

BAREFOOT OPERA

England & Wales · Charity number 1167730

Details

Status Registered

Legal form CIO

Registered 2016-06-20

Register [View on the Charity Commission register](#)

Contact

Address 6 The Uplands
St. Leonards-On-Sea
East Sussex
TN38 0HL

Phone 07587 04 24 53

Email info@barefootopera.com

Website www.barefootopera.com

Activities

Objects: To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by: a) Developing singing at all levels from amateur to professional standard; b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; c) developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances d) Promote singing for mental and physical health for all.

Activities: To advance education in and promote public appreciation of the art of opera for the public benefit

Classification

- **How:** Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£166,701	£153,229	-	-
2024-03-31	£70,225	£74,219	-	-
2023-03-31	£58,525	£56,215	-	-
2022-03-31	£154,982	£182,244	-	-
2021-03-31	£72,286	£51,443	-	-

Trustees

Name	Role	Appointed
David Maurice Rogers		2024-05-10
Jenny Miller		2025-05-23
Joao Figueiredo		2021-09-10
Laura Claire Mucha		2024-02-23
Laurelle Hughes		2022-07-29
Mary Long		2024-02-02

BAREFOOT OPERA

England & Wales - Charity number 1167730

Accounts

Barefoot Opera

Registered Charity No. 1167730

Annual Accounts

for the period

1 April 2024 - 31 March 2025

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Receipts & Payments account
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Hastings Voluntary Action
Jackson Hall
Portland Place
Hastings
East Sussex
TN34 1QN

**Organisational information for
Barefoot Opera
for the year ended 31 March 2025**

Name of charity:	Barefoot Opera
Charity No:	1167730
Legal form:	Charitable Incorporated Organisation (CIO)
Governing document:	Constitution dated 15th June 2015, amended 10 June 2022
Address:	6 The Uplands St. Leonards-on-Sea East Sussex TN38 0HL
Trustees:	Joao Figueirido (Chair) David Rogers (Treasurer) Appointed 10th May 2024 Virginia Gilbert Retired May 2024 Susan Cowell appointed 23rd February 2024, retired 1st July 2025 Elizabeth Allen - Retired 14th November 2025 Olivia Shaw - Retired 11th April 2025 Laurelle Hughes Laura Mucha Mary Long
Director:	Jenny Miller - Appointed as a trustee 23rd May 2025
Bankers:	CAF Bank (online), 25 Kings Hill Ave, West Malling, ME19 4JQ
Independent Examiner:	Laura Dawson, Independent Examiner HVA, Jackson Hall, Portland Place, Hastings, TN34 1QN
Objects:	To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by: a) Developing singing at all levels from amateur to professional standard; b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; and c) Developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances. d) Promote singing for mental and physical health for all.

Barefoot Opera

The Report of the Trustees for the year ended 31st March 2025

Barefoot Young Artists Tour 2025: We started community workshops for the tour in May and continued until the end of September. Our ACE supported tour expanded to 12 performances in 6 venues of Verdi's La Traviata. We reached a total of 1760 live audience. We engaged with six non auditioned community choirs of which three were new to us. Those choirs totalled 108 singers, of whom 59 were new to opera, c. 50%.

We engaged with four schools, of which three schools were new to our company. The school groups totalled 76 performers, of which 68 were new to opera, over 90%.

We garnered the most reviews we have ever had as a company, including reviews in Hastings and St Leonards, Brighton and the Arcola, totalling 6 reviews of which 5 were highly favourable. On December 7th 2024 we supported the Seaview Centre for vulnerable adults in their annual Christmas Carol fundraising concert. We held our usual Burns Night fundraiser on January 25th and raised £1300 for the company. We held regular advanced singers' workshops in our London studio. From January 2025 to April 2025 we toured Red!, a children's opera written by Lucy Mulgan and commissioned by us, to 10 primary schools and 300 children. This was also ACE supported. We then performed Red! at the Royal Opera House in April 2025 for their children's outreach programme, with 100 children performing. We appointed an interim Artistic Director for 6 months from October 2024.

Barefoot Opera

Receipts & Payments accounts

for the period

1 April 2024 to 31 March 2025

Previous Year			Current Year		
		Notes	Restricted funds	Unrestricted funds	Total funds
	<u>Receipts</u>				
31,644	Grants		83,955	-	83,955
750	Sponsorship/Fund raising		-	10,385	10,385
16,490	Ticket sales		-	18,887	18,887
2,450	Student fees		-	285	285
-	Programme sales		-	-	-
690	Bar/Raffle		-	1,022	1,022
6,511	Donations		-	12,144	12,144
9,247	Festival Fees		-	27,852	27,852
145	Miscellaneous Income		-	7,748	7,748
2,910	Friends Membership		-	4,424	4,424
-	Gift Aid Reclaimed		-	-	-
(612)	Less Stripe Commission		-	-	-
<u>70,225</u>			<u>83,955</u>	<u>82,746</u>	<u>166,701</u>
	<u>Expenditure</u>				
11,435	Direction/Management		22,399	5,250	27,649
1,650	Coaching		-	-	-
23,003	Musicians		21,731	59,714	81,445
480	Travel expenses		625	222	847
4,033	Venue hire		6,023	-	6,023
1,700	Costume & set		8,207	-	8,207
3,745	Technical expenses		3,584	-	3,584
1,768	Transport costs		2,268	210	2,478
502	Food costs and preparation		1,490	197	1,687
5,896	Publicity		7,710	380	8,090
158	Website		-	480	480
-	Insurance		-	378	378
13,130	Admin/Office expenses		1,042	821	1,863
5,310	Fundraising costs		-	1,264	1,264
1,409	Other/Misc		-	9,234	9,234
<u>74,219</u>			<u>75,080</u>	<u>78,149</u>	<u>153,229</u>
(3,994)	Net surplus (deficit)		8,875	4,598	13,473
	Movement between Funds		(194)	194	-
<u>19,415</u>	Fund balances b/f	1/4/24	<u>194</u>	<u>15,227</u>	<u>15,421</u>
<u>15,421</u>	Fund balances c/f	31/3/25	<u>8,875</u>	<u>20,019</u>	<u>28,894</u>

			Restricted Income	Unrestricted Income	Total	Previous year Total
Current assets						
Current Account	@	31/03/25	8,875	19,971	28,847	15,374
Cash in hand	@	31/03/25		47	47	47
Receipts awaiting banking				-	-	-
			<u>8,875</u>	<u>20,018</u>	<u>28,894</u>	<u>15,421</u>
Current liabilities						
Uncashed cheques				-	-	-
			<u>8,875</u>	<u>20,018</u>	<u>28,894</u>	<u>15,421</u>

Chantry Law requires the Trustees to prepare financial statements for each financial year which comply with the regulations set out in the Charities Act 1993. The trustees have elected to take advantage of the provisions that apply to small charities and have prepared a Receipts and Payments account and Statement of Assets and Liabilities.

