there are ten Trustees. New Trustees are inducted by a nominated member of the Board and the Chief Executive. The Chair is elected by the Board. At the time of signing this Report, the Chair is David Walker.

Decisions on the CIO's principal policies, strategic direction, the approval of significant projects, annual plans and budgets, regular financial monitoring and formal agreements and contracts are considered and approved by the Board. Trustees seek and consider appropriate professional advice as they consider appropriate. The Artistic Director / Chief Executive is authorised to take all day-to-day decisions within approved policies and plans. She reports to the Chair of the Board.

The Board has approved the Contract of Employment of the Artistic Director / Chief Executive, Genevieve Raghu, who is the only employee. She took up her post on 10 October, 2020. During 2022, the Board established a Remuneration Committee with delegated authority from the Board. It held its first meeting during 2022, chaired by David Walker, sitting with Professor Waugh and Rosenna East, two fellow Trustees.

Into Opera

Year ended 31 March 2022

Report of the Trustees - continued

The Charity collaborates with a number of other institutions including schools and universities, to further its charitable objects but has no formal relationship with any other organisation.

The policy of the Trustees is to use an accountant in practice to act as Independent Examiner of the Accounts and Report.

Reference and administrative details

The reference and administrative details of the Charity, including the list of Trustees, are shown on page 1. The CIO holds no funds as a Custodian Trustee.

Trustees' responsibilities

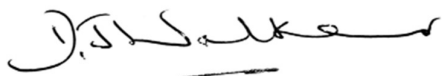
The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales 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 charity and of the incoming resources and application of resources of the charity 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 (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report and the financial statements were approved by the Trustees on 17 January 2023 and were signed on their behalf by



David Walker, Chair

Into Opera

Year ended 31 March 2022

Independent Examiner's Report to the Trustees

I report to the Charity's Trustees on my examination of the accounts of the Charity for the year 31 March 2022 which are set out on pages 13-20.

Responsibilities and basis of report

As the Charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent Examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



I A Barlow FCCA
Sexty & Co
Chartered Certified Accountants
and Registered Auditors
124 Thorpe Road
Norwich
NR1 1RS

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Into Opera

Year ended 31 March 2022

Statement of Financial Activities

	Notes	Unrestricted Funds	Restricted Funds	Total 2022 £	Total 2021 £
Income and endowments from:					
Donations, legacies and similar	2	2,895	191,000	193,895	39,393
Charitable activity	3	-	3,800	3,800	3,718
Other income	4	7,791	-	7,791	5,262
Total income and endowments		10,686	194,800	205,486	48,373
Expenditure on:					
Charitable activities	5	8,266	27,618	35,884	47,279
Governance costs	6	1,370	-	1,370	6,270
		9,636	27,618	37,254	53,549
Net movement in funds		1,050	167,182	168,232	(5,176)
Reconciliation of funds:					
Fund balances brought forward	7	32,138	15,948	48,086	53,262
Transfer between funds		8,444	(8,444)	-	-
Fund balances carried forward	11-13	41,632	174,686	216,318	48,086

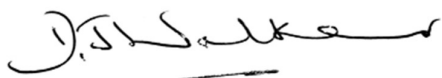
The notes set out on pages 15 - 20 form an integral part of these financial statements.

Into Opera
Year ended 31 March 2022

Balance Sheet

		2022		2021	
	Notes	£	£	£	£
Fixed assets					
Tangible fixed assets			-		-
Current assets					
Cash at bank and in hand		215,838		33,962	
Debtors due within one year	9	890		14,414	
Stocks		1,000		1,000	
		217,728		49,376	
Creditors due within one year	10	1,410		1,290	
Net current assets			216,318		48,086
Net assets			216,318		48,086
Represented by:					
Restricted funds			170,033		38,648
Unrestricted funds			46,285		9,438
Total funds	11-13		216,318		48,086

The financial statements on pages 15 - 20 were approved by the Trustees on 17 January 2023 and signed on their behalf by:



David Walker – Chair of Board of Trustees

Into Opera

Year ended 31 March 2022

Notes forming part of the financial statements

1 Accounting policies

(a) Basis of preparation

The Charity constitutes a public benefit entity as defined by FRS 102. These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant Notes to these accounts. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

(b) Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

(c) Incoming resources

All incoming resources are included in the statement of financial activities on an accruals basis. They are classified on an activity basis.

(d) Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with use of the resources.

(e) Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

Into Opera

Year ended 31 March 2022

Notes forming part of the financial statements

2 Donations, legacies and similar income

	2022	2021
	£	£
Trusts and foundations	191,000	26,565
Individual donors (gift aid)	2,770	9,578
Individual donors (non-gift aid)	125	250
Total	193,895	39,393

3 Income from charitable activity

	2022	2021
	£	£
Schools' contributions	3,800	3,360
Bar sales	-	208
Educational lectures	-	150
Total	3,800	3,718

4 Other income

	2022	2021
	£	£
Gift Aid	719	2,395
Theatre Tax Relief interest	-	5
Job Retention Scheme Grant	7,072	2,862
Total	7,791	5,262

Into Opera
Year ended 31 March 2022
Notes forming part of the financial statements

5 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Accommodation	-	388	388	-
Trustees' expenses	720	-	720	-
Trustee's remuneration & related expenses	-	-	-	2,250
Artistic Director / CEO	6,758	18,615	25,373	20,902
Composer	-	-	-	15,170
Staff costs	-	1,095	1,095	2,241
Production costs	-	5,862	5,862	4,772
Educational settings costs	200	1,406	1,606	1,258
Sundry	9	-	9	23
Related support costs	369	252	621	613
Professional subscriptions	210	-	210	50
Total	8,266	27,618	35,884	47,279

6 Governance

	2022 £	2021 £
Independent Examination of Accounts	1,370	1,290
Legal fees	-	4,980
Total	1,370	6,270

7 Prior year adjustment

The prior year fund balances comparatives have been adjusted for a correction to the restricted and unrestricted split.

8 Trustees' expenses

The following payments were made on behalf of the Trustees during the period of these Accounts:

- Payments made to Museum of London & Benugo £720

No other Trustee payments were made. No trustee received any remuneration from the charity during the current financial period.

Into Opera

Year ended 31 March 2022

Notes forming part of the financial statements

9 Debtors and prepayments

	2022	2021
	£	£
Trade debtors	-	-
Prepayments and accrued income	890	14,414
Total	890	14,414

10 Creditors and accruals

	2022	2021
	£	£
Trade creditors - falling due within one year	1,410	1,290
Total	1,410	1,290

11 Funds reconciliation

	At	Incoming	Outgoing	Transfers	At
	01/04/2021	Resources	Resources	£	31/03/2022
	£	£	£	£	£
Unrestricted funds	32,138	10,686	(9,636)	8,444	41,632
Restricted funds					
- Gobbolino	-	300	(4,953)	4,653	-
- Breaking the Cycle	-5,358	194,500	(22,665)	-	166,477
- IO Youth Company	8,209	-	-	-	8,209
- Song Cycle	13,097	-	-	(13,097)	-
Total	48,086	205,486	(37,254)	-	216,318

Into Opera

Year ended 31 March 2022

Notes forming part of the financial statements

12 Restricted funds' purpose

The purpose of the restricted funds is as follows:

FUND	PURPOSE
Gobbolino	To develop and take to performance a new opera involving young people based on the children's novel, <i>Gobbolino, The Witch's Cat</i> by Ursula Moray Williams.
Breaking the Cycle (2020 and ongoing)	To work with schools in the greater Norwich area and in collaboration with the Universities of Durham and East Anglia to provide life-changing experiences derived from greater exposure to the arts and creative thinking and practice.
Song Cycle	To work with nominated Norwich primary schools to develop personal responses to the effects of the Covid-19 pandemic
Into Opera Youth Company (ongoing)	To provide a route by which young people work together to take part in performing opera and appreciating the professional production of opera.

13 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	At 31/03/2022
	£	£	£
Current assets	43,042	174,686	217,728
Current liabilities	(1,410)	-	(1,410)
Total	41,632	174,686	216,318

Into Opera

Year ended 31 March 2022

Notes forming part of the financial statements

14 Independent Examiner's remuneration

The independent examiner's remuneration amounts to an independent examination fee of £975 plus VAT.

