STREETWISE OPERA
(A charitable company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2016

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Company Number: 4370521

Registered Charity Number: 1092931

STREETWISE OPERA
(A company limited by guarantee)

CONTENTS

	Page
Reference and Administrative Information	1
Report of the Chair of Trustees	2
Report of the Board of Trustees	3
Independent Auditor's Report to the Members of Streetwise Opera	10
Statement of Financial Activities	11
Balance Sheet	12
Statement of Cash Flows	13
Notes to the Accounts	14

STREETWISE OPERA
(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE INFORMATION

Patrons	Sir Thomas Allen OBE Sister Ellen Flynn DC The Duchess of Kent Lady Solti Elizabeth Watts
Trustees	Cathy Graham (Chair) Rachel Engel (Vice Chair) Amanda Croome MBE Jonathan Gaisman QC Tim Geddes Ursula Jones OBE Julie Nicholls (Treasurer) Jessica Plant Kenneth Richardson (resigned 28 October 2015) Liz Sich Sally Taylor
Chief Executive (Artistic Director and Director of *With One Voice* from 7 September 2016)	Matthew Peacock MBE
General Manager and Secretary (Co-Executive Director from 7 September 2016)	Susie Gorgeous
Head of Development (Co-Executive Director from 7 September 2016)	Bridget Rennie
Registered Office	26 Red Lion Square London WC1R 4AG
Registered Auditor	Clarkson Hyde LLP 3rd Floor, Chancery House St Nicholas Way Sutton Surrey SM1 1JB
Bankers	CAF Bank Ltd PO Box 289 King's Hill West Malling Kent ME19 4TA
Charity Registration No.	1092931
Company Registration No.	4370521

REPORT OF THE CHAIR OF TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2016

The 2015-16 year has once again been a full one, and delivered superbly by Streetwise Opera's dedicated team of staff and workshop leaders. As well as the core of the organisation's work which is so vital – the workshops, rehearsals, opera visits and work placements – the highlight for me was the year's major production. Director Penny Woolcock and conductor and *The Sixteen* founder Harry Christophers adapted Bach's iconic *St Matthew Passion* for a promenade staged performance at Manchester's Campfield Market Hall, a handsome disused fruit and vegetable market. Performers, musicians and audience swarmed through the vast venue, and we experienced in the most visceral way this most human of dramas. It was impossible to tell between Streetwise Opera performers, professional singers and milling audience as the action unfolded fluidly throughout the market building. It was overwhelming, and I was proud and moved.

Another particularly exciting aspect of the year's work has been the intensification of the organisation's international work. This has partly involved the two UK/Brazilian exchanges which have resulted, among many other things, in policy change in Manchester – surely a most remarkable indication of the power and potential of sharing experience and expertise between countries – and also preparation for the culmination of the Brazilian work taking place during the Cultural Olympiad around the Olympic Games in Rio de Janeiro. And quite apart from this, it has involved detailed planning and exploration of Streetwise Opera's potential role in leading on the development of the first international homelessness movement.

International work has always been at the heart of the organisation's work, so this is a natural development and an exciting and ambitious one. Naturally, it needs careful consideration and the application of due diligence alongside the exciting creative process. In this context particularly this year I would like to pay tribute to the dedication and hard work of Streetwise Opera's Board. It continues to support Matthew Peacock and the team while interrogating and challenging where appropriate to ensure that future developments are built on sound foundations. This has involved, and continues to involve, many hours of work which the Board give unstintingly. Along with the tireless dedication of the staff, we have an unbeatable Streetwise Opera team, and I am happy to report that the organisation is in robust health.

Cathy Graham
Chair of Trustees

The trustees are pleased to present their report together with the financial statements of the charity for the year ended 31 March 2016.

The financial statements have been prepared in accordance with the accounting policies set out on pages 14 and 15 of the attached accounts and comply with the charitable company's Memorandum and Articles of Association, the Companies Act 2006, Charities Act 2011, other applicable laws, the requirements of the Statement of Recommended Practice for Charities effective from January 2015 (SORP 2015) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Purposes and Activities

The purposes of the charity set out in the constitution are:

- To advance the education of the public in the arts, in particular, but not exclusively, in the art of opera;
- The relief of need of homeless people.

The trustees have had regard to the Charity Commission's general guidance on public benefit when reviewing the aims, objectives and activities of the charity.