Approved by the Trustees on 15 January 2026 and signed on their behalf by

15 January 2026
Jocelyn J. G. J. G.
J. M. J. G.

Joao Figueirdo (Chair)

David Rogers (Treasurer)

Barefoot Opera
Notes to the Accounts
for the period

01 April 2024 to 31 March 2025

Restricted Funds

			Income	Spent	Left
<u>CEN -</u>	b/fwd	-			
Grants received			3,516.00		
Expenses				3,516.00	
Amount carried forward					£ -
<u>FEST -</u>	b/fwd	193.35			
Grants received					
Expenses					
Contribution to reserves				193.35	
Amount carried forward					£ -
<u>Traviata</u>	b/fwd	-			
Grants received			55,464.00		
Expenses				55,464.00	
Amount carried forward					£ -
<u>RED</u>	b/fwd	-			
Grants received			24,975.00		
Expenses				16,100.00	
Amount carried forward					£ 8,875.00
Total Restricted Fund b/fwd		193.35			
Total Income			83,955.00		
Total Spent				75,273.35	
Total Restricted Funds Held					£ 8,875.00

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2025 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Laura Dawson
Finance Manager
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated:

19/1/2026

BAREFOOT OPERA

England & Wales - Charity number 1167730

Accounts

Barefoot Opera

Registered Charity No. 1167730

Annual Accounts

for the period

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Governing document:	Constitution dated 15th June 2015, amended 10 June 2022
Address:	6 The Uplands St. Leonards-on-Sea East Sussex TN38 0HL
Trustees:	Olivia Shaw (Chair) David Rogers (Treasurer - Appointed 10.05.24) Virginia Gilbert (Treasurer - Resigned May 24) Elizabeth Allen Joao Figueiredo Laurelle Hughes Laura Mucha (Appointed 23.02.24) Charles Neal (Resigned 31.12.23) Mary Long (Appointed 10.11.23) Susan Cowell (Appointed 23.02.24)
Director:	Jenny Miller
Bankers:	CAF Bank (online), 25 Kings Hill Ave, West Malling, ME19 4JQ
Independent Examiner:	Laura Dawson, Independent Examiner HVA, Jackson Hall, Portland Place, Hastings, TN34 1QN
Objects:	To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by: a) Developing singing at all levels from amateur to professional standard; b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; and c) Developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances. d) Promote singing for mental and physical health for all.

Barefoot Opera

Receipts & Payments accounts

for the period

1 April 2023 to 31 March 2024

Previous Year

			Current Year	
		Notes	Restricted funds	Unrestricted funds
				Total funds
24,243	Receipts			
6,462	Grants		31,644	31,644
14,101	Sponsorship/Fund raising		-	750
1,888	Ticket sales		-	16,490
-	Student fees		-	2,450
85	Programme sales		-	-
1,989	Bar/Raffle		-	690
5,250	Donations		-	6,511
1,783	Festival Fees		-	9,247
3,160	Miscellaneous Income		-	145
-	Friends Membership		-	2,910
(435)	Gift Aid Reclaimed		-	-
58,525	Less Stripe Commission		-	(612)
			31,644	38,581
				70,225
	Expenditure			
11,920	Direction/Management		10,955	480
150	Coaching		200	1,450
16,367	Musicians		20,770	2,233
55	Travel expenses		481	-
4,472	Venue hire		4,033	-
1,884	Costume & set		1,700	-
3,273	Technical expenses		3,745	-
1,095	Transport costs		1,248	520
1,296	Food costs and preparation		19	484
1,783	Publicity		5,896	-
545	Website		158	-
-	Stripe commission		-	-
8,905	Admin/Office expenses		5,321	7,809
3,963	Fundraising costs		220	5,090
508	Other/Misc		-	1,409
56,215			54,745	19,474
				74,219
2,310	Net surplus (deficit)		(23,101)	19,107
				(3,994)
	Movement between Funds		21,759	(21,759)
				-
17,105	Fund balances b/f	1/4/23	1,536	17,879
				19,415
19,415	Fund balances c/f	31/3/24	194	15,228
				15,421

Barefoot Opera
Statement of Assets & Liabilities
as at
31 March 2024

				Previous year
				Total
		Restricted Income	Unrestricted Income	Total
Current assets				
Current Account	@ 31/03/24	194	15,181	15,374
Cash in hand	@ 31/03/24		47	47
Receipts awaiting banking			-	-
		194	15,228	15,421
Current liabilities				
Uncashed cheques			-	-
		194	15,228	15,421
				19,415

Charity Law requires the Trustees to prepare financial statements for each financial year which comply with the regulations set out in the Charities Act 1993. The trustees have elected to take advantage of the provisions that apply to small charities and have prepared a Receipts and Payments account and Statement of Assets and Liabilities.

Approved by the Trustees on 23 January 2025 and signed on their behalf by

Olivia Shaw Olivia Shaw (Chair)

David Rogers David Rogers (Treasurer)

Barefoot Opera
Notes to the Accounts
for the period
01 April 2023 to 31 March 2024

Restricted Funds

			Income	Spent	Left
<u>CEN -</u>	b/fwd	(11,697.52)			
Grants received					
Arts Council England			31,644.00		
Contribution from ACE			12,390.01		
Cont. from Reserves/unrestricted			21,758.62		
Expenses				54,095.11	
Amount carried forward					£ -
<u>FEST -</u>	b/fwd	843.35			
Grants received					
MSL Discover					
Expenses				650.00	
Contribution to reserves					
Amount carried forward					£ 193.35
<u>ACE Continuity Other - CONT</u>	b/fwd	12390.01			
Grants received					
Arts Council England					
Expenses moved to CEN				12,390.01	
Amount carried forward					£ -
Total Restricted Fund b/fwd		1,535.84			
Total Income			65,792.63		
Total Spent				67,135.12	
Total Restricted Funds Held					£ 193.35

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2024 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Laura Dawson
Finance Manager
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 23/1/25



**CHARITY COMMISSION
FOR ENGLAND AND WALES**

Trustees' Annual Report for the period

From **Period start date 01-04-23 to To 31-03-24**
Period end date

Charity name: Barefoot Opera

Charity registration number: 1167730

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	To advance education about, promote public appreciation of, and encourage participation in the art of opera and singing for the public benefit by: a) developing singing at all levels from amateur to professional standards b) encouraging young professional singers to find new approaches to the rehearsal and performance of opera c) developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances d) promoting singing for mental and physical health.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	We successfully applied for Arts Council funding to support our Barefoot Opera Young Artists Tour, a revival of our previous year's production <i>Cenerentola</i> by Rossini, which reached new venues, and engaged with new community groups in our tour venues, finding new participants from those communities and new audiences. Typical audience feedback: "Magical performance! Fantastic, funny! Superb singing and highly creative staging. The accordion was astounding". Our community groups included Hackney Voices, (performing with Barefoot Young Artists at the Arcola Theatre Dalston), the East Grinstead Choral Society, (performing at the Big Woods Estate near East Grinstead), Waterside Academy, the Seaview Centre and Bexhill 6th Form College (performing in St Leonards on Sea and Rye Creative Arts Centre). Typical feedback from community participants: "To be offered the opportunity to take part in such a polished, expertly crafted and creative production, was such a privilege and a joy. " We supported the Seaview Centre Choir in their annual Christmas fundraising concert. We held two music based fundraising concerts at our company home address of 6 The Uplands, featuring young singers. We continued to provide monthly workshops for young aspiring professional singers at the London studio available for our use. We developed our plans for touring our childrens opera 'Red' which we commissioned from Barefoot Opera double bassist and composer Lucy Mulgan.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The trustees have read and considered the guidance by the Charity Commission on public benefit.