15 Related party transactions and donated facilities

Such costs have not been included in the financial statements as their value cannot be quantified. During the year, David Walker made donations to unrestricted funds to the total of £2,550.

16 Ultimate controlling party

The CIO is controlled by the Board of Trustees.

INTO OPERA

England & Wales - Charity number 1183225

Accounts

Into Opera

Report and Financial Statements

For the Year ended 31 March 2021

Charitable Incorporated Organisation
Registered no: 1183225

Into Opera

Year ended 31 March 2021

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Into Opera

Year ended 31 March 2021

Legal and administrative information

Charitable Incorporated Organisation (CIO) name: Into Opera

Registered Charity number: 1183225

- Trustees:** James Brindle (appointed 16 November 2020, resigned 31 August 2021)
Frances Ludden (to 01 May 2021, re-appointed 23 November 2021)
Charles MacDougall (appointed 27 January 2021)
Nicholas Simpson
David Walker (Chair)
Professor David Waugh (appointed 16 November 2020)
Jaime Morgan Hitchcock (appointed 04 August 2021)
George Chambers (appointed 01 November 2021)
Elizabeth Llewellyn (appointed 04 November 2021)
Harriet Wybor (appointed 04 November 2021)
Rosenna East (appointed 11 November 2021)
Genevieve Raghu (resigned 9 October 2020)
- Principal office:** 437 Unthank Road
Norwich, NR4 7QN
- Independent examiners:** I A Barlow FCCA
For and on behalf of Sexty & Co
Chartered Certified Accountants
124 Thorpe Road
Norwich, NR1 1RS
- Bankers:** National Westminster
Coventry City Branch
24 Broadgate
Coventry, CV1 1NE
- Solicitors:** Hansells
Cambridge House, 26 Tombland
Norwich, NR3 1RE
- Clintons
55 Drury Lane
London, WC2B 5RZ

Into Opera

Year ended 31 March 2021

Report of the Trustees

The Trustees have pleasure in presenting their Report and the financial statements of the Charity for the year ended 31 March 2021.

Objectives and activities

The Constitution of Into Opera, dated 18 September 2018, adopted by the CIO on its registration by the Charity Commission as a Charity on 2 May 2019, states that its Objects are:

'To advance education in, and to promote and increase the enjoyment and appreciation of, opera and the arts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing, the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking to get more people into opera as audience members and/or participants. This will be achieved by:

- developing opera experiences (including productions, projects, residencies, concerts, festivals, collaborations, resources, online media), which look to increase the accessibility of opera and the arts.
- bringing opera and the arts to communities and individuals that do not regularly access it.
- devising education projects and staging productions specifically for young people, family audiences and segments of the population that have had little previous access to the arts.
- creating new associations and, therefore, attitudes towards the art form to show that opera can be consumed in many different ways, by many different people.
- developing employment and training opportunities for individuals within opera and the arts
- increasing opportunities, advancing knowledge and sustaining interest in opera and the arts for individuals that have already identified themselves as active audience members and/or participants.'

Achievements and performance: 1 April 2020 to 31 March 2021

The Covid-19 pandemic has put considerable pressure and limitations on our work over the April 2020 - April 2021 period. We have had to think carefully about where to place our resources and how our charity can have the greatest positive social impact.

Song Cycle: 2020: You Won't Hold Me Back!

In April 2020, in the first weeks of the lockdown, Genevieve Raghu, our Chief Executive and Artistic Director, purposefully kept in contact with schools, teachers, parents and children who had engaged with our projects over recent years. As a charity, we were anxious to better understand the impact of the pandemic on the lives of those with whom we had worked closely in recent years. Children talked to us about their lack of

Into Opera

Year ended 31 March 2021

Report of the Trustees - continued

routine, their desire to be involved in projects and how they were adapting to the fast paced changes in their lives. Teachers opened up to us about their fears of the 'traumatic' long-term impact this pandemic may have on children's wellbeing and their concerns about children's voices being lost as our country tried to navigate itself through such an unprecedented time. A theme began to clearly develop – a concern that adults had been dominating public responses to Covid-19 and that children deserved (and needed) space to publicly respond too. These conversations that had taken place highlighted to us that a creative, cultural intervention which would empower children to dig deep emotionally and share their thoughts, feelings and stories, would truly benefit these children. It was also evident that schools were aching for some form of 'project' to help their school communities re-connect and to help them end 2020 with a positive achievement that could be celebrated by, and nourishing for, the wider school community. This formed the foundation and inspiration for our major work of 2020.

Into Opera acted quickly and at the height of the pandemic, in May 2020, the charity was successful in securing an 'emergency response' grant from Anguish's Educational Foundation to devise a project for 6 primary schools in Norwich, working with them to develop a major artistic response to the Covid-19 pandemic. The schools involved were: St Augustine's Catholic Primary School, Falcon Junior School, St Michael's V.A. Junior School, The Bawburgh School, Sprowston Junior School and St Francis of Assisi Catholic Primary School. This project encouraged children to dig deep, and to reflect on the changes that have happened in the lives since March 2020. After two months of consultation and preparation with teachers and artists, Into Opera's delivery of this project with schools commenced in July 2020 and culminated in December 2020 with the creation and premiere of a song cycle, titled **2020: You Won't Hold Me Back!** which premiered on YouTube.

Into Opera produced activity packs for Key Stage One and Key Stage Two pupils, inviting children to respond with poetry, letters, artwork and photography. In addition to this, Into Opera's artistic director, Genevieve Raghu and performance poet Adisa The Verbalizer ran 24 virtual workshops helping children to explore and articulate their feelings about Covid-19 and its repercussions. Just under 2,000 children participated and we ended up receiving approximately 10,000 pieces of work in response to our resources.

Into Opera carefully analysed the contributions children had shared. Some contributions were emotionally challenging for us, as it became clear just how worried children were and how much fear and anxiety they had been bottling up and holding within themselves. Many children were frightened and confused about the pandemic and its repercussions. Many children had a lot of questions. We also received a lot of inspirational responses from children. They told us about their families and personal heroes in lockdown. They recounted the little things that had kept them smiling. We saw children's strength, bravery and resilience shining through as they talked about what they had learnt over the year and how they wanted to approach 2021. We provided personal feedback to each school, offering all the support and insight we could, based on what we had learnt from the children. This helped teachers to meet the wellbeing and mental health needs of their pupils.

Into Opera

Year ended 31 March 2021

Report of the Trustees - continued

Families of the participating children got involved too, sending photos and videos to help Into Opera build a deeper understanding of what families had been experiencing since March 2020.

Drawing on all of this material including the virtual workshops recorded, Genevieve and Adisa curated the children's work into lyrics for a song cycle. These lyrics were set to music by the widely acclaimed composer Will Todd and became a collection of six songs which charted key phases of the pandemic chronologically from March 2020, from the perspective of the children.

The charity went on to record professional learning tracks for the schools, enabling children to access the music in school or at home. We also arranged virtual workshops with the composer for all of the schools. We developed a website of worksheets, learning tracks and even video resources to support teachers to explore the lyrics of the songs with their pupils as a way of opening up conversations about the pandemic, as well as personal introductions to each song from the composer to help the children to make the direct links between their work and the songs created. This project was not about covering over cracks, but looking at the pandemic and its repercussions head on. Children were actively encouraged to talk about their experiences, to share openly and honestly. This has only strengthened the relationship between teachers and pupils, and helped schools significantly with their journey towards recovery.

Into Opera was in a position where we could be at the side of schools, helping them to bring singing back into their classrooms and community spaces safely. Schools meticulously followed Government guidelines, kept singing and fully embraced this project from start to finish. Creativity underpinned this, with headteachers transforming their offices into mini-recording studios and even wheeling pianos outside to enable larger groups to sing and rehearse together. The children recorded the song cycle at school in November 2020 and a film was produced to accompany the music capturing the physical changes made in schools during the pandemic. This film premiered on YouTube on Thursday 17 December. We also released an accompanying Q&A about the project, where artists and teachers offered more insight about how this project had been delivered and its impact.

