

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

Contents	Page
Legal and administrative information	1
Report of the Trustees	2 - 9
Report of the Independent Examiner	10
Statement of Financial Activities	11
Balance Sheet	12
Notes forming part of the financial statements	13 - 18

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 Claflin, 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: *Gobbolino the Witch's Cat*

Having previously worked with schools to develop ideas for our new family opera *Gobbolino 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

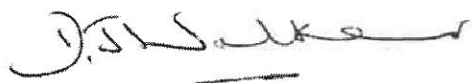
The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

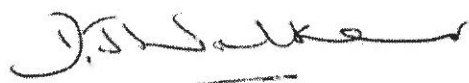
	Notes	Unrestricted Funds	Restricted Funds	Total 2021 £	Total 2020 £
Income and endowments from:					
Donations, legacies and similar	2	11,828	27,565	39,393	114,148
Charitable activity	3	3,718	-	3,718	17,065
Other income	4	5,262	-	5,262	10,958
Total income and endowments		20,808	27,565	48,373	142,171
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

		£	2021	£	£	2020	£
	Notes						
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.