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	The charity provides small grants to performers who require financial assistance with accommodation, travel expenses or other costs associated with participation in our productions. Students submit their applications for grant funding in the form of short essays to the Trustees which are evaluated with input from the Director. Decisions are recorded at Trustee meetings.
Policy on social investment including program related investment	Para 1.38	The Charity relies on grants from Trusts to support our work. We have been supported by Sussex Community Giving, Garfield Weston Trust, the Arts Council, Magdalen and Lasher, the Foyle Foundation and Hastings Council. We also call on crowdfunding via the JustGiving platform on-line.
Contribution made by volunteers	Para 1.38	Volunteers provide invaluable help as front of house staff at events, serving at receptions, providing accommodation for singers on intensive courses and distributing flyers and other publicity.
Other		

Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	Please refer to our summary of our main activities, which were integral to these achievements: Aided significantly by an Arts Council grant, we have greatly developed our partnership with all our touring venues successfully developed our outreach into communities in the South East, and we will build on these relationships. We sold very well throughout. 70% of the Arcola audiences were new to our company's work, and every show received long applause/standing ovations. Our new venue Crowhurst Place is entirely new for the management as well as us, and yet we had an audience of 350 all new to our organisation and very enthusiastic; "We thought it was excellent. The performance was imaginative and vocal quality was superb." Rye Creative Centre has had a couple of visiting operas, but is primarily a visual arts venue, so again they and we were very pleased with our audience outcome of a full house. Despite being near to Hastings, we had not previously persuaded Rye cultural activists to come to our performances, and we now have a stronger link to the Rye community. "I

		never liked opera until I came across Barefoot. There is something about seeing it live and the raw, vital energy they create that has captivated me". In Hastings: we received a standing ovation, and this from Hastings Independent: "Without a doubt, I have never enjoyed an opera more. Seeing it in the round, lent it an immediacy that no proscenium could ever project". The critic from 'L'Art de vivre' wrote: "A forward-thinking company: Barefoot Opera certainly met its mandate of creating an ensemble of body, breath, movement...being climate-conscious, the costume design cleverly incorporated recycled plastics and materials...taking this re-envisioned approach to opera across the UK will surely give many an encounter with the art form they may not otherwise experience".
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The charity's financial position at the end of the year is stable after a busy and successful year
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The charity's trustees adopted a reserves policy during the 2017-18 financial year. The target level for the reserve was set at £5,000, to be built up from any profits generated from events.
Amount of reserves held	Para 1.22	The reserves for the previous year were used to help cover two late payments of significant funding from the Arts Council, a state which was rectified in August 2024. Our current accounts are now healthy, holding in excess of £30,000.
Reasons for holding zero reserves	Para 1.22	NA
Details of fund materially in deficit	Para 1.24	As a major portion of Arts Council funding was spent in advance of receipt (the monies were received in August 2024) our accounts at the end of March 23 showed a deficit of £4000. As this was rectified well after the new tax year, the Trustees have decided to change our tax year in future from January to January, to reflect better the flow of our funding.
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	The charity's principal sources of funds are ticket sales, student fees, grants, and fundraising. Expenditure supports the charity's objectives by funding performances and outreach workshops and by offering financial assistance to students.
Investment policy and objectives including any social investment policy adopted	Para 1.46	The charity does not have an investment policy as its funds are entirely devoted to the support of young artists, students, performances, and outreach events.
A description of the principal risks facing the charity	Para 1.46	The founder and CEO of the company is planning to retire from actively running the company and is seeking a replacement for her role. The principal risk for the charity is that she will not find a suitable candidate. The Trustees are closely involved with the organisation and financing of this potential hand-over, and candidates are being trialled in production runs.

Other		
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Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution dated 15 June 2015
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	Charitable Incorporated Organisation (CIO)
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Appointed by existing trustees

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	The trustees have agreed a process of induction and training of trustees led by the Chair.
The charity's organisational structure and any wider network with which the charity works	Para 1.51	The trustees meet every two months or more if more urgent business requires it. The organisational structure is agreed in our constitution. We are not currently working with a wider organisational network. However discussions continue with other arts organisations in our area, exploring opportunities for collaboration.
Relationship with any related parties	Para 1.51	The trustees have embedded in our constitution how to manage any conflicts of interest. This is part of a wider risk register we have put into place, alongside an updating of our other policies: Safeguarding both for vulnerable adults and children, governance of volunteers, data protection and environment.
Other		

Reference and Administrative details

Charity name	Barefoot Opera
Other name the charity uses	none
Registered charity number	1167730

Charity's principal address	6 The Uplands Maze Hill St Leonards East Sussex TN380HL

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Olivia Shaw	Chairperson		Trustees of the charity
2	David Rogers	Treasurer	Appointed March 30 th 2024	Trustees of the charity
3	Elisabeth Allen			Trustees of the charity
4	Joao Figuero			Trustees of the charity
5	Laurelle Hughes			Trustees of the charity
6	Laura Mucha		Appointed September 30 2023	Trustees of the charity
7	Mary Long		Appointed September 30 2023	Trustees of the charity
8	Sue Cowell		Appointed March 30 th 2024	Trustees of the charity
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				

Corporate trustees – names of the directors at the date the report was approved

[illegible]

Name of trustees holding title to property belonging to the charity

[illegible]

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

Additional information (optional)

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Anthony Flaum, Charlotte Tingley

Exemptions from disclosure

Reason for non-disclosure of key personnel details

--

Other optional information

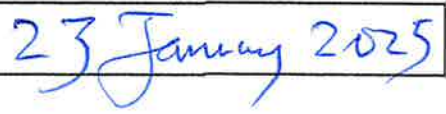
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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	OLIVIA JANE SHAW	DAVID LAWRENCE ROGERS
Position (eg Secretary, Chair, etc)	CHAIR.	Treasurer

Date 

BAREFOOT OPERA

England & Wales - Charity number 1167730

Accounts



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	Day	Month	Year		Day	Month	Year
	01	04	2022		31	03	2023

Section A Reference and administration details

Charity name

Barefoot Opera

Other names charity is known by

Registered charity number (if any)

1167730

Charity's principal address

6 The Uplands

St. Leonards on Sea

East Sussex

Postcode

TN38 0HL

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Olivia Shaw	Chairperson		Trustees of the Charity
2	Elizabeth Allen		Appointed 29 July 22	Trustees of the Charity
3	Joao Figueiredo			Trustees of the Charity
4	Virginia Gilbert	Treasurer		Trustees of the Charity
5	Laurelle Hughes		Appointed 29 July 22	Trustees of the Charity
6	Glenys Jacques			Trustees of the Charity
7	Charles Neal			Trustees of the Charity
8				
9				
10				

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Examiner	Laura Dawson	Hastings Voluntary Action, Jackson Hall, Portland Place,
		Hastings TN34 1QN

Name of chief executive or names of senior staff members (Optional information)

Jenny Miller, Director

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document
(eg. trust deed, constitution)

Constitution dated 15 June 2015

How the charity is constituted
(eg. trust, association, company)

Charitable Incorporated Organisation (CIO)

Trustee selection methods
(eg. appointed by, elected by)

Appointed by existing trustees

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Trustees have assessed potential risks arising from the expansion of our activities involving community groups and schools, first encountered in the creation and performance of Bloom Britannia, and now becoming a regular feature of our activities. We have adopted a safeguarding policy to manage these risks when working with children. An additional statement specifically addressing work with vulnerable adults has been adopted.

Trustees have also identified the need for a general risk management policy and accompanying procedures to monitor all major risks inherent in our activities. A policy has been agreed and a risk register is gradually being populated.

Other policies adopted include ones to govern volunteers, data protection and environment.

Discussions continue with other arts organisations in our area, exploring opportunities for collaboration.

Summary of the objects of the charity set out in its governing document

To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by:

- a) Developing singing at all levels from amateur to professional standard;
- b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera;
- c) developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances
- d) Promote singing for mental and physical health.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Trustees have read the guidance issued by the Charity Commission on public benefit. The guidance has been considered at trustee meetings when planning the activities for the year.