Both the final film of the *Song Cycle 2020: You Won't Hold Me Back!* which has now had over 5000 views and the Q&A can be found here:

<https://www.into-opera.org.uk/2020>

This song cycle has helped to historically capture the response of children in Norwich to this global crisis. Our Chief Executive and Artistic Director has given lectures on this project for Initial Teacher Education students (BA and PGCE Primary) at both Durham University and the University of East Anglia, as well as writing an article to share learning from the project for Teach Primary Magazine.

Into Opera

Year ended 31 March 2021

Report of the Trustees - continued

"The children are so excited that their words, their feelings, their emotions have been put on to paper... it's not only increased their self-esteem but it's shown them that their thoughts are valued. It's made them feel recognised and acknowledged."

Claire Furness, Deputy Headteacher St Francis of Assisi Catholic Primary School

"The school highly commends all of Into Opera's work. They have supported us tirelessly to bring this project to fruition and to help achieve such incredible outcomes for the children particularly in terms of their confidence and well-being. The quality of Into Opera's work, from the teaching resources, the online workshops, recordings, and the songs themselves have been of the highest professional standards. As a result of this project, there is a great sense of achievement in the school and so much joy at a time when it could have been very different."

Sarah Clafin, Deputy Headteacher St Michael's V.A. Junior School

Podcast: *How Did You Get Into Opera?*

The charity also kept in touch with professional artists throughout the pandemic. In a plight to ensure their stories about the impact of the pandemic on their lives were heard, we created a podcast series *How Did You Get Into Opera?*. Hosted by Genevieve Raghu, we spoke to professionals from the opera industry about their journeys 'into' opera, the big choices they made during their careers and the impact of the Covid-19 pandemic on their lives, work and creativity. We hoped to increase public awareness and understanding about the repercussions of the pandemic on the opera sector whilst also sharing fun and inspirational stories from a wide range of artists about their experiences of opera and how their engagement with the artform began. Guests included Tim Claydon (Choreographer), Carolyn Dobbin (Mezzo Soprano), Nazan Fikret (Soprano), Annilese Miskimmon (Artistic Director, English National Opera), Toby Purser (Conductor) and Leslie Travers (Set and Costume Designer). This podcast remains available on Spotify, Apple Podcasts and our website: <https://www.into-opera.org.uk/podcast>

New Family Opera: *Gobolino the Witch's Cat*

Having previously worked with schools to develop ideas for our new family opera *Gobolino the Witch's Cat* we then formally contracted composer Patrick Hawes to write this new full-length chamber opera. Librettists Genevieve Raghu and Andrew Hawes completed their libretto for the opera and Patrick began writing the first draft of the opera.

Breaking the Cycle: Inspiring a Creative Revolution in Primary Schools

In 2019 we secured a £200,000 grant from Anguish's Educational Foundation to develop a project which would help schools to break negative cycles in children's lives through providing increased access to arts and culture, and helping to nurture creativity in schools. This was due to commence in September 2020 but in the light of the pandemic,

Into Opera

Year ended 31 March 2021

Report of the Trustees – continued

the grant maker allowed us to reschedule the beginning of this project to September 2021. However, we used this year to carefully recruit and select schools to participate in the residency. The schools selected were: All Angels' Federation, made up of St Michael's V.A. Junior School and Clover Hill V.A. Infant and Primary School, The Bawburgh School, Sprowston Junior School, St Francis of Assisi Catholic Primary School. We are also delighted to have secured and developed an agreement with

Durham University and their School of Education which formally brings them on board this project as a collaborator. Specialists including Professor Lynn Newton, who were deeply involved in the Durham Commission Report on Creativity and Education (a Durham University and Arts Council England collaboration) will be working closely with Into Opera over the course of this residency in schools. Durham University will conduct research and evaluation around our work and run workshops for teachers, teaching assistants and senior leadership to explore the importance of creativity in education. We are also in conversations with the School of Education at the University of East Anglia and hope to involve them in this project too.

Opera UK

Over the pandemic our Chief Executive and Artistic Director, Genevieve Raghu, helped to found and launch the sector support organisation, Opera UK, in response to long-term problems facing the sector as well as the immense immediate challenges the sector was confronted with as a result of Covid-19. This organisation aims to help shape the future of opera by better connecting the opera sector and increasing its resilience. Into Opera supported Genevieve's work in this field, agreeing with the need for a sector support organisation for Opera in the UK, and became a Founder Company Member of this new organisation.

Financial review

To date the principal source of funds for the CIO has been grants. In 2020/21 this amounted to 61.1% (2019/20: 58.6% on a comparable basis) of total income. Of this, most came from grant-making charities. However, in 'normal' years a significant, albeit proportionately small, income is also derived from 'other charitable activities' – principally from ticket sales – in years when it is possible to stage major productions. By the nature of the CIO's work and objects, this balance of funding is likely to persist as opera is a relatively expensive art form and the Charity aims to promote accessibility to lower income groups among others.

The CIO has no investments from which it derives benefit and has no pension fund liabilities.

The impact of the global pandemic was first felt in the very last months of the financial year 2019/20 but its major impact has been in 2020/21. The Charity has responded in two ways: firstly, by shifting its focus to design and deliver educational projects in support of schools and, secondly, by postponing any decisions to commit to significant

Into Opera

Year ended 31 March 2021

Report of the Trustees – continued

future expenditure, such as the Norfolk Into Opera Festival which was previously envisaged for the summer of 2020. In this way, it has succeeded in securing relevant income and has limited its liabilities. Indeed, the only ongoing expenditure to which it is committed is the employment costs of the Chief Executive. The Board continues to keep under close review the effects of the pandemic on its beneficiaries' needs and on the organisation. However, it does not consider at the present time that there is any reason why Into Opera cannot continue to be a viable entity.

As at 31 March 2021, the total reserves of the CIO are shown in the table below.

At the year end the reserves were as follows	2021	2020
	£	£
Total funds	48,086	53,262

Of these, £9,438 (19.6%) (2020: £20,450, 38.4%) were 'unrestricted'. At the present time, there are no 'designated' funds.

At the present time, the Board's Reserve Policy is to maintain reserves sufficient to meet the ongoing costs of employing the Artistic Director on the terms set out in her Contract of Employment. At the time of signing these Accounts, sufficient unrestricted funds are available to meet this commitment.

Future plans and going concern

At the time of signing of these Accounts and the Trustees' Report, the Trustees agree unanimously that the Charity continues to be a 'going concern' and will remain so for the foreseeable future.

In normal circumstances, this section of the Report would be looking ahead to the financial year 2020/21 to substantiate this opinion. However, as that year is almost at an end, it would be more relevant to look ahead from the current standpoint, into 2022/23.

Into Opera has committed to in-depth work with a set number of schools in Norfolk over the next two years which will enable the charity to explore how to nurture long-lasting changes in a school and to explore how our work can impact school curriculum, teacher development and school culture more broadly. We will also for the first time be facilitating a collaboration between ourselves as an arts organisation with a university partner as well as schools.

To increase the resilience of the charity, we have recently expanded our Board of Trustees to reflect the ambition and needs of the charity and look forward to the benefits which the skills and experience our new colleagues will bring to Into Opera.

We will be looking for more opportunities for the charity to collaborate with other organisations and continuing the developmental work for *Gobbolino the Witch's Cat*.

Into Opera

Year ended 31 March 2021

Report of the Trustees – continued

In the light of the success of the pre-pandemic Norfolk Into Opera Festival in 2019, we will also start to look for ways in which Into Opera can take this idea for a festival forward in the future.

Trustees will continue to monitor closely the finances of the Charity and will make careful and balanced judgements in the current climate.

Structure, governance and management

The Charity is a Charitable Incorporated Organisation registered with the Charity Commission on 2 May 2019, with the registration number 1183225. The CIO has no subsidiary organisations.

The CIO must maintain at least three Trustees in post at all times, at least one of whom must be over the age of 18 years. New Trustees are appointed by the Board taking account of the needs of the organisation and the 'skills, knowledge and experience' of eligible individuals. They are appointed for a period of three years and are eligible for further periods of service.

At the time of signing this Report, there are ten Trustees, an increase of four during the year. New Trustees are inducted by a nominated member of the Board and the Chief Executive. The Chair is elected by the Board. At the time of signing this Report, the Chair is David Walker.