Founded in 2002, Streetwise Opera uses music to help people make positive changes in their lives. Working with people who have experienced homelessness and other members of the community, we run workshop programmes across England, stage critically-acclaimed operas and manage With One Voice, an international arts and homelessness movement.

We aim to improve wellbeing and increase social inclusion for the people who take part in our activities. Our opera productions platform the skills of our performers in a professional arena, showing them that whatever life throws at them, they can achieve great things; underpinning these productions, our workshops are a dependable source of creative activity in lives where everything else can be changing.

Achievements and Performance

2015-16 has been another busy and successful year for Streetwise Opera. We achieved our goal of delivering a two-stage programme in each city we work in ahead of schedule, have expanded our programme of progression activities, creating more opportunities for participants to engage in their communities, and began work on making the charity more representative of our participants.

We continued working internationally, delivering arts and homelessness exchange programmes between the UK and Brazil. The impact of this work led us to develop plans for an international arts and homelessness movement.

We delivered two productions in our Little Opera Season: *To the Silkwood Tree* at Nottingham Contemporary and *People Watch* at Tête-à-Tête: the Opera Festival. In addition we presented our most ambitious production to date: a site-specific staging of Bach's *St Matthew Passion* in Manchester in partnership with world-renowned ensemble The Sixteen, directed by Penny Woolcock with a new resurrection finale by Sir James MacMillan and broadcast on BBC Four.

We have worked with **725 individuals** with experience of homelessness across our programmes, run **451 regular workshops** plus an additional **43 rehearsal sessions**, put on **36 performances** involving our participants, created **70 work placements** and reached a live audience of over **9,000 people** through our productions and performances and a TV and on-line audience of over **140,000** through *The Passion*.

Progress against Strategic Plan priorities

1) Progression routes/two-stage programme

We have made excellent progress with this priority over the past year and have achieved our aim of setting up a two-stage programme in each city ahead of time (our target was to achieve this by 2017). Drop-In groups comprise fun singing and drama workshops that take place weekly throughout the year in frontline homeless centres. They aim to build confidence, engagement and wellbeing. Participants also have well-supported opportunities to perform in public and see professional operas.

1) Progression routes/two-stage programme (continued)

When they have moved on from homeless centres, participants graduate to our Explore programme which is also open to other vulnerable people in the community and is based in arts centres or community venues. It comprises termly opera projects with a range of progression activities aiming to improve wellbeing and integrate people into their communities, including work placements in arts organisations, support to join community arts groups and opportunities to represent the company.

During the year, we decided to focus our efforts on our regions in England, and regretfully made the decision to cease our programme in Cardiff. We had three wonderful years working in Wales and would like to thank all the performers, partners and artists who made it possible. Sadly, due to reduced funding and the changing priorities of our partners, we were unable to continue our workshops there. We worked carefully to create a proper exit strategy, ensuring that our Cardiff performers were well-supported after our sessions stopped.

This year we have developed our understanding of the concept of integration to a real commitment to involve performers and people with experience of homelessness at the heart of the charity. We have always been committed to involving our participants as equals in workshops and on stage, and as our staff team has grown we have realised that we have a responsibility to involve them more in decision-making behind the scenes too. This is in the planning stage, but we are committed to making changes to the way we work across the board.

Key developments already underway include bringing two former participants onto the Board of Streetwise Opera, involving current performers on interview panels and at more events where the company needs to be represented, and a plan to train formerly homeless people as support workers for the company. We also plan to involve former participants and homeless people as volunteers in the office, with a view to employing people in paid roles in the future. We anticipate that this area will be a key element of our next Strategic Plan which will be developed later this year.

Outcomes

At Streetwise Opera, our overall aim is to enable people who have experienced homelessness to make and sustain positive changes in their lives through engaging in high-quality creative activities. Through working in a safe and supportive group, on an art-form many perceive as elitist, people's beliefs in what they are capable of are fundamentally challenged. Building social and practical skills and just plain having fun helps people to feel better about themselves.

The impact we want to create is encapsulated in two key aims: **improving wellbeing** and **increasing social inclusion.** Based on the feedback from performers who completed monitoring forms and took part in focus groups, and supported by data provided by our staff as well as by other agencies, it is clear that, as a result of our work, many performers have experienced improvements in their general well-being and have become more socially included.

Key indicators of improved wellbeing include:

- 95% felt their mental health had improved (*n [number of respondents*[1]] = 44)
- 85% had increased or maintained their self-confidence (n = 85)
- 85% had improved or maintained how positive they felt about the future (n = 60)
- 82% felt that attending Streetwise Opera sessions had helped them feel healthier (n = 38).