The Charity's activities are focused on assisting the development of operatic talent and exposing the general public to affordable and accessible operatic performances. The singers benefit from experience and exposure at an early stage of their careers. The public has an opportunity to experience opera in places that are local and familiar to them and at prices that are affordable, developing the audiences of the future.

The public benefit is enhanced by opportunities for local students, musicians and other performers to participate in the development of events and in the final productions. This provides an introduction to opera for sections of the community previously unfamiliar with the genre, with the deliberate intention of demystifying the process and achieving a cohesion of purpose through involvement of schools, choirs or non-musical minority groups. This year for example we performed Red! a new jazz opera for children which we commissioned from composer Lucy Mulgan, with three primary schools from the most economically deprived areas of our locality. 180 children workshopped, rehearsed and performed to an audience of 300, most of whom had never seen a live opera before.

Our advanced student productions experiment with new ways of staging so that audiences experience the music and singing in a different and more engaging way. We involve young local budding costume designers in our work, mentored by experienced professionals. Audiences have included friends and family members of participants in the project, and we invite their feedback. Some of the community groups previously involved in "Bloom Britannia" took part in our Young Artists Tour of Rossini's Cenerentola in 2022.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

The charity provides small grants to performers who require financial assistance with accommodation, travel expenses or other costs associated with participation in our productions. Students submit their applications for grant funding in the form of short essays to the Trustees which are evaluated with input from the Director. Decisions are recorded at Trustee meetings.

Volunteers provide invaluable help as front of house staff at events, serving at receptions, providing accommodation for singers on intensive courses and distributing flyers and other publicity.

The Charity relies on grants from Trusts to support our work. We have been supported by Sussex Community Giving, Garfield Weston Trust, the Arts Council, Magdalen and Lasher, the Foyle Foundation and Hastings Council. We also call on crowdfunding via the JustGiving platform on-line.

Summary of the main achievements of the charity during the year

Training

We have continued our training programme this year with a small number of workshops, each targeted at a particular technique and aimed at aspiring young singers.

Young Artists' Tour

The Young Artists' Tour has been a major feature of Barefoot's activities for several years. Performances and ticket sales have increased steadily. The tour now visits London and other locations as well as the performances in our home base of Hastings.

After a pared-down staging in 2022, we were able to obtain funding for a tour in Summer 2023 of our sparkling production of Rossini's *La Cenerentola* (Cinderella). The enhanced production has all the hallmarks of a Barefoot Opera show: a dynamic international cast of young singers, a small on-stage band delivering the score, and a contemporary take on a classic tale. *Cenerentola* opened in Hastings and then spent a week at the Grimeborn Opera Festival, Arcola Theatre, London as well as performances in the Rye Festival in Sussex and Crowhurst Place, Lingfield, Surrey.

Bloom Britannia

Barefoot Opera's new 'people's opera' started life in 2018, when hundreds of people in the towns of Hastings, St. Leonards and Bexhill took part in singing and discussion workshops. The creative team met people from all walks of life, gaining a rich perspective on what it means to live in a town on the South Coast today. People learned how to write songs, improvise, and sing together. The team took away all of these insights and developed our brand new opera – 'Bloom Britannia'. It tells the story of a fictional regeneration competition on the South Coast, on the day the winning town is to be decided. With hen parties, dodgy dealings on the seafront, and scandalous secret affairs, mayhem is guaranteed!

Our grand schedule for the full opera in 2020 was wiped out by the pandemic. With the Arts Council's and Barefoot Opera Trustees' support, our team created a new schedule for 2021. Music rehearsals were shifted to begin in late March 2021 and our full production took place in October 2021 over 3 days in St Mary in the Castle, Hastings.

A film of the production has been created and premiered at St Mary in the Castle in 2022, created a lasting record of a magical event.

Community Engagement

Our work with Arts on Prescription, working with adults suffering from mental health issues, and adults recuperating from a variety of other health issues has been limited by lack of funds. Planning is underway to revive this activity in 2024.

We co-organise a Christmas Carols fundraiser for the Seaview Centre for vulnerable adults. This is now an annual event.

Barefoot Opera worked with Hollington, The Baird and Ore Village primary schools to produce RED!, a new jazz opera for children. The work is all about bringing the joys and power of singing and drama to year 5 children. We performed with all the schools at the Stade on 15 July 2022 thanks to a grant from Hastings Foreshore Trust. This was a free event with professional singers and a band as well as 180 school children who had workshopped and rehearsed before performing before an audience of 300.

Section E

Financial review

Brief statement of the charity's policy on reserves

The charity's trustees adopted a reserves policy during the 2017-18 financial year. The target level for the reserve was set at £5,000, to be built up from any profits generated from events. The reserve target has been met.

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

- The charity's principal sources of funds are ticket sales, student fees, grants, and fundraising.
- Expenditure supports the charity's objectives by funding performances and outreach workshops and by offering financial assistance to students.
- The charity does not have an investment policy as its funds are entirely devoted to the support of students, performances, and outreach events.

Section F

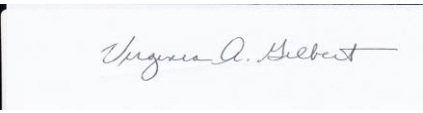
Other optional information

Section G

Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Virginia Gilbert	
Position (eg Secretary, Chair, etc)	Treasurer	
Date	12 January 2023	

Barefoot Opera

Registered Charity No. 1167730

Annual Accounts

for the period

1 April 2022 - 31 March 2023

Contents:

Organisational information
Receipts & Payments account
Statement of Assets & Liabilities
Notes
Independent Examiner's report

Hastings Voluntary Action
Jackson Hall
Portland Place
Hastings
East Sussex
TN34 1QN

**Organisational information for
Barefoot Opera
for the year ended 31 March 2023**

Name of charity:	Barefoot Opera
Charity No:	1167730
Legal form:	Charitable Incorporated Organisation (CIO)
Governing document:	Constitution dated 15th June 2015, amended 10 June 2022
Address:	6 The Uplands St. Leonards-on-Sea East Sussex TN38 0HL
Trustees:	Olivia Shaw (Chair) Virginia Gilbert (Treasurer) Elizabeth Allen Joao Figueiredo Laurelle Hughes Glenys Jacques Charles Neal
Director:	Jenny Miller
Bankers:	CAF Bank (online), 25 Kings Hill Ave, West Malling, ME19 4JQ
Independent Examiner:	Laura Dawson, Independent Examiner HVA, Jackson Hall, Portland Place, Hastings, TN34 1QN
Objects:	To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by: a) Developing singing at all levels from amateur to professional standard; b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; and c) Developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances. d) Promote singing for mental and physical health for all.

