

# **Into Opera**

## **Report and Financial Statements For the Year ended 30 September 2024**

Charitable Incorporated Organisation  
Registered no: 1183225

# Into Opera

Year ended 30 September 2024

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## **Into Opera**

**Year ended 30 September 2024**

### **Legal and administrative information**

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

**Registered Charity number:** 1183225

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

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

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

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

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

## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

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

### **Objectives and activities**

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

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

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

### **Achievements and Performance**

#### **Strategic Reflections & Impact Overview**

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

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

## Into Opera

Year ended 30 September 2024

### Report of the Trustees

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

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

#### Key strategic pillars this year included:

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

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



## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

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

#### **Purpose of the Visit**

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

#### **Into Opera's Role**

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

#### **Key Outcomes**

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

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



## Into Opera

Year ended 30 September 2024

### Report of the Trustees

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



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

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

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

## Into Opera

Year ended 30 September 2024

### Report of the Trustees

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

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

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

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

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

#### Curriculum Development & Teacher Support

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

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

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

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



## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

#### **Key activities include:**

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

#### **Theatre Trips & Cultural Access**

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

#### **Musician-in-Residence Scheme**

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

#### **Programme features:**

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

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

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

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

## Into Opera

Year ended 30 September 2024

### Report of the Trustees

#### Fundraising for the Arts

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

#### Training includes:

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

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

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

#### Financial review

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

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

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

	<b>2024</b>	2023
	<b>£</b>	£
Total funds	<b>96,383</b>	96,395

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

## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

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

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

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

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

#### **Empower Residency Schools as Independent Cultural Leaders**

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

#### **Publish and Launch Our Primary Education Creativity Resources**

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

#### **Forge New Cultural Partnerships and Co-Production Opportunities**

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

#### **Scope and Develop a Primary Arts Network Across Norfolk**

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

## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

#### **Share Our Learning Nationally and Deepen Sector Influence**

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

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

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

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

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

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

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

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

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

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

## **Into Opera**

**Year ended 30 September 2024**

### **Report of the Trustees**

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

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

### **Reference and administrative details**

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

### **Trustees' responsibilities**

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

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

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

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

### **Thanks**

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

## **Into Opera**

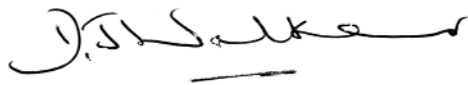
**Year ended 30 September 2024**

### **Report of the Trustees**

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

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

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

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

David J Walker, Chair



## **Into Opera**

**Year ended 30 September 2024**

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

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

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

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

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

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

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

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

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



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

15 July 2025

# Into Opera

Year ended 30 September 2024

## Statement of Financial Activities

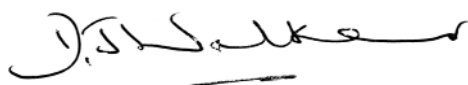
	Notes	Unrestricted Funds	Restricted Funds	Total 2024 £	Total 2023 £
<b>Income and endowments from:</b>					
Donations, legacies and similar	2	2,503	43,750	46,253	109,342
Charitable activity	3	12,796	24,972	37,768	52,732
Other income	4	1,373	-	1,373	88,252
<b>Total income and endowments</b>		<b>16,672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

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

**Into Opera**  
**Year ended 30 September 2024**  
**Balance Sheet**

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

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



David J Walker – Chair of Board of Trustees

## **Into Opera**

**Year ended 30 September 2024**

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

#### **1 Accounting policies**

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

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

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

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

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

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

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

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

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

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

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

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

## Into Opera

Year ended 30 September 2024

### Notes forming part of the financial statements

#### 2 Donations, legacies and similar income

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

#### 3 Income from charitable activity

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

#### 4 Other income

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

#### 5 Expenditure on charitable activities

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

## Into Opera

Year ended 30 September 2024

### Notes forming part of the financial statements

#### 6 Governance

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

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

#### 9 Creditors and accruals

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



# Into Opera

Year ended 30 September 2024

## Notes forming part of the financial statements

### 10 Funds reconciliation

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

## **Into Opera**

**Year ended 30 September 2024**

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

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

The purpose of the restricted funds is as follows:

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

**Into Opera**  
**Year ended 30 September 2024**

**Notes forming part of the financial statements**

**12 Analysis of net assets between funds**

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

**13 Independent Examiner's remuneration**

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

**14 Related party transactions and donated facilities**

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

**15 Ultimate controlling party**

The CIO is controlled by the Board of Trustees.