Decisions on the CIO's principal policies, strategic direction, the approval of significant projects, annual plans and budgets, regular financial monitoring and formal agreements and contracts are considered and approved by the Board. Trustees seek and consider appropriate professional advice as they consider appropriate. The Chief Executive is authorised to take all day-to-day decisions within approved policies and plans. She reports to the Chair of the Board.

The Board has approved the Contract of Employment of the Chief Executive / Artistic Director, Genevieve Raghu, who is the only employee. She took up her post on 10 October, 2020, having resigned as a Trustee. Towards the end of 2021, the Board established a Remuneration Committee with delegated authority from the Board. It will hold its first meeting in early 2022, chaired by the Chairman, sitting with Professor Waugh and Rosenna East, two fellow Trustees.

The CIO collaborates with a number of other institutions including schools and universities, to further its charitable objects but has no formal relationship with any other organisation.

The policy of the Trustees is to use an accountant in practice to act as Independent Examiner of the Accounts and Report.

Into Opera

Year ended 31 March 2021

Report of the Trustees – continued

Reference and administrative details

The reference and administrative details of the Charity, including the list of Trustees, are shown on page 1. The CIO holds no funds as a Custodian Trustee.

Trustees' responsibilities

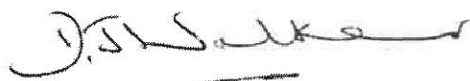
The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales 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 charity and of the incoming resources and application of resources of the charity 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 (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report and the financial statements were approved by the Trustees on 26 January 2022 and were signed on their behalf by



David Walker, Chair

Into Opera

Year ended 31 March 2021

Independent Examiner's Report to the Trustees

I report to the Charity Trustees on my examination of the accounts of the Charity for the year 31 March 2021 which are set out on pages

Responsibilities and basis of report

As the Charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



I A Barlow FCCA
Sexty & Co
Chartered Certified Accountants
and Registered Auditors
124 Thorpe Road
Norwich
NR1 1RS

26 January 2022

Into Opera

Year ended 31 March 2021

Statement of Financial Activities

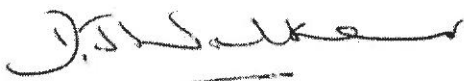
	Notes	Unrestricted Funds	Restricted Funds	Total 2021 £	Total 2020 £
Income and endowments from:					
Donations, legacies and similar	2	11,828	27,565	39,393	114,148
Charitable activity	3	3,718	-	3,718	17,065
Other income	4	5,262	-	5,262	10,958
Total income and endowments		20,808	27,565	48,373	142,171
Expenditure on:					
Charitable activities	5	23,164	24,115	47,279	83,239
Governance costs	6	1,290	4,980	6,270	5,670
		24,454	29,095	53,549	88,909
Net movement in funds		(3,646)	(1,530)	(5,176)	53,262
Reconciliation of funds:					
Fund balances brought forward		20,450	32,812	53,262	-
Transfer between funds		(7,366)	7,366	-	-
Fund balances carried forward	10-12	9,438	38,648	48,086	53,262

The notes set out on pages 13 - 18 form an integral part of these financial statements.

Into Opera
Year ended 31 March 2021
Balance Sheet

	Notes	£	2021	£	£	2020	£
Fixed assets							
Tangible fixed assets				-			-
Current assets							
Cash at bank and in hand			33,962			44,554	
Debtors due within one year	8		14,414			10,958	
Stocks			1,000			1,000	
			<u>49,376</u>			<u>56,512</u>	
Creditors due within one year	9		1,290			3,250	
Net current assets				48,086			53,262
Net assets				<u>48,086</u>			<u>53,262</u>
Represented by:							
Restricted funds				38,648			32,812
Unrestricted funds				9,438			20,450
Total funds	10-12			<u>48,086</u>			<u>53,262</u>

The financial statements on pages 11 - 18 were approved by the Trustees on 26 January 2022 and signed on their behalf by:



David Walker – Chair of Board of Trustees

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

1 Accounting policies

(a) Basis of preparation

The Charity constitutes a public benefit entity as defined by FRS 102. These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant Notes to these accounts. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

(b) Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

(c) Incoming resources

All incoming resources are included in the statement of financial activities on an accruals basis. They are classified on an activity basis.

(d) Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with use of the resources.

(e) Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

2 Donations, legacies and similar income

	2021	2020
	£	£
Donation (net income pre-CIO registration)	-	30,338
Corporate donors / sponsorship	-	17,780
Trusts and foundations	29,565	65,550
Individual donors (gift aid)	9,578	180
Individual donors (non-gift aid)	250	150
Memberships	-	150
Total	39,393	114,148

3 Income from charitable activity

	2021	2020
	£	£
Ticket sales	-	13,305
Merchandise	-	13
Schools' contributions	3,360	819
Programme sales	-	382
Bar sales	208	2,546
Educational lectures	150	-
Total	3,718	17,065

4 Other income

	2021	2020
	£	£
Gift Aid	2,395	45
Theatre Tax Relief	-	10,913
Theatre Tax Relief interest	5	-
Job Retention Scheme Grant	2,862	-
Total	5,262	10,958

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

5 Expenditure on charitable activities

	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Accommodation	-	-	-	2,205
Insurance	-	-	-	459
Trustees' expenses	-	-	-	495
Trustee's remuneration & related expenses	-	2,250	2,250	9,719
Artistic Director / CEO	20,902	-	20,902	-
Composer	-	15,170	15,170	-
Staff costs	741	1,500	2,241	10,229
Production costs	-	4,772	4,772	54,601
Educational settings costs	835	423	1,258	1,449
Merchandise costs	-	-	-	340
Sundry	23	-	23	23
Advertising	-	-	-	1,266
Bar costs	-	-	-	2,105
Related support costs	613	-	613	348
Professional subscriptions	50	-	50	-
Total	23,164	24,115	47,279	83,239

6 Governance

	2021 £	2020 £
Independent Examination of Accounts	1,290	1,050
Legal fees	4,980	4,620
Total	6,270	5,670

7 Trustees' expenses

The following payments were made to Trustees during the period of these Accounts:

- Genevieve Raghu, as Artistic Director of the Charity: fees of £2,250 in relation to Gobbolino (£1,250); and the Into Opera Youth Company (£1,000). These payments were made in accordance with agreements made before the establishment of the Charity. In addition, she was reimbursed £63.96 relating to the purchase of texts for her CPD. She resigned as a Trustee on 9 October 2020.

No other Trustee received any payments. No trustee received any remuneration from the charity during the current financial period

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

8 Debtors and prepayments

	2021	2020
	£	£
Trade debtors	-	-
Prepayments and accrued income	14,414	10,958
Total	14,414	10,958

9 Creditors and accruals

	2021	2020
	£	£
Trade creditors - falling due within one year	1,290	1,250
Accruals and deferred income	-	2,000
Total	1,290	3,250

10 Funds reconciliation

	At 01/04/2020	Incoming Resources	Outgoing Resources	Transfers	At 31/03/2021
	£	£	£	£	£
Unrestricted funds	20,450	20,808	(24,454)	(7,366)	9,438
Restricted funds					
- Gobbolino	6,049	1,065	(14,480)	7,366	-
- Breaking the Cycle	17,554	-	(212)	-	17,342
- IO Youth Company	9,209	-	(1,000)	-	8,209
- Song Cycle	-	26,500	(13,403)	-	13,097
Total	53,262	48,373	(53,549)	-	48,086

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

11 Restricted funds' purpose

The purpose of the restricted funds is as follows:

FUND	PURPOSE
Gobbolino	To develop and take to performance a new opera involving young people based on the children's novel, <i>Gobbolino, The Witch's Cat</i> by Ursula Moray Williams.
Breaking the Cycle (2020 and ongoing)	To work with schools in the greater Norwich area and in collaboration with the Universities of Durham and East Anglia to provide life-changing experiences derived from greater exposure to the arts and creative thinking and practice.
Song Cycle	To work with nominated Norwich primary schools to develop personal responses to the effects of the Covid-19 pandemic
Into Opera Youth Company (ongoing)	To provide a route by which young people work together to take part in performing opera and appreciating the professional production of opera.