Barefoot Opera

Receipts & Payments accounts

for the period

1 April 2022 to 31 March 2023

Previous Year			Current Year		
		Notes	Restricted funds	Unrestricted funds	Total funds
	<u>Receipts</u>				
89,877	Grants		24,243	-	24,243
3,000	Sponsorship/Fund raising		-	6,462	6,462
18,159	Ticket sales		-	14,101	14,101
2,430	Student fees		-	1,888	1,888
46	Programme sales		-	-	-
-	Bar/Raffle		-	85	85
4,460	Donations		-	1,989	1,989
12,046	Festival Fees		-	5,250	5,250
21,550	Miscellaneous Income		-	1,783	1,783
1,155	Friends Membership		-	3,160	3,160
2,260	Gift Aid Reclaimed		-	-	-
	Less Stripe Commission			(435)	(435)
<u>154,982</u>			<u>24,243</u>	<u>34,283</u>	<u>58,525</u>
	<u>Expenditure</u>				
23,527	Direction/Management		11,480	440	11,920
4,353	Coaching		150	-	150
65,588	Musicians		13,607	2,760	16,367
1,317	Travel expenses		55	-	55
13,532	Venue hire		4,472	-	4,472
13,438	Costume & set		1,884	-	1,884
19,387	Technical expenses		3,273	-	3,273
942	Transport costs		600	495	1,095
2,214	Food costs and preparation		628	668	1,296
13,638	Publicity		1,698	85	1,783
1,075	Website		250	295	545
418	Stripe commission		-	-	-
10,797	Admin/Office expenses		-	8,905	8,905
11,273	Fundraising costs		-	3,963	3,963
748	Other/Misc		10	498	508
<u>182,244</u>			<u>38,107</u>	<u>18,109</u>	<u>56,215</u>
(27,261)	Net surplus (deficit)		(13,864)	16,174	2,310
<u>44,366</u>	Fund balances b/f	1/4/22	<u>15,400</u>	<u>1,705</u>	<u>17,105</u>
<u>17,105</u>	Fund balances c/f	31/3/23	<u>1,536</u>	<u>17,879</u>	<u>19,415</u>

Barefoot Opera
Statement of Assets & Liabilities
as at
31 March 2023

				Previous year
				Total
		Restricted Income	Unrestricted Income	Total
Current assets				
Current Account	@ 31/03/23	1,536	17,832	19,368
Cash in hand	@ 31/03/23		47	47
Receipts awaiting banking			-	-
		<u>1,536</u>	<u>17,879</u>	<u>19,415</u>
				<u>17,105</u>
Current liabilities				
Uncashed cheques			-	-
		<u>1,536</u>	<u>17,879</u>	<u>19,415</u>
				<u>17,105</u>

Charity Law requires the Trustees to prepare financial statements for each financial year which comply with the regulations set out in the Charities Act 1993. The trustees have elected to take advantage of the provisions that apply to small charities and have prepared a Receipts and Payments account and Statement of Assets and Liabilities.

Approved by the Trustees on 12 Jan 2024 and signed on their behalf by

 Olivia Shaw (Chair)

 Virginia Gilbert (Treasurer)

Barefoot Opera
Notes to the Accounts
for the period

01 April 2022 to 31 March 2023

Restricted Funds

			Income	Spent	Left
<u>CENT -</u>	b/fwd	-			
Grants received					
Magdalen & Lasher			6,500.00		
Expenses				18,197.52	
Amount carried forward					£(11,697.52)
<u>FEST -</u>	b/fwd	0			
Grants received					
MSL Discover			4,242.50		
Expenses				3,399.15	
Contribution to reserves					
Amount carried forward					£ 843.35
<u>ACE Continuity RED</u>	b/fwd	2900			
Grants received					
HBC			10,744.99		
Expenses				13,644.99	
Amount carried forward					£ -
<u>ACE Continuity Other - CONT</u>	b/fwd	12500			
Grants received					
Arts Council England			2,755.01		
Expenses				2,865.00	
Amount carried forward					£ 12,390.01
Total Restricted Fund b/fwd		15,400.00			
Total Income			24,242.50		
Total Spent				38,106.66	
Total Restricted Funds Held					£ 1,535.84

Please note that the CENT Project has a timing difference - the funds have been received in the next financial year.

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2023 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Laura Dawson
Finance Manager
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 16/01/2024

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2023 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

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Laura Dawson
Finance Manager
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 16/01/2024

BAREFOOT OPERA

England & Wales - Charity number 1167730

Accounts



Trustees' Annual Report for the period

From		Period start date			To		Period end date		
		Day	Month	Year			Day	Month	Year
		01	04	2020			31	03	2021

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Charity name

Barefoot Opera

Other names charity is known by

Registered charity number (if any)

1167730

Charity's principal address

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St. Leonards on Sea

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Postcode

TN38 0HL

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Olivia Shaw	Chairperson	Appointed January 22	Trustees of the Charity
2	Barbara Browning	Secretary	Resigned November 21	Trustees of the Charity
3	Virginia Gilbert	Treasurer		Trustees of the Charity
4	Charles Neal			Trustees of the Charity
5	Joao Figueiredo		Appointed September 21	Trustees of the Charity
6	Glenys Jacques		Appointed March 22	Trustees of the Charity
7	Diana Bickley	Chairperson	Resigned January 22	Trustees of the Charity
8	Avril Crawford		Resigned January 22	Trustees of the Charity
9	Fenella McVey		Resigned February 22	Trustees of the Charity
10				

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Examiner	Keith Miller	Hastings Voluntary Action, Jackson Hall, Portland Place,
		Hastings TN34 1QN

Name of chief executive or names of senior staff members (Optional information)

Jenny Miller, Director

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document
(eg. trust deed, constitution)

Constitution dated 15 June 2015

How the charity is constituted
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Additional governance issues (Optional information)

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Trustees have also identified the need for a general risk management policy and accompanying procedures to monitor all major risks inherent in our commitments to Bloom Britannia. A policy was drafted this year and a risk register is under discussion.

Summary of the objects of the charity set out in its governing document

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- a) Developing singing at all levels from amateur to professional standard;
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- d) Promote singing for mental and physical health.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Trustees have read the guidance issued by the Charity Commission on public benefit. The guidance has been considered at trustee meetings when planning the activities for the year.

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The public benefit is enhanced by opportunities for local students, musicians and other performers to participate in the development of events and in the final productions. This provides an introduction to opera for sections of the community previously unfamiliar with the genre, with the deliberate intention of demystifying the process and achieving a cohesion of purpose through involvement of schools, choirs or non-musical minority groups. This year for example we performed Red! a new jazz opera for children which we commissioned from composer Lucy Mulgan, with three primary schools from the most economically deprived areas of our locality. 180 children workshopped, rehearsed and performed to an audience of 300, most of whom had never seen a live opera before.

Our advanced student productions experiment with new ways of staging so that audiences experience the music and singing in a different and more engaging way. We involve young local budding costume designers in our work, mentored by experienced professionals. Our ambitious "people's opera", Bloom Britannia, reached out to community groups who had never previously encountered opera, let alone performed in an operatic work. Audiences have included friends and family members of participants in the project, and we invite their feedback. Some of the community groups previously involved in "Bloom Britannia" took part in our Young Artists Tour of Rossini's Cenerentola in 2022.