Key indicators of increased social inclusion include:

- 92% had increased or maintained their sense of belonging (n = 58)
- 93% had made new friends at Streetwise Opera (n = 87)
- 66% had increased their engagement in other activities, particularly cultural and social activities (n = 58)
- 55% felt that Streetwise Opera had helped bring them closer to their family or friends (n = 56).

[1] Sample sizes vary as different monitoring tools were used with different groups of performers.

1) Progression routes/two-stage programme (continued)

This year we have seen that these outcomes have enabled performers to achieve further significant positive changes in their lives. During 2015-16:

- 97% of Explore performers maintained or moved into stable accommodation
- 32% started or sustained their volunteering
- 17% continued in their paid employment
- 13% started paid employment.

Many of these people were experiencing or were moving on from considerable challenges in their lives:

- over three-quarters were currently experiencing or had previously experienced mental health issues
- over a third were, or had been, affected by a learning difficulty or disability
- over two-thirds were affected by substance misuse issues
- 11% were, or had been, asylum seekers or refugees or had experienced other immigration issues.

2) Artistic development

2015-16 has been an exceptional year for artistic development in the charity. We continued the delivery of our Little Opera Season, with new productions in Nottingham and London, and delivered our most ambitious production to date, *The Passion*.

Little Opera Season
To the Silkwood Tree was created by composer John Barber and writer/director Hazel Gould working with our Nottingham groups. It was premiered at Nottingham Contemporary in May 2015, to a sold-out audience of 170 people.

People Watch was created by our Composer-in-Residence Stef Conner and writer/director Bill Bankes-Jones working with our London groups. It opened Tête-à-Tête: the Opera Festival at the Place Theatre in London in July 2015 to a sold-out audience of 280.

The Passion
In March 2016, we delivered our most ambitious production to date: a site-specific staging of Bach's *St Matthew Passion* in partnership with world-renowned ensemble The Sixteen. Directed by Penny Woolcock with a new resurrection finale by Sir James MacMillan, it brought together some of the UK's leading artists with 18 performers from Manchester who had experienced homelessness. Performed over Easter weekend in Manchester's Campfield Market and filmed for broadcast on BBC Four, it garnered very positive reviews (including a five-star review in *The Times* – "the results were stunning" – a four-star review in *The Guardian* and a warm write-up in *The New York Times*) and significant media attention, including a piece on BBC Breakfast and an eight-minute documentary on *The Guardian* website.

3) International network and events

In 2015-16 we further developed our international programme, delivering two UK-Brazil exchanges. The first involved a delegation of Brazilians made up of artists, representatives of the Homeless People's Movement, practitioners from arts and homelessness projects, and politicians / policymakers visiting Manchester and London in April 2015. The delegation visited a range of arts and homelessness projects and homeless centres and participated in workshops and debates, culminating in an event at London's City Hall involving debates, presentations and performances.

3) International network and events (continued)

This was followed by a UK delegation of arts and homelessness practioners, a Manchester City Councillor, artists, professionals from homelessness organsiations and someone with expereince of homelessness visiting Brazil in November 2015. Activities during the exchange trip included visits to a range of arts and homelessness projects, workshops and training in Rio and São Paulo and meetings with representatives of the Homeless People's Movement and policy makers. The events during the exchange trip reached an estimated audience of 1,190.

Key outcomes have included: three new homelessness choirs have been launched in Rio following training we have organised for Brazilian musicans and UK-based Choir With No Name; the Manchester delegates being inspired to generate significant policy change with the development of a Homeless People's Charter in Manchester based on Brazil's Homeless People's Movement which is enabling Manchester homeless people's voices to be heard at the City Council; delivery of Café Art's calendar in São Paulo, resulting in extensive media coverage; and an event for Rio 2016 is being planned with UK and Brazilian partners. The event will be part of the official Cultural Olympiad, curated and delivered by Brazilian partners, with involvement from delegates from Portugal, Japan, USA, Australia and the UK.

The significant impacts of this work and discussions with representatives of arts and homelessness initiatives around the world have led us to develop plans to develop the first international arts and homelessness movement, more details of which can be found under 'Future Plans' on page 7.