12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	At 31/03/2021 £
Current assets	10,728	38,648	49,376
Current liabilities	(1,290)	-	(1,290)
Total	9,438	38,648	48,086

Into Opera

Year ended 31 March 2021

Notes forming part of the financial statements

13 Independent examiner's remuneration

The independent examiner's remuneration amounts to an independent examination fee of £1,075 plus VAT.

14 Related party transactions and donated facilities

Such costs have not been included in the financial statements as their value cannot be quantified.

15 Ultimate controlling party

The CIO is controlled by the Board of Trustees.

INTO OPERA

England & Wales - Charity number 1183225

Accounts

Into Opera

Report and Financial Statements

For the period 2 May 2019 - 31 March 2020

Charitable Incorporated Organisation
Registered no: 1183225

Into Opera

Period 2 May 2019 - 31 March 2020

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Into Opera

Period 2 May 2019 - 31 March 2020

Legal and administrative information

Charitable Incorporated Organisation (CIO) name: Into Opera

Registered Charity number: 1183225

- Trustees:** James Brindle (appointed 16 November 2020)
Frances Ludden (appointed 2 May 2019)
Peter Marsh (appointed 2 May 2019, resigned 31 December 2020)
Charles MacDougall (appointed 27 January 2021)
Genevieve Raghu (appointed 2 May 2019, resigned 9 October 2020)
Ian Rees (appointed 2 May 2019, resigned 14 January 2020)
Nicholas Simpson (appointed 15 January 2020)
David Walker (appointed 2 May 2019)
Professor David Waugh (appointed 16 November 2020)
- Principal office:** 437 Unthank Road
Norwich, NR4 7QN
- Independent examiners:** I A Barlow FCCA
For and on behalf of Sexty & Co
Chartered Certified Accountants
124 Thorpe Road
Norwich, NR1 1RS
- Bankers:** National Westminster
Coventry City Branch
24 Broadgate
Coventry, CV1 1NE
- Solicitors:** Hansells
Cambridge House, 26 Tombland
Norwich, NR3 1RE
- Clintons
55 Drury Lane
London, WC2B 5RZ

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

The Trustees have pleasure in presenting their Report and the financial statements of the Charity for the period 2 May 2019 - 31 March 2020.

Objectives and activities

The Constitution of Into Opera, dated 18 September 2018, adopted by the CIO on its registration by the Charity Commission as a Charity on 2 May 2019, states that its Objects are:

‘To advance education in, and to promote and increase the enjoyment and appreciation of, opera and the arts (including music, drama, dance, design, film, the written word) for public benefit. Through so doing, the CIO aims to improve the accessibility of opera as an art form, nationally and internationally, seeking to get more people into opera as audience members and/or participants. This will be achieved by:

- a) developing opera experiences (including productions, projects, residencies, concerts, festivals, collaborations, resources, online media), which look to increase the accessibility of opera and the arts.
- b) bringing opera and the arts to communities and individuals that do not regularly access it.
- c) devising education projects and staging productions specifically for young people, family audiences and segments of the population that have had little previous access to the arts.
- d) creating new associations and, therefore, attitudes towards the art form to show that opera can be consumed in many different ways, by many different people.
- e) developing employment and training opportunities for individuals within opera and the arts
- f) increasing opportunities, advancing knowledge and sustaining interest in opera and the arts for individuals that have already identified themselves as active audience members and/or participants.’

Into Opera was originally established in 2017 as an unincorporated association. It was the personal vision of Genevieve Raghu that opera should and could be much more accessible to all parts of society, both as audiences and participants in the production and performance of opera. The Trustees’ Report charts our progress towards this objective.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

Achievements and performance

2 May 2019 to 31 March 2020

Into Opera's activity has been based primarily in Norfolk between 2 May 2019 and 31 March 2020. Over this period, we have had the opportunity to witness the positive social impact of our work. We have seen children's confidence and self-esteem significantly increase, as has their ability to work collaboratively and independently, with creativity and imagination. We have seen children's knowledge about opera deepen, along with their curiosity about this art form. Based on our work with young people in Norfolk we were nominated and shortlisted for the 2019 Education and Community Award at the Norfolk Arts Awards.

Our work has also seen us provide cultural consultancy support to schools and training for teachers. We have received feedback about the positive 'whole school' changes to both curriculum and approaches to teaching that our work has brought about.

We have developed events which have not only appealed to audiences who are actively interested in opera and the arts but also nurtured new audiences for opera, through careful strategic and artistic planning. We have also laid the foundations for future activity, by commissioning a new opera for family audiences, launching an opera festival, securing a major grant to further our educational work in schools, and continuing to build strong relationships with audiences and participants in Norfolk.

Inspiring a Creative Revolution in Schools

Into Opera has continued to deepen its commitment to schools, offering children first imaginative encounters of opera. Our work has particularly focused on primary education. We have supported schools with consultancy, CPD, workshops and education projects.

This article in the Eastern Daily Press on 26 April 2019 (pre-CIO registration) demonstrates Into Opera's determination to build strong, long-lasting relationships with schools. This article highlights our work with St George's Primary School in Great Yarmouth. This School was involved in our 2017-2018 project ***A King's Ransom*** and we built on this experience in 2019-20 by offering children from this School further participation opportunities as well as Continued Professional Development (CPD) opportunities for their teaching staff and senior leadership. This set out to "inspire the staff to be creative in their approaches to teaching and learning and bring more creativity to the classroom" (Mel Fearn, Headteacher St George's Primary). All of the staff, without exception, who participated in this CPD series said they would recommend it to other schools.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

Eastern Daily Press | Friday, April 26, 2019



The world premiere of children's opera A King's Ransom at Open in Norwich, starring pupils from St George's Primary in Great Yarmouth and Sprowston Junior, Avenue Junior and St Francis of Assisi Catholic Primary schools in Norwich. Picture: PETER MARSH/ASHMORE VISUALS

School's new strategy to put the arts centre stage in teaching

A school putting music and creative arts at the heart of its curriculum is reaping the benefits for its pupils and staff.

St George's Primary School in Great Yarmouth has been running arts-based professional development (CPD) sessions for staff to help them bring more creativity into the classroom.

The school in St Peter's Road was one of the Norfolk schools selected by Norfolk-based charity Into Opera to take part in children's opera A King's Ransom, written by famed composer Patrick Hawes, which premiered at Open in Norwich last year. It is also taking part in Mr Hawes' next

BETHANY WHYMARK
BethanyWhymark@archant.co.uk

project, an opera based on children's book Gobbolino the Witch's Cat.

St George's headteacher Mel Fearn was struck by the positive changes that performing in A King's Ransom made to children at the school.

"The impact on children's confidence, you can't measure it but it is noticeable," she said.

"The backgrounds of our children are very disadvantaged so we want to give them arts and culture opportunities that they would not otherwise get.

"We asked Genevieve [Raghu, Into Opera artistic director] to inspire the staff to be creative in their approaches to teaching and learning and bring more creativity to the classroom.

"She helped us to look at things in a different way.

"The staff are very inspired and excited by it. Teaching can become a bit staid; to make it really move forward you have got to be risk-takers and be out of your comfort zone."

The CPD sessions were delivered through the cultural education partnership, an Arts Council funded initiative which aims to provide young people with more artistic and cultural learning

opportunities both in and out of school. Great Yarmouth was one of three towns chosen to pilot the scheme in 2012.

It has been supported by Enjoy Great Yarmouth, which is running a programme to match up schools with local arts organisations to bring more creative opportunities into the classroom.

Colin Stott, chairman of Enjoy Great Yarmouth, said: "It is not just about one-off projects, it is about that relationship-building between arts organisations and schools and changing the way you operate on a day-to-day basis to be more interesting for the teachers as well as the children."

'We are not a one-workshop wonder'

Genevieve Raghu, artistic director at Into Opera, hopes St George's Primary will be the first of many schools to take up its arts-based professional development sessions. Into Opera is currently acting as a cultural partner for the school in a two-year project to help make music and arts a greater focal point in its teaching strategy.

"A big barrier to bringing the arts into teaching is teacher confidence and that is at the heart of the CPD: how can you think about your teaching more

creatively?" Ms Raghu said. "We are part of the fabric of the school and that is what makes the difference. We are not a one-workshop wonder, that is not where we are going to see success.