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Section D	Achievements and performance
Summary of the main achievements of the charity during the year	Training We held our first live training session since lockdown for young artists in London at the end of January, and in the autumn we held a series of London-based workshops. We extended our core team of professionals to two new coaches. Young Artists' Tour The Young Artists' Tour has been a major feature of Barefoot's activities for several years. Performances and ticket sales have increased steadily. The tour now visits London, Oxford and Cheltenham as well as the performances in our home base of Hastings. After a cancellation in 2020 under pandemic lockdown restrictions, performances resumed in summer 2021 with two one act operas, <i>Orfeo ed Euridice</i> and <i>Zanetto</i>, held at local venues. We performed and toured Rossini's <i>Cenerentola</i> in 2022, and we involved members of the community in our local performance. This included Bexhill College drama students, the Seaview Centre for vulnerable adults, and Voiceworks, an ad hoc group of adults previously enrolled in 'Bloom Britannia'. Bloom Britannia Barefoot Opera's new 'people's opera' started life in 2018, when hundreds of people in the towns of Hastings, St. Leonards and Bexhill took part in singing and discussion workshops. The creative team met people from all walks of life, gaining a rich perspective on what it means to live in a town on the South Coast today. People learned how to write songs, improvise, and sing together. The team took away all of these insights and developed our brand new opera – 'Bloom Britannia'. It tells the story of a fictional regeneration competition on the South Coast, on the day the winning town is to be decided. With hen parties, dodgy dealings on the seafront, and scandalous secret affairs, mayhem is guaranteed! In 2019, with funding from the Arts Council of England, we staged a 30-minute experimental segment at the De La Warr Pavilion in Bexhill-on-sea, with over a hundred performers, a live audience of nearly 400, and a live-streamed audience of over 3,000. Our grand schedule for the full opera in 2020 was wiped out by the pandemic. With the Arts Council's and Barefoot Opera Trustees' support, our team created a new schedule for 2021. Music rehearsals were shifted to begin in late March 2021 and our full production took place in October 2021 over 3 days in St Mary in the Castle, Hastings. The production was filmed and edited into a lasting record of a magical event.

Community Engagement

We continued to work with Arts on Prescription over August, working with adults suffering from mental health issues, and adults recuperating from a variety of other health issues.

We helped to organise a Seaview's Got Talent event for Seaview Centre for vulnerable adults, and we co-organised their Christmas Carols fundraising event.

We performed Red! a new jazz opera for children which we commissioned from composer Lucy Mulgan, with three primary schools from the most economically deprived areas of our locality. 180 children workshopped, rehearsed and performed to 300 audience, of whom almost none had seen a live opera before.

Section E

Financial review

Brief statement of the charity's policy on reserves

The charity's trustees adopted a reserves policy during the 2017-18 financial year. The target level for the reserve was set at £5,000, to be built up from any profits generated from events. The reserve target has been met.

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

- The charity's principal sources of funds are ticket sales, student fees, grants, and fundraising.
- Expenditure supports the charity's objectives by funding performances and outreach workshops and by offering financial assistance to students.
- The charity does not have an investment policy as its funds are entirely devoted to the support of students, performances, and outreach events.

Section F

Other optional information

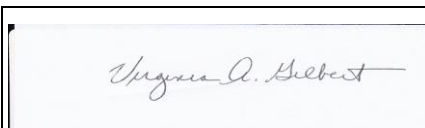
Section G

Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)



Full name(s)

Virginia Gilbert

Position (eg Secretary, Chair, etc)

Treasurer

Date

06 January 2023

Barefoot Opera

Registered Charity No. 1167730

Annual Accounts

for the period

1 April 2021 - 31 March 2022

Contents:

Organisational information
Receipts & Payments account
Statement of Assets & Liabilities
Notes
Independent Examiner's report

Hastings Voluntary Action
Jackson Hall
Portland Place
Hastings
East Sussex
TN34 1QN

**Organisational information for
Barefoot Opera**

for the year ended 31 March 2022

Name of charity:	Barefoot Opera
Charity No:	1167730
Legal form:	Charitable Incorporated Organisation (CIO)
Governing document:	Constitution dated 15th June 2015
Address:	6 The Uplands St. Leonards-on-Sea East Sussex TN38 0HL
Trustees:	Olivia Shaw (Chair) Virginia Gilbert (Treasurer) Diana Bickley (Chair until January 2022) Charles Neal Joao Figueiredo (appointed September 2021) Glenys Jacques (appointed March 2022) Barbara Browning (resigned November 2021) Fenella McVey (resigned February 2022) Avril Crawford (resigned January 2022)
Director:	Jenny Miller
Bankers:	CAF Bank (online), 25 Kings Hill Ave, West Malling, ME19 4JQ
Independent Examiner:	Keith Miller, Independent Examiner HVA, Jackson Hall, Portland Place, Hastings, TN34 1QN
Objects:	To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by: a) Developing singing at all levels from amateur to professional standard; b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; and c) Developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances. d) Promote singing for mental and physical health for all.

Barefoot Opera

Receipts & Payments accounts

for the period

1 April 2021 to 31 March 2022

Previous Year			Current Year		
		Notes	Restricted funds	Unrestricted funds	Total funds
	<u>Receipts</u>				
62,581	Grants		89,877	-	89,877
-	Sponsorship/Fund raising		-	3,000	3,000
-	Ticket sales		-	18,159	18,159
2,742	Student fees		-	2,430	2,430
-	Programme sales		-	46	46
-	Bar/Raffle		-	-	-
3,750	Donations		-	4,460	4,460
320	Festival Fees		-	12,046	12,046
2,399	Miscellaneous Income		-	21,550	21,550
495	Friends Membership		-	1,155	1,155
-	Gift Aid Reclaimed		-	2,260	2,260
<u>72,286</u>			<u>89,877</u>	<u>65,105</u>	<u>154,982</u>
	<u>Expenditure</u>				
19,495	Direction/Management		23,527	-	23,527
595	Coaching		4,353	-	4,353
5,570	Musicians		53,613	11,975	65,588
243	Travel expenses		-	1,317	1,317
-	Venue hire		13,532	-	13,532
-	Costume & set		-	13,438	13,438
3,010	Technical expenses		11,618	7,769	19,387
-	Transport costs		-	942	942
-	Food costs and preparation		-	2,214	2,214
9,357	Publicity		-	13,638	13,638
570	Website		-	1,075	1,075
62	Stripe commission		-	418	418
4,950	Admin/Office expenses		-	10,797	10,797
6,388	Fundraising costs		-	11,273	11,273
1,206	Other/Misc		-	748	748
<u>51,443</u>			<u>106,642</u>	<u>75,601</u>	<u>182,244</u>
20,843	Net surplus (deficit)		(16,765)	(10,496)	(27,261)
<u>23,524</u>	Fund balances b/f	1/4/21	<u>32,165</u>	<u>12,201</u>	<u>44,366</u>
<u>44,366</u>	Fund balances c/f	31/3/22	<u>15,400</u>	<u>1,705</u>	<u>17,105</u>

Barefoot Opera
Statement of Assets & Liabilities
as at
31 March 2022

				Restricted Income	Unrestricted Income	Total	Previous year Total
Current assets							
Current Account	@	31/03/22		15,400	1,658	17,058	44,320
Cash in hand	@	31/03/22			47	47	47
Receipts awaiting banking					-	-	-
				<u>15,400</u>	<u>1,705</u>	<u>17,105</u>	<u>44,366</u>
Current liabilities							
Uncashed cheques					-	-	-
				<u>15,400</u>	<u>1,705</u>	<u>17,105</u>	<u>44,366</u>

Charity Law requires the Trustees to prepare financial statements for each financial year which comply with the regulations set out in the Charities Act 1993. The trustees have elected to take advantage of the provisions that apply to small charities and have prepared a Receipts and Payments account and Statement of Assets and Liabilities.

