

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.

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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.

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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/ASHMOREVISUALS

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.

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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.

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"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

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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

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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.



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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.

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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 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.

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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.

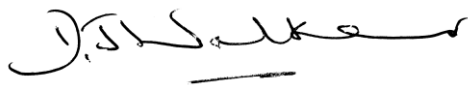
The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. 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

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Period 2 May 2019 - 31 March 2020

Statement of Financial Activities

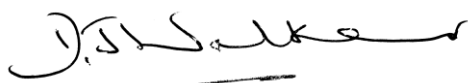
	Notes	Unrestricted Funds	Restricted Funds	Total 2019/20 £
Income and endowments from:				
Donations, legacies and similar	2	7,622	106,526	114,148
Charitable activity	3	17,065	-	17,065
Other income	4	10,958	-	10,958
Total income and endowments		35,645	106,526	142,171
Expenditure on:				
Charitable activities	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.

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Period 2 May 2019 - 31 March 2020
Balance Sheet

		£	2020	£
	Notes			
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		
		<hr/> 56,512		
Creditors due within one year	9	3,250		
Net current assets				53,262
				<hr/>
Net assets				53,262
				<hr/> <hr/>
Represented by:				
Restricted funds				32,812
Unrestricted funds				20,450
				<hr/>
Total funds	10-12			53,262
				<hr/> <hr/>

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

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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	114,148

3 Income from charitable activity

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

4 Other income

	2020 £
Gift Aid	45
Theatre Tax Relief	10,913
Total	10,958

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

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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.