



# 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                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Summary of the main achievements of the charity during the year</b></p> | <p><b>Training</b></p> <p>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.</p> <p><b>Young Artists' Tour</b></p> <p>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.</p> <p>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.</p> <p><b>Bloom Britannia</b></p> <p>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!</p> <p>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.</p> <p>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.</p> <p>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.</p> <p><b>Pandemic Activities</b></p> <p>During the two lockdowns from March - December 2020, we provided:</p> |

- 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:**

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 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 |
|-------------|----------------------------|---------|------------------|--------------------|-------------|
|             | <b><u>Receipts</u></b>     |         |                  |                    |             |
| 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   |
|             | <b><u>Expenditure</u></b>  |         |                  |                    |             |
| 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<br>Income | Unrestricted<br>Income | Total            |                  |
| <b>Current assets</b>      |   |          |                      |                        |                  |                  |
| 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> |
| <b>Current liabilities</b> |   |          |                      |                        |                  |                  |
| 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             |
|-----------------|-------------------------------------|-----------|-----------|------------------|
|                 | <b><u>Bloom Britannia</u></b> 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              |           |           | <b>32,165.26</b> |
|                 |                                     |           |           |                  |
|                 |                                     | Income    | Spent     | Left             |
|                 | <b><u>Emergency Fund</u></b> b/fwd  | -         |           |                  |
| Grants received |                                     |           |           |                  |
|                 | Arts Council England                | 14,245.00 |           |                  |
| Expenses        |                                     |           | 14,245.00 |                  |
|                 | Amount carried forward              |           |           | -                |
|                 |                                     |           |           |                  |
|                 | <b>Total Restricted Funds Held</b>  |           |           | <b>32,165.26</b> |

## **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

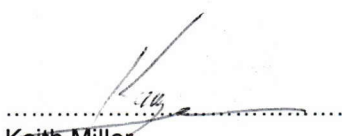
### **Basis of independent examiner's report**

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

Dated: 5 Oct 2021