Approved by the Trustees on 6 January 2023 and signed on their behalf by

Olivia Shaw Olivia Shaw (Chair)

Virginia Gilbert Virginia Gilbert (Treasurer)

Barefoot Opera
Notes to the Accounts
for the period

01 April 2021 to 31 March 2022

Restricted Funds

			Income	Spent	Left
<u>Bloom Britannia</u>	b/fwd	32,165.26			
Grants received					
Arts Council England			4,980.00		
Foyle Foundation			10,000.00		
Magdalen & Lasher			10,000.00		
Garfield Weston			10,000.00		
Expenses				67,145.26	
Amount carried forward					£ -
<u>Cultural Recovery Fund Fund</u>	b/fwd	0			
Grants received					
Arts Council England			37,397.00		
Expenses				23,167.85	
Contribution to reserves				14,229.15	
Amount carried forward					£ -
<u>ACE Continuity RED</u>	b/fwd	0			
Grants received					
Arts Council England			5,000.00		
Expenses				2,100.00	
Amount carried forward					£ 2,900.00
<u>ACE Continuity Other</u>	b/fwd	0			
Grants received					
Arts Council England			12,500.00		
Expenses				-	
Amount carried forward					£ 12,500.00
Total Restricted Fund b/fwd		32,165.26			
Total Income			89,877.00		
Total Spent				106,642.26	
Total Restricted Funds Held					£ 15,400.00

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2022 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Keith Miller
Accounts Support Worker
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 21 December 2022

**Independent Examiner's Report to the Committee of
Barefoot Opera**

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2022 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

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Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

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- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Keith Miller
Accounts Support Worker
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 21 December 2022

BAREFOOT OPERA

England & Wales - Charity number 1167730

Accounts



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	Day	Month	Year		Day	Month	Year
	01	04	2020		31	03	2021

Section A Reference and administration details

Charity name

Barefoot Opera

Other names charity is known by

Registered charity number (if any)

1167730

Charity's principal address

6 The Uplands

St. Leonards on Sea

East Sussex

Postcode

TN38 0HL

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Diana Bickley	Chairperson		Trustees of the Charity
2	Barbara Browning	Secretary		Trustees of the Charity
3	Virginia Gilbert	Treasurer		Trustees of the Charity
4	Fenella McVey			Trustees of the Charity
5	Roger Blackburn		Resigned 31 Dec 2020	Trustees of the Charity
6	Charles Neal		Appointed 07 Jan 2021	Trustees of the Charity
7	Olivia Shaw		Appointed 07 Jan 2021	Trustees of the Charity
8	Avril Crawford		Appointed 15 Jan 2021	Trustees of the Charity
9				
10				

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Independent Examiner	Keith Miller	Hastings Voluntary Action, Jackson Hall, Portland Place,
		Hastings TN34 1QN

Name of chief executive or names of senior staff members (Optional information)

Jenny Miller, Director

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document
(eg. trust deed, constitution)

Constitution dated 15 June 2015

How the charity is constituted
(eg. trust, association, company)

Charitable Incorporated Organisation (CIO)

Trustee selection methods
(eg. appointed by, elected by)

Appointed by existing trustees

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Trustees have assessed potential risks arising from the expansion of our activities involving community groups and schools in the creation and performance of Bloom Britannia, a new opera we have commissioned. We have adopted a safeguarding policy to manage these risks when working with children. An additional statement specifically addressing work with vulnerable adults is in the drafting stage for adoption in 2021-22.

Trustees have also identified the need for a general risk management policy and accompanying procedures to monitor all major risks inherent in our commitments to Bloom Britannia. A policy was drafted and scheduled for adoption this year. This was delayed in the unusual circumstances of 2021 and is now being refined by a trustee for adoption in 2021-22.

Summary of the objects of the charity set out in its governing document

To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by:

- a) Developing singing at all levels from amateur to professional standard;
- b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera;
- c) developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances
- d) Promote singing for mental and physical health.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Trustees have read the guidance issued by the Charity Commission on public benefit. The guidance has been considered at trustee meetings when planning the activities for the year.

The Charity's activities are focused on assisting the development of operatic talent and exposing the general public to affordable and accessible operatic performances. The singers benefit from experience and exposure at an early stage of their careers. The public has an opportunity to experience opera in places that are local and familiar to them and at prices that are affordable, developing the audiences of the future.

The public benefit is enhanced by opportunities for local students, musicians and other performers to participate in the development of events and in the final productions. This provides an introduction to opera for sections of the community previously unfamiliar with the genre, with the deliberate intention of demystifying the process and achieving a cohesion of purpose through involvement of schools, choirs or non-musical minority groups. Our advanced student productions experiment with new ways of staging so that audiences experience the music and singing in a different and more engaging way. We involve young local budding costume designers in our work, mentored by experienced professionals. Our ambitious "people's opera", Bloom Britannia, reaches out to community groups who have never previously encountered opera, let alone performed in an operatic work. Audiences have included friends and family members of participants in the project, and we invite their feedback. This has the dual effect of introducing them to the way in which opera is conceived and involving them in the process.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

The charity provides small grants to performers who require financial assistance with accommodation, travel expenses or other costs associated with participation in our productions. Students submit their applications for grant funding in the form of short essays to the Trustees which are evaluated with input from the Director. Decisions are recorded at Trustee meetings.

Volunteers provide invaluable help as front of house staff at events, serving at receptions, providing accommodation for singers on intensive courses and distributing flyers and other publicity.

The Charity relies on grants from Trusts to support our work. Bloom Britannia, our flagship community opera, was supported by Sussex Community Giving, Garfield Weston Trust, the Arts Council, Magdalen and Lasher, and Hastings Council. We also called on crowdfunding via the JustGiving platform on-line.

Section D	Achievements and performance
Summary of the main achievements of the charity during the year	Training Short courses for training singers were held on-line, due to the on-going pandemic which made physical gathering difficult or impossible. We held courses involving our core team, and we held individual classes. Young Artists' Tour The Young Artists' Tour has been a major feature of Barefoot's activities for several years. Performances and ticket sales have increased steadily. The tour now visits London, Oxford and Cheltenham as well as the performances in our home base of Hastings. The Autumn 2020 tour was cancelled under pandemic lockdown restrictions. In summer 2021, performances of two one act operas, <i>Orfeo ed Euridice</i> and <i>Zanetto</i>, were held at local venues. It is anticipated that the full Young Artists' Tour will resume in 2022. Bloom Britannia Barefoot Opera's new 'people's opera' started life in 2018, when hundreds of people in the towns of Hastings, St. Leonards and Bexhill took part in singing and discussion workshops. The creative team met people from all walks of life, gaining a rich perspective on what it means to live in a town on the South Coast today. People learned how to write songs, improvise, and sing together. The team took away all of these insights and developed our brand new opera – 'Bloom Britannia'. It tells the story of a fictional regeneration competition on the South Coast, on the day the winning town is to be decided. With hen parties, dodgy dealings on the seafront, and scandalous secret affairs, mayhem is guaranteed! In 2019, with funding from the Arts Council of England, we staged a 30-minute experimental segment at the De La Warr Pavilion in Bexhill-on-sea, with over a hundred performers, a live audience of nearly 400, and a live-streamed audience of over 3,000. In 2020, our grand schedule, as with so many plans, was wiped out by the pandemic. With the Arts Council's and Barefoot Opera Trustees' support, our team has created a new schedule for 2021. Music rehearsals have been shifted to begin in late March 2021 and our full production took place in October 2021 in front of xxxx people over 3 days in St Mary in the Castle, Hastings. Pandemic Activities During the two lockdowns from March - December 2020, we provided:

- weekly on-line singing sessions in partnership with Arts on Prescription. (16 sessions, average attendance of 25).
- 9 Young Artist performances and 6 workshops with Isolation Station (averaged 800 views)
- a Vlog with 'Bloom' artists and community participants.
- an on-line weekly coffee morning which averaged 7 participants per session running through the first lock down.
- set up late autumn projects, including 'Little houses' and two community rehearsals of new material from the 'Bloom Britannia' score, before the second lockdown.
- created two short films featuring community members and Bloom participants.
- connected to Project Art Works and set up a workshop with young artists, and
- creative practitioners teamed up with Seaview Project for vulnerable adults to co-create songs based on personal stories, entitled 'My Place'.

