

# **Into Opera**

## **Report and Financial Statements**

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

Charitable Incorporated Organisation  
Registered no: 1183225

# Into Opera

**Period ended 30 September 2023**

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## **Into Opera**

**Period ended 30 September 2023**

### **Legal and administrative information**

**Charitable Incorporated Organisation (CIO) name:** Into Opera

**Registered Charity number:** 1183225

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

**Principal office:** 23 Carnoustie  
Norwich, NR4 6AY

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

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

**Solicitors:** Hansells  
Cambridge House, 26 Tombland  
Norwich, NR3 1RE  
  
Clintons  
55 Drury Lane  
London, WC2B 5RZ

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees**

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

### **Objectives and activities**

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

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

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

### **Achievements and Performance**

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

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

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees - continued**

#### **Inspiring a Creative Revolution in Primary Schools: Breaking the Cycle**

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

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

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

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

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

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees - continued**

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

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

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

### **Opera Unwrapped for Christmas**

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

### **Norfolk Into Opera Festival**

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

## Into Opera

Period ended 30 September 2023

### Report of the Trustees - continued

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

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

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

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

## Into Opera

Period ended 30 September 2023

### Report of the Trustees - continued

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

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

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

#### **'Into Opera**

Wed 12<sup>th</sup> July 2023

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

New opera with Sprowston Junior School: *The books that disappeared*

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

*In my opinion - it was a piece of magic.*

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

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

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

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

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

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



## Into Opera

Period ended 30 September 2023

### Report of the Trustees - continued

#### Norwich and Rouen

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

#### Fundraising Events

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

#### Financial review

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

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

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

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

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Total funds	<b>96,395</b>	216,318

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees - continued**

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

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

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

### **Future plans and going concern**

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

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

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

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

### **Structure, governance and management**

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

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

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees - continued**

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

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

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

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

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

### **Reference and administrative details**

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

### **Trustees' responsibilities**

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

The law applicable to charities in England & Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102) Second Edition - October 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

## **Into Opera**

**Period ended 30 September 2023**

### **Report of the Trustees - continued**

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

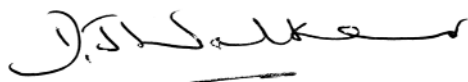
#### **Thanks**

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

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

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

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

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

David Walker, Chair

## **Into Opera**

**Period ended 30 September 2023**

### **Independent Examiner's Report to the Trustees**

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

#### **Responsibilities and basis of report**

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

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

#### **Independent Examiner's statement**

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

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

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



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

29 July 2024

# Into Opera

Period ended 30 September 2023

## Statement of Financial Activities

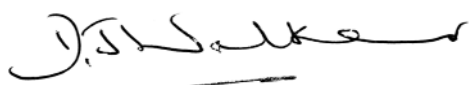
	Notes	Unrestricted Funds	Restricted Funds	Total 2023 £	Total 2022 £
<b>Income and endowments from:</b>					
Donations, legacies and similar	2	29,190	80,152	109,342	193,895
Charitable activity	3	22,010	30,722	52,732	3,800
Other income	4	88,252	-	88,252	7,791
<b>Total income and endowments</b>		<b>139,452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

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

**Into Opera**  
**Period ended 30 September 2023**  
**Balance Sheet**

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

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



David Walker – Chair of Board of Trustees

## **Into Opera**

**Period ended 30 September 2023**

### **Notes forming part of the financial statements**

#### **1 Accounting policies**

##### **(a) Basis of preparation**

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

##### **(b) Fund accounting**

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

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

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

##### **(c) Incoming resources**

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

##### **(d) Resources expended**

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

##### **(e) Going concern**

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



# Into Opera

Period ended 30 September 2023

## Notes forming part of the financial statements

### 2 Donations, legacies and similar income

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

### 3 Income from charitable activity

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

### 4 Other income

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

## Into Opera

Period ended 30 September 2023

### Notes forming part of the financial statements

#### 5 Expenditure on charitable activities

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

#### 6 Governance

	2023 £	2022 £
Independent Examination of Accounts	1,410	1,370
<b>Total</b>	<b>1,410</b>	<b>1,370</b>

#### 7 Trustees' expenses

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

#### 8 Debtors and prepayments

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

#### 9 Creditors and accruals

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

## Into Opera

Period ended 30 September 2023

Notes forming part of the financial statements

### 10 Funds reconciliation

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

## **Into Opera**

**Period ended 30 September 2023**

### **Notes forming part of the financial statements**

#### **11 Restricted funds' purpose**

The purpose of the restricted funds is as follows:

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

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

**12 Analysis of net assets between funds**

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

**13 Independent Examiner's remuneration**

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

**14 Related party transactions and donated facilities**

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

**15 Ultimate controlling party**

The CIO is controlled by the Board of Trustees.