"Schools are under such pressure. There is so much focus on quantitative results and not enough given to qualitative results.

"Music is being increasingly sidelined and I think that is really worrying, but in Norfolk there is a desire to make sure it does not go that way."



Genevieve Raghu, artistic director and founder of Into Opera, leads a workshop with pupils at St George's Primary in Great Yarmouth for A King's Ransom

Picture: INTO OPERA

Breaking the Cycle

In November 2019, Into Opera was successful in securing a £200,000 grant from Anguish's Educational Foundation to enable us to become a resident cultural organisation for up to five primary schools in Norwich for two years. This initiative will enable us to work closely with schools to explore how it might be possible to break some of the negative cycles in children's lives through greater access to arts and culture.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

Into Opera participated in a competitive application and interview process to secure this grant. The former Chair of Anguish's Educational Foundation's Grants Committee, Chris Herries, said the Trustees were looking for "Life changing projects... which would break negative cycles, and which would enable long-term positive change in the lives of young people."

During this residency Into Opera will devise projects fuelling children's creativity and ambition, asking them to dig deep emotionally, encouraging teamwork and imaginative independent thinking. The preparatory work for this project began in 2020 which has included initial discussions with the University of Durham and the University of East Anglia with the aim of seeking their support for project evaluation and conducting research alongside this residency. A launch event for this project was held at the University of East Anglia in March 2020 for teachers. We introduced the project, answered any questions the teachers had and explained our application process. Primary schools within the 'area of benefit' defined by the grant-maker were then eligible to apply.

Gobbolino the Witch's Cat

Into Opera also started developing a new opera for family audiences called ***Gobbolino the Witch's Cat***. During this financial year, we obtained the rights to turn the well-known children's book, *Gobbolino the Witch's Cat* by Ursula Moray Williams, into an opera for family audiences. The opera will be composed by Patrick Hawes with a libretto by Genevieve Raghu and Andrew Hawes. We are involving primary schools in the process of creating this professional opera.

Gobbolino is a story about identity, difference, acceptance, belonging and tolerance. It is a story which champions diversity as an enriching strength. It is a book which has proved suitable for the Key Stage Two curriculum in terms of the themes the book explores, the wide range of characters, the structure of the book but also in the vocabulary development encouraged. The four schools involved so far have made it one of their curriculum literacy texts. We have supported schools to build relationships with their local library as part of this project and we created exhibitions of written work and artwork inspired by *Gobbolino* with each school involved to display in their local library. Norfolk Library Service kindly donated copies of the book to each school involved as part of our partnership with them.

This project has offered children the opportunity to participate in creating *Gobbolino*, a brand-new opera by Patrick Hawes and to gain a unique insight into the often 'closed' process of how an opera is actually created. We are offering children a truly immersive introduction to opera, which enables them to explore, challenge, and creatively participate in all elements of what this art form can offer. This project has already begun in Norfolk and so far, 250 children have been working with us to develop the opera's libretto.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

“The workshops have been absolutely fantastic because they have lifted the children out of their ordinary world and challenged them to think differently, respond differently and generally open their minds up to new worlds. The quality of provision has been very good indeed.” Headteacher St Mary and St Peter’s Catholic Primary School, Gorleston.

These four Schools in Norfolk and more will hopefully continue this journey with us over the next couple of years as we continue to create the new opera and develop the resource and funding to premiere *Gobolino the Witch’s Cat*.

Norfolk Into Opera Festival

A significant achievement for Into Opera this year was to launch the Norfolk Into Opera Festival, filling a cultural gap in the county of Norfolk. The central events of this Festival included a main production of Donizetti’s comedy *The Elixir of Love* (in a newly adapted English translation by David Parry) and an ***Opera Unwrapped Gala Concert***.



Rather than stage the Festival in a traditional theatre, we instead transformed the atmospheric Octagon Barn in Little Plumstead, into a mini-opera house for this 4-day festival. We relocated the action of the story of *The Elixir of Love* to Norfolk, to increase the relevance of the narrative to local audiences. We set the production in 1915, setting the action on a farm in Norfolk. The barn was, therefore, an ideal immersive setting for the opera. This production was our tribute to the critical agricultural role Norfolk played during war and to all the women who went to work on the farms and helped their country in that way during a time of national crisis. This approach to the narrative had historical significance for local audiences and helped us to reach a wider demographic of audiences across the County.

As set out in our objects, we actively look for ways to demonstrate that opera can be consumed and enjoyed as an art-form in many different ways. Selecting the Octagon Barn, a venue close to the centre of Norwich but a non-traditional performance space, helped us to achieve this. For instance, this performance space enabled a close proximity between the audience and performance which increased the intensity of the storytelling, and the layout of our newly-created theatre space immersed the audience

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

in the action. Sometimes in traditional, large opera houses, audiences can feel quite distanced from the action. We decided to offer an experience which did the opposite, bringing the audience closer to the action. Our box office and front-of-house areas were outdoors in the grounds of the barn where we had food and drink corners (themed around the show), areas for pre-show talks or for musicians to perform outdoors as audiences arrived, and children were encouraged to enjoy the grounds and play. This all formed part of our strategy to change associations around the art form of opera and to make the experience from beginning to end feel playful, accessible and relaxed. All events that took place were designed and promoted as 'family friendly' suitable for children aged 5+ with concession tickets available for under 18s. Ticket prices started at £10. In addition to this, we gave 30 free tickets away to Nelson's Journey, a charity which supports children and young people in Norfolk who have experienced the death of a significant person. Many families wrote to us afterwards to say 'thank you':

"Thank you for the Opera tickets, I took my daughter and her aunt along to see The Elixir of Love at the Octagon Barn. It was our first time to see an opera and it was very funny, and beautifully sang. We would like to go again ourselves and would definitely recommend to others."

"The Elixir of Love was in English, which made it more accessible. It's opened our eyes to a new art form, and the staff were friendly and helpful and setting was relaxing as well."

"I just wanted to say a huge thank you for donating the tickets that we received through the Nelson's Journey charity. It was the first time any of us had been to see an opera and we thoroughly enjoyed it... So I really do thank you, you made my sweet kind little girl who's seemed so troubled recently, smile and feel super special and I couldn't be more grateful."

The launch of this opera Festival in Norfolk marked a significant moment strategically for us as a charity. We launched a major event in the County of Norfolk which succeeded in reaching new audiences and increasing opera's accessibility. Awareness of the Festival grew nationally, receiving attention on social media, on TV, radio and in the press. For many, this was their first ever experience of opera so we were confidently able to fulfil the Charity's object of 'bringing opera and the arts to communities and individuals that do not regularly access it'.

The Norfolk Into Opera Festival also provided opportunities for children from local primary schools in Norwich to participate. The children rehearsed over their Easter and summer holidays, as well as weekends in preparation for the Festival. They participated in workshops with the conductor, director, choreographer and the set and costume designer. They also collaborated closely with our professional cast, rehearsing alongside them. This was an eye-opening experience for the children involved and a chance to play a central role in this new Festival launching in their County. Due to the participation of these children, this also impacted on the audiences we were able to reach as their friends and families attended the events at the Festival

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

which in turn introduced more new audiences to opera. We also managed to connect with and engage individuals and community groups in Norfolk with a sustained interest in opera. Some of these individuals worked as volunteers supporting the opera Festival, others came as audiences and enjoyed the unusual, imaginative and high quality opera experience we were able to provide.

The Festival created employment opportunities for over 30 people. We also offered an arts management internship and development opportunities for emerging artists, offering them the chance to understudy main roles or perform as a soloist in our gala concert.

It is our intention to produce a second Norfolk Into Opera Festival in the future and to expand our offering.

Into Opera Youth Company

The Into Opera Youth Company ran from July 2018 (pre-CIO registration) to December 2019 for children from the schools that had taken part in our 2017-18 children's opera and education project *A King's Ransom*. The Youth Company provided subsidised opportunities for children to continue exploring opera with us and to deepen the education about the art-form. In April 2019, we arranged a trip to take the Into Opera Youth Company to Snape Maltings in Suffolk. We took them to watch *Paradise Planet*, a new opera for children produced by English Touring Opera.



Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees

We arranged for English Touring Opera to run a workshop before the show with our Youth Company to help enhance their connection with *Paradise Planet* and to enrich their appreciation of the opera.

As part of the day, the children were given a guided tour of Snape Maltings and had the chance for a Q&A with an opera singer, Christopher Turner, who had previously met these children having performed in a concert for Into Opera in 2017 to help fundraise for the premiere of *A King's Ransom*. The children were, therefore, able to re-engage with this artist – getting to know him better as a person rather than just a 'singer'. Christopher Turner also returned to Norfolk to perform in the Norfolk Into Opera Festival and sang alongside these same children at our Gala Concert.

The children from the Youth Company went on to perform in the Norfolk Into Opera Festival and contribute to developing our new opera for family audiences, *Gobolino the Witch's Cat*.

Opera Unwrapped: Women Centre Stage

Into Opera was commissioned by the Hostry Festival in Norfolk to curate an event for their Autumn 2019 Festival. This event took place in October 2019 at The Assembly House in Norwich. It was called *Opera Unwrapped: Women Centre Stage*. When The Hostry Festival approached us, they already had a number of events programmed around 'inspiring women' so we decided to build on this narrative which was of keen interest to the Festival in 2019, and develop a bespoke event which explored how women have been portrayed in opera. Into Opera's artistic director, Genevieve Raghu, hosted this event and artists included the soprano and co-founder of SWAP'ra (Supporting Women and Parents in Opera) Anna Patalong, Northern Irish mezzo-soprano Carolyn Dobbin and the pianist and artistic director of New Paths Music Festival, Libby Burgess. These women explored the way in which women have been portrayed in opera over time by composers, stage directors, costume designers and singers. This event was educational, cultural and political. It introduced some of the great female characters of opera and their music whilst also offering insights into the opera industry today and challenges women face. Into Opera ensured that concessionary tickets were available for under 18s, Jobseeker's Allowance or Income Support Recipients and Full-time Students. We also gave free tickets to some of the children we had been working with over the last year and parents purchased tickets to accompany them. This event helped us to reach audiences who were interested in the subject matter of the event, but perhaps would not ordinarily consider going to opera. Throughout the event, Artists shared personal anecdotes and their opinions about the characters they were embodying, along with colloquial yet informative introductions to the music.

2020/21

Full details about our Covid-19 Response will be contained within next year's Report. This response has included providing intensive support to six primary schools in Norwich, collaborating with them to develop a major artistic response to the pandemic. This work has focussed on improving the wellbeing and mental health of children and empowering their voices.

Financial review

As the Charity was formally registered as a Charitable Incorporated Organisation part way through the financial year, the Charity Commission requires the net income of £30,338 received prior to the date of registration, 2 May 2019, to be included within 'Donations, legacies and similar' on the Statement of Financial Activities.

The principal source of funds for the CIO is grants. In 2019/20 this amounted to 73% of total income. Of this, most came from grant-making charities. However, a significant, albeit proportionately small, income is also derived from 'other charitable activities' – principally from ticket sales – in years when major productions are staged. By the nature of the CIO's work and objects, this balance of funding is likely to persist as opera is a relatively expensive art form and the Charity aims to promote accessibility by lower income groups among others.

The CIO has no investments from which it derives benefit and has no pension fund liabilities.

The impact of the global pandemic was first felt in the very last months of the financial year 2019/20 but its major impact has been in 2020/21. The Charity has responded in two ways: firstly, by shifting its focus to design and deliver educational projects in support of schools and, secondly, by postponing any decisions to commit to significant future expenditure, such as the Norfolk Into Opera Festival which was previously envisaged for the summer of 2020. In this way, it has succeeded in securing relevant income and has limited its liabilities. Indeed, the only ongoing expenditure to which it is committed is the employment costs of the Chief Executive. The Board continues to keep under close review the effects of the pandemic on its beneficiaries' needs and on the organisation. However, it does not consider at present that there is any reason why Into Opera cannot continue to be a viable entity.

As at 31 March 2020, the total reserves of the CIO are shown in the table below.

At the year-end the reserves were as follows	2020
	£
Total funds	53,262

Of these, £20,450 (38.4%) were 'unrestricted'. At present, there are no 'designated' funds.

At present, the Board's Reserve Policy is to maintain reserves sufficient to meet the ongoing costs of employing the Chief Executive on the term set out in her Contract of Employment. At the time of signing these Accounts, sufficient unrestricted funds are available to meet this commitment.

Future plans and going concern

At the time of signing of these Accounts and the Trustees' Report, the Trustees agree unanimously that the Charity continues to be a 'going concern' and will remain so for the foreseeable future.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees – continued

In normal circumstances, this section of the Report would be looking ahead to the financial year 2020/21 to substantiate this opinion. However, as that year is almost at an end, it would be more relevant to look ahead from the current standpoint, into 2021/22. Trustees envisage that the Accounts and Trustees' Report for 2020/21, which will review the Charity's activities in that year, will be published by the end of June 2021.

The Charity's principal activities for the remainder of the current year and for 2021/22 will be continuing:

- with the design and delivery of the Breaking the Cycle project, already funded by Anguish's Educational Foundation. This will include work with the primary Schools and with the Universities of Durham and East Anglia with which Into Opera is working in collaboration.
- the development of *Gobolino the Witch's Cat*, the family opera which is now beginning to be composed by Patrick Hawes. Further funding will be sought for this in the course of the year but existing funds meet existing commitments.
- to develop programmes designed to meet the perceived and expressed needs of those in all parts of the community who are most adversely affected by the pandemic. Funding for this work is being sought.
- to collaborate with The Garage, an arts venue in Norwich, to begin to co-create an opera for children aged seven and under. Funding for this work is being sought.

Of course, the major element of uncertainty remains the course and effects of the pandemic. Trustees envisage that that the feasibility of and constraints surrounding public performances will become clearer in the next few months. Into Opera will develop its programme in that context. At present, it has made no commitments.

Trustees will continue to monitor closely the finances of the Charity and will make careful and balanced judgements in the current climate.

Structure, governance and management

The Charity is a Charitable Incorporated Organisation registered with the Charity Commission on 2 May 2019, with the registration number 1183225. The CIO has no subsidiary organisations.

The CIO must maintain at least three Trustees in post at all times, at least one of whom must be over the age of 18 years. New Trustees are appointed by the Board taking account of the needs of the organisation and the 'skills, knowledge and experience' of eligible individuals. They are appointed for a period of three years and are eligible for further periods of service.

At the time of signing this Report, there are six Trustees. New Trustees are inducted by a nominated member of the Board and the Chief Executive. The Chair is elected by the Board. At the time of signing this Report, the Chair is David Walker.

Into Opera

Period 2 May 2019 - 31 March 2020

Report of the Trustees – continued

Decisions on the CIO's principal policies, strategic direction, the approval of significant projects, annual plans and budgets, regular financial monitoring and formal agreements and contracts are considered and approved by the Board. Trustees seek and consider appropriate professional advice as they consider appropriate. The Chief Executive is authorised to take all day-to-day decisions within approved policies and plans. She reports to the Chair of the Board.

The Board has approved the Contract of Employment of the Chief Executive and determines her remuneration. She is the only employee.

The CIO collaborates with a number of other institutions including schools and universities, to further its charitable objects.

The policy of the Trustees is to use an accountant in practice to act as Independent Examiner of the Accounts and Report.

Reference and administrative details

The reference and administrative details of the Charity, including the list of Trustees, are shown on page 1. The CIO holds no funds as a Custodian Trustee.

Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & Wales 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 charity and of the incoming resources and application of resources of the charity 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 (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

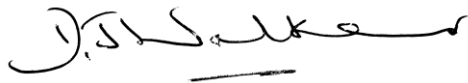
The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Thanks and recognition

We would like to express our heartfelt thanks to Peter Marsh and Ian Rees who were founding Trustees of Into Opera, serving as such from 2 May 2017 and resigning due to other commitments and personal reasons during 2019/20. They both made major contributions to the work of Into Opera not only as effective Board members but also by generously donating their professional expertise. Peter helped to both promote our work and to build our archive by capturing engagement and participation at our events with his photography. Ian has also contributed to this archive as a videographer, additionally editing and producing videos to support us in developing our audience and participant base. Furthermore, Ian's expertise as a theatre acoustician and consultant has been of great strategic support to the charity, especially in launching the Norfolk Into Opera Festival. We wish them well and hope that they will remain close friends of Into Opera.