This programme has kept our connection alive to the groups we were working with for our main community opera project , postponed by Covid. It enabled new participants to join in the weekly singing sessions. Our partnership with Isolation Station has greatly increased our audience and brought new audiences in. The programme has kept the professional team on board, engaged, and given work to freelance creatives on our team. No-one from the team has had to opt out. This means that our organisation has an invaluable sense of continuity.

Section E

Financial review

Brief statement of the charity's policy on reserves

The charity's trustees adopted a reserves policy during the 2017-18 financial year. The target level for the reserve was set at £5,000, to be built up from any profits generated from events. The reserve target has been met.

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

- The charity's principal sources of funds are ticket sales, student fees, grants, and fundraising.
- Expenditure supports the charity's objectives by funding performances and outreach workshops and by offering financial assistance to students.
- The charity does not have an investment policy as its funds are entirely devoted to the support of students, performances, and outreach events.

Section F

Other optional information

Section G

Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Virginia Gilbert	
Position (eg Secretary, Chair, etc)	Treasurer	
Date	08 November 2021	

Barefoot Opera

Registered Charity No. 1167730

Annual Accounts

for the period

1 April 2020 - 31 March 2021

Contents:

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Hastings Voluntary Action
Jackson Hall
Portland Place
Hastings
East Sussex
TN34 1QN

**Organisational information for
Barefoot Opera**

for the year ended 31 March 2021

Name of charity: Barefoot Opera

Charity No: 1167730

Legal form: Charitable Incorporated Organisation (CIO)

Governing document: Constitution dated 15th June 2015

Address: 6 The Uplands
St. Leonards-on-Sea
East Sussex
TN38 0HL

Trustees: Diana Bickley (Chair)
Barbara Browning (Secretary)
Virginia Gilbert (Treasurer)
Fenella McVey
Charles Neal
Olivia Shaw
Avril Crawford

Director: Jenny Miller

Bankers: CAF Bank (online), 25 Kings Hill Ave, West Malling, ME19 4JQ

Independent Examiner: Keith Miller, Independent Examiner
HVA, Jackson Hall, Portland Place, Hastings, TN34 1QN

Objects: To advance education about, promote public appreciation of, and encourage participation in, the art of opera and singing for the public benefit by:

- a) Developing singing at all levels from amateur to professional standard;
- b) Encouraging emerging professional singers to find new approaches to the rehearsal and performance of opera; and
- c) Developing new audiences for opera, music recitals and concerts with innovative, inclusive and accessible performances.

Barefoot Opera

Receipts & Payments accounts

for the period

1 April 2020 to 31 March 2021

Previous Year

Current Year

		Notes	Restricted funds	Unrestricted funds	Total funds
	<u>Receipts</u>				
39,450.00	Grants		59,415.00	3,165.92	62,580.92
8,400.00	Sponsorship/Fund raising		0.00	0.00	0.00
11,681.72	Ticket sales		0.00	0.00	0.00
14,046.00	Student fees		0.00	2,741.50	2,741.50
210.80	Programme sales		0.00	0.00	0.00
0.00	Bar/Raffle		0.00	0.00	0.00
5,995.00	Donations		0.00	3,750.00	3,750.00
4,600.00	Festival Fees		0.00	320.00	320.00
7,625.07	Miscellaneous Income		0.00	2,398.80	2,398.80
730.00	Friends Membership		0.00	495.00	495.00
92,738.59			59,415.00	12,871.22	72,286.22
	<u>Expenditure</u>				
20,466.01	Direction/Management		18,619.86	875.00	19,494.86
5,459.59	Coaching		75.00	520.00	595.00
21,943.75	Musicians		3,170.00	2,400.00	5,570.00
0.00	Travel expenses		242.53	0.00	242.53
10,347.50	Venue hire		0.00	0.00	0.00
4,039.63	Costume & set		0.00	0.00	0.00
1,096.00	Technical expenses		3,009.66	0.00	3,009.66
500.00	Transport costs		0.00	0.00	0.00
1,567.10	Food costs and preparation		0.00	0.00	0.00
7,804.21	Publicity		9,321.73	34.79	9,356.52
2,219.00	Website		0.00	570.00	570.00
397.26	Stripe commission		0.00	62.03	62.03
14,767.98	Admin/Office expenses		913.75	4,036.09	4,949.84
10,587.50	Fundraising costs		0.00	6,387.50	6,387.50
6,477.82	Other/Misc		1.46	1,204.04	1,205.50
107,673.35			35,353.99	16,089.45	51,443.44
(14,934.76)	Net surplus (deficit)		24,061.01	(3,218.23)	20,842.78
38,458.47	Fund balances b/f	1/4/20	8,104.25	15,419.46	23,523.71
23,523.71	Fund balances c/f	31/3/21	32,165.26	12,201.23	44,366.49

Barefoot Opera
Statement of Assets & Liabilities
as at
31 March 2021

						Previous year
						Total
			Restricted Income	Unrestricted Income	Total	
Current assets						
Current Account	@	31/03/21	32,165.26	12,154.33	44,319.59	23,476.81
Cash in hand	@	31/03/21		46.90	46.90	46.90
Receipts awaiting banking				0.00	0.00	0.00
			<u>32,165.26</u>	<u>12,201.23</u>	<u>44,366.49</u>	<u>23,523.71</u>
Current liabilities						
Uncashed cheques				0.00	0.00	0.00
			<u>32,165.26</u>	<u>12,201.23</u>	<u>44,366.49</u>	<u>23,523.71</u>

Charity Law requires the Trustees to prepare financial statements for each financial year which comply with the regulations set out in the Charities Act 1993. The trustees have elected to take advantage of the provisions that apply to small charities and have prepared a Receipts and Payments account and Statement of Assets and Liabilities.

Approved by the Trustees on 12 Nov '21 and signed on their behalf by

D Bickley

Diana Bickley (Chair)

V Gilbert

Virginia Gilbert (Treasurer)

Barefoot Opera
Notes to the Accounts
for the period

01 April 2020 to 31 March 2021

Restricted Funds

		Income	Spent	Left
	<u>Bloom Britannia</u> b/fwd	8,104.25		
Grants received				
	Arts Council England	32,370.00		
	GGI Ltd	3,600.00		
	Sussex Community Foundation	3,200.00		
	Batley Hibbert Trust	5,000.00		
	Hastings Borough Council	1,000.00		
Expenses			21,108.99	
	Amount carried forward			32,165.26
		Income	Spent	Left
	<u>Emergency Fund</u> b/fwd	-		
Grants received				
	Arts Council England	14,245.00		
Expenses			14,245.00	
	Amount carried forward			-
	Total Restricted Funds Held			32,165.26

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2021 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.


Keith Miller
Accounts Support Worker
Hastings Voluntary Action
Jackson Hall, Portland Place, Hastings, TN34 1QN

Dated: 5 Oct 2021

Independent Examiner's Report to the Committee of Barefoot Opera

I report on the accounts of Barefoot Opera
for the twelve month period ended 31 March 2021 which are set out on the previous pages.

Respective responsibilities of committee & examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed.

It is my responsibility:

- to examine the accounts under section 145 of the Charities Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act), and
- to state whether particular matters have come to my attention

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the supporting documentation presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair" view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- 1) which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Acthave not been met; or
- 2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.


Keith Miller
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Dated: 5 Oct 2021