



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	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
(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 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 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

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. 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.

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.

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

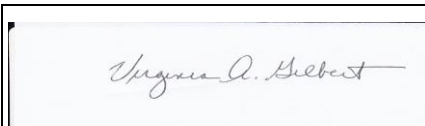
Section G

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:

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Statement of Assets & Liabilities
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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 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
72,286			89,877	65,105	154,982
	<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
51,443			106,642	75,601	182,244
20,843	Net surplus (deficit)		(16,765)	(10,496)	(27,261)
23,524	Fund balances b/f	1/4/21	32,165	12,201	44,366
44,366	Fund balances c/f	31/3/22	15,400	1,705	17,105

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

				Previous year
				Total
		Restricted Income	Unrestricted Income	Total
Current assets				
Current Account	@ 31/03/22	15,400	1,658	17,058
Cash in hand	@ 31/03/22		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.

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

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

Dated: 21 December 2022