

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

Contents	Page
Legal and administrative information	1
Report of the Trustees	2 - 11
Report of the Independent Examiner	12
Statement of Financial Activities	13
Balance Sheet	14
Notes forming part of the financial statements	15 - 20

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.

Gobbolino 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, *Gobbolino 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

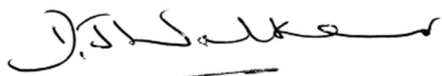
The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

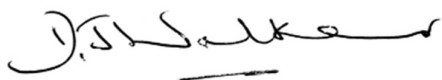
	Notes	Unrestricted Funds	Restricted Funds	Total 2022 £	Total 2021 £
Income and endowments from:					
Donations, legacies and similar	2	2,895	191,000	193,895	39,393
Charitable activity	3	-	3,800	3,800	3,718
Other income	4	7,791	-	7,791	5,262
Total income and endowments		10,686	194,800	205,486	48,373
Expenditure 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
		<u>217,728</u>	<u>49,376</u>
Creditors due within one year	10	1,410	1,290
Net current assets		216,318	48,086
Net assets		<u>216,318</u>	<u>48,086</u>
Represented by:			
Restricted funds		170,033	38,648
Unrestricted funds		46,285	9,438
Total funds	11-13	<u>216,318</u>	<u>48,086</u>

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 01/04/2021 £	Incoming Resources £	Outgoing Resources £	Transfers £	At 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.