Financial Review

During the year to 31 March 2016, income increased from £581,750 to £905,214, reflecting the increase in performances, in particular the biennial production, *The Passion*, and grants to support the international programme. Grants and donations totalled £878,066 compared with £548,741 in 2015. Earned income from the workshop programme and other services provided amounted to £24,371 (2015: £30,764).

Expenditure amounted to £840,545 (2015: £561,839 after the change of accounting policy relating to unpaid holiday pay) principally due to *The Passion* and the international programme. Costs of productions are shown net of Theatre Tax Relief of £46,952. Payroll costs increased to £347,638 compared with £281,084 in 2015 as staff numbers were increased from 10 to 8 full time and 7 part-time members of staff.

Net income for the year amounted to £64,669 compared with £19,911 in 2015, resulting in total funds at 31 March 2016 of £206,142 (2015: £141,473). Funds are described in note 11 to the financial statements. At 31 March 2016 the charity had net liquid funds of £402,684 (2015: £478,388), reflecting advance funding for 2016-17 projects.

Reserves policy
A key element in the management of financial risk is the regular review of the charity's policy on reserves. The trustees' policy is to maintain free reserves at least equivalent to three months' core costs and the costs associated with winding down the workshop programme. These costs are currently estimated at £148,526 and this amount has been put into a designated fund. A sum of £42,000 arising from the Theatre Tax Relief refund has been designated to meet core costs in 2016/17. The free reserves of the charity (i.e. those funds not tied up in fixed assets and restricted funds) at 31 March 2016 amounted to £201,493 which is considered appropriate in the current economic climate.

Going concern
The trustees consider that, at the date of the signing of the report and accounts, the charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows.

Financial Review (continued)

Risk management

The board of trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document which is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

The principal risks and uncertainties identified by the charity are as follows:

Risk identified	Action taken to mitigate the risk
Reserves - Lack of liquidity - Inability to meet commitments	Reserves policy implemented by Board and monitored. Financial report reviewed at every Board meeting.
Working with vulnerable adults - Aggression, violence, uncharacteristic behaviour	Centre staff to alert workshop leaders of any risks. All new workshop leaders to get training in managing potential problems, and to read guidelines on acceptable boundaries for staff when working with participants. Inductions for organisations providing work placements. See separate Workshop Risk Assessment Plus: ▪ SO staff never working alone ▪ SO staff to notify SO management of any violent/aggressive behaviour ▪ The homeless centre staff to notify SO staff of panic procedures.
Change in government policy - Reduced funding available from statutory bodies	Regular monitoring of government policy and proposed changes; maintain membership of important umbrella bodies, e.g. Homeless Link, Opera Music Theatre Forum, and engage with politicians in government and main opposition parties.
Cash flow problems - Lack of liquidity - Inability to meet commitments	Quarterly cash flow projections, prudent forecasting of funding and fees.

Future Plans

In 2016/17 Streetwise Opera will enter a new phase. Following 14 years as CEO, Founder Matt Peacock MBE will become Artistic Director. In this role he will continue to have an artistic overview of the productions and he will also take a lead in the expanding international work, acting as Director of ***With One Voice***, the new international arts and homelessness movement which Streetwise Opera is leading on. His new position as Artistic Director is a full-time role so in order to fulfil the executive functions of Matt's previous role, senior management team members Susie Gorgeous and Bridget Rennie will step up in September 2016 to become Co-Executive Directors with responsibility for running the charity.

As the new structure consolidates the charity will be looking to the future and a new strategy for the organisation. March 2017 sees the end of the current strategic plan and so, from September, Streetwise Opera will be developing a new plan for the organisation which will be launched in April 2017.

The company will be developing the ***With One Voice*** international work into a global movement which seeks to build the arts and homelessness sector around the world through exchanges in policy and practice. The movement will work in Brazil and Tokyo, as well as other countries including the USA.

Alongside the international work the company will continue to work in London, Nottingham, Manchester, Middleborough and Newcastle/Gateshead. They will be selecting five new composers in residence to create orginal responses to Britten's Canticles to be performed at a 15th anniversary celebration in London in Summer 2017. Each composer will collaborate with Streetwise Opera's performers in one of the five regions to create a new 5-minute chorus. All compositions will also be performed at informal local Opera Hours in early 2017.

Structure, Governance and Management

Legal status

Streetwise Opera is a company limited by guarantee (company number 4370521). It is also registered as a charity with the Charity Commission (registered on 12 July 2002, charity number 1092931). The company is governed by its Memorandum and Articles of Association dated 8 February 2002.