No Report on our activities would be complete without recognising the fundamental contribution of Into Opera's Founder, Genevieve Raghu, and her work since its inception and during a very busy 2019/20. The success of Into Opera to date is directly attributable to her vision, perseverance, determination, motivation, creativity, enthusiasm, dedication, leadership and sheer hard work. Our beneficiaries, her colleagues and we Trustees have every reason to express to her our profound thanks and respect.

This Report and the financial statements were approved by the Trustees on 23 February 2021 and were signed on their behalf by

A handwritten signature in black ink, appearing to read 'D. Walker', with a horizontal line underneath.

David Walker, Chair of Board of Trustees

Into Opera

Period 2 May 2019 - 31 March 2020

Independent Examiner's Report to the Trustees

I report to the Charity Trustees on my examination of the accounts of the Charity for the Period 2 May 2019 - 31 March 2020 which are set out on pages 14 to 21.

Responsibilities and basis of report

As the Charity's Trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

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



I A Barlow FCCA
Sexty & Co
Chartered Certified Accountants
and Registered Auditors
124 Thorpe Road
Norwich
NR1 1RS

23 February 2021

Into Opera

Period 2 May 2019 - 31 March 2020

Statement of Financial Activities

	Notes	Unrestricted Funds	Restricted Funds	Total 2019/20 £
Income and endowments from:				
Donations, legacies and similar	2	7,622	106,526	114,148
Charitable activity	3	17,065	-	17,065
Other income	4	10,958	-	10,958
Total income and endowments		35,645	106,526	142,171
Expenditure on:				
Charitable activities	5	4,083	79,156	83,239
Governance costs	6	1,050	4,620	5,670
		5,133	83,776	88,909
Net movement in funds		30,512	22,750	53,262
Reconciliation of funds:				
Fund balances brought forward		-	-	-
Transfer between funds		(10,062)	10,062	-
Fund balances carried forward	10-12	20,450	32,812	53,262

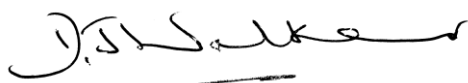
The notes set out on pages 16 to 21 form an integral part of these financial statements.

Into Opera
Period 2 May 2019 - 31 March 2020

Balance Sheet

	Notes	£	2020	£
Fixed assets				
Tangible fixed assets				-
 Current assets				
Cash at bank and in hand		44,554		
Debtors due within one year	8	10,958		
Stocks		1,000		
		56,512		
Creditors due within one year	9	3,250		
Net current assets				53,262
Net assets				53,262
 Represented by:				
Restricted funds				32,812
Unrestricted funds				20,450
Total funds	10-12			53,262

The financial statements on pages 14 to 22 were approved by the Trustees on 23 February 2021 and signed on their behalf by:



David Walker – Chair of Board of Trustees

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

1 Accounting policies

(a) Basis of preparation

The Charity constitutes a public benefit entity as defined by FRS 102. These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant Notes to these accounts. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011 and UK Generally Accepted Accounting Practice.

(b) Fund accounting

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

(c) Incoming resources

All incoming resources are included in the statement of financial activities on an accruals basis. They are classified on an activity basis.

(d) Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with use of the resources.

(e) Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the Charity to be able to continue as a going concern.

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

2 Donations, legacies and similar income

	2020
	£
Donation (net income pre CIO registration)	30,338
Corporate donors / sponsorship	17,780
Trusts and foundations	65,550
Individual donors (gift aid)	180
Individual donors (non-gift aid)	150
Memberships	150
Total	<u>114,148</u>

3 Income from charitable activity

	2020
	£
Ticket sales	13,305
Merchandise	13
Schools' contributions	819
Programme sales	382
Bar sales	2,546
Total	<u>17,065</u>

4 Other income

	2020
	£
Gift Aid	45
Theatre Tax Relief	10,913
Total	<u>10,958</u>

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

5 Expenditure on charitable activities

	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£
Accommodation	-	2,205	2,205
Insurance	403	56	459
Trustees' expenses	-	495	495
Trustee's remuneration & related expenses	70	9,649	9,719
Staff costs	-	10,229	10,229
Production costs	251	54,350	54,601
Educational settings costs	-	1,449	1,449
Merchandise costs	-	340	340
Sundry	-	23	23
Advertising	906	360	1,266
Bar costs	2,105	-	2,105
Related support costs	348	-	348
Total	4,083	79,156	83,239

6 Governance

	2020
	£
Independent Examination of Accounts	1,050
Legal fees (restricted)	4,620
Total	5,670

7 Trustees' expenses

The following payments were made to Trustees during the period 2 May 2019 (the date on which Into Opera became registered as a CIO by the Charity Commission) and the year-end, 31 March 2020

- Genevieve Raghu, as Artistic Director of the Charity: fees of £9,120 for the production of the Norfolk Into Opera Festival (£3,000); Gobbolino (£500); Breaking the Cycle (£4,750); Opera Unwrapped (£600); and Culture Schools (£270). These payments were made in accordance with agreements made before the establishment of the Charity. In addition, she was paid £599 to reimburse travel and accommodation costs which she actually and necessarily incurred.
- Peter Marsh: travel expenses of £86
- Frances Ludden: travel and accommodation expenses: £219
- David Walker: travel and accommodation expenses: £132

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

No other Trustee received any payments. No trustee received any remuneration from the charity during the current financial period.

8 Debtors and prepayments

	2020
	£
Trade debtors	-
Prepayments and accrued income	10,958
Total	<u>10,958</u>

9 Creditors and accruals

	2020
	£
Trade creditors - falling due within one year	1,250
Accruals and deferred income	2,000
Total	<u>3,250</u>

10 Funds reconciliation

	Incoming Resources	Outgoing Resources	Transfers	At 31/03/2020
	£	£	£	£
Unrestricted	35,645	(5,133)	(10,062)	20,450
Restricted funds				
-Into Opera festival	56,795	(66,857)	10,062	-
-Gobbolino	14,521	(10,746)	-	6,049
-Breaking the cycle	23,501	(5,947)	-	17,554
-Opera Unwrapped 2019	1,348	(1,348)	-	-
-IO Youth Company	10,026	(817)	-	9,209
-Culture Schools	335	(335)	-	-
Total	<u>142,171</u>	<u>(88,909)</u>	<u>-</u>	<u>53,262</u>

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

11 Restricted funds' purpose

The purpose of the restricted funds is as follows:

FUND	PURPOSE
Norfolk Into Opera Festival (April - August, 2019)	To stage Norfolk's first opera festival, comprising a professionally staged performance of Donnezetti's <i>Elixir of Love</i> , involving local children as members of the cast. Also a Gala Concert.
Gobbolino	To develop and take to performance a new opera involving young people based on the children's novel, <i>Gobbolino, The Witch's Cat</i> by Ursula Moray Williams.
Breaking the Cycle (2020 and ongoing)	To work with Schools in the greater Norwich area and in collaboration with the Universities of Durham and East Anglia to provide life-changing experiences derived from greater exposure to the arts and creative thinking and practice.
Opera Unwrapped 2019 (December 2019)	To stage a concert, as part of Norwich's Hostry Festival, to provide the opportunity for people from all backgrounds to experience professional opera.
Into Opera Youth Company (ongoing)	To provide a route by which young people work together to take part in performing opera and appreciating the professional production of opera.
Culture Schools	To provide an opportunity for students from designated local schools in the Norwich area to enjoy a summer vacation involvement with the production and performance of opera.

12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	At 31/03/2020 £
Current assets	21,500	35,012	56,512
Current liabilities	(1,050)	(2,200)	(3,250)
Total	20,450	32,812	53,262

Into Opera

Period 2 May 2019 - 31 March 2020

Notes forming part of the financial statements

13 Independent examiner's remuneration

The independent examiner's remuneration amounts to an independent examination fee of £875 plus VAT.

14 Related party transactions and donated facilities

Such costs have not been included in the financial statements as their value cannot be quantified.

15 Ultimate controlling party

The CIO is controlled by the Board of Trustees.