Membership of the company at 31 March 2016 consisted of the original subscribers plus the directors who were appointed subsequently. Each member has, if necessary, guaranteed to pay £1 in the event of the charity winding up.

Trustees

The trustees at the date of this report are shown in Reference and Administrative Information on page 1. The directors of the charitable company (the charity) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

Appointment and induction of trustees

As set out in the Articles of Association the number of trustees shall be not less than three and there shall be no maximum. The trustees have the power to appoint additional trustees who will stand for formal re-appointment at the subsequent general meeting. As at 31 March 2016 there were ten trustees.

Trustees retire by rotation in accordance with the articles. During the year, Kenneth Richardson resigned as a trustee on 28 October 2015.

The Nominations Committee, a sub-committee of the Board, considers all nominations as trustees and makes recommendations to the Board in the light of the skills, knowledge and experience deemed to be required. New trustees undertake an induction programme into the work, plans and financial performance of Streetwise Opera, as well as being briefed on their legal obligations. The form and content of this programme is laid out in the Board Procedure Document.

Organisation and management

Ultimate responsibility for the charity rests with the trustees who meet regularly. There is one formal sub-committee, the Nominations Committee. Two Co-Executive Directors, appointed by the trustees, are responsible for the day to day operations of the charity. The Co-Executive Directors are also responsible for preparing a strategic plan that describes the charity's mission and aims, and includes a proposed artistic programme, a description of services for participants, a funding plan and financial projections. This plan, currently covering the three years 2014/15 – 2016/17 is discussed with and agreed by the trustees. The trustees monitor progress against both the strategic plan and the annual budget on a regular basis.

The Co-Executive Directors maintain regular contact with the individual trustees between meetings on any matters of importance. The Co-Executive Directors are assisted by the Artistic Director, Artistic Director of Workshops, General Manager, Development Manager, Programme Producer, Assistant Programme Producer, Producer (International), Marketing & Communications Manager, Progression Manager, Monitoring & Evaluations Officer, Office Manager, a full-time Regional Co-ordinator in London and part-time Regional Co-ordinators in Nottingham, Newcastle/Gateshead, Middlesbrough and Manchester.

Remuneration policy for senior management personnel

The trustees consider that the board of trustees and the senior management team comprise the key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis. All trustees give of their time freely and none received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in notes 7 and 13 to the accounts.

The pay of the senior management team, who were considered, during the year ended 31 March 2016, to be the Chief Executive, General Manager and Head of Development, and all staff are reviewed annually and normally increased in accordance with average earnings to reflect a cost of living adjustment. In view of the nature of the charity, the trustees benchmark against pay levels in other charities. The remuneration benchmark is the mid-point of the range paid for similar roles in similar sized charities.

Structure, Governance and Management (continued)

Trustees' responsibilities in relation to the accounts

The trustees are responsible for preparing their Trustees' Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law).

The financial statements are required by law to give a true and fair view of the state of the affairs of the charitable company and of the surplus or deficit of the charitable company for that period. In preparing these financial statements the trustees are required to:

- Select suitable accounting policies and apply them consistently
- Observe methods and principles in the Charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the charitable company will continue in operation

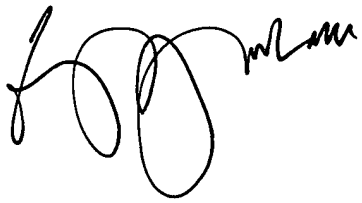
The trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees also confirm that they have made all necessary enquires and taken such steps that they ought to, to ensure that they become aware of any relevant audit information and that they confirm that the charitable company's auditors have been made aware of such information.

Auditors

A resolution to reappoint Clarkson Hyde LLP as auditor for the ensuing year will be agreed at the Annual General Meeting.

Approved by the trustees on 8 December 2016 and signed on their behalf:



Cathy Graham
Chair of Trustees

STREETWISE OPERA
(A company limited by guarantee)

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF STREETWISE OPERA FOR THE YEAR ENDED 31 MARCH 2016

We have audited the financial statements of Streetwise Opera for the year ended 31 March 2016 set out on pages 11 to 20. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

This report is made solely to the charitable company's members, as a body, in accordance with Section 495 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditors
As explained more fully in the Statement of Trustees' Responsibilities set out on page 9, the trustees, who are also the directors of the charity for the purposes of company law, are responsible for the preparation of the Annual Report and the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). These standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of financial statements
An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements.

We read all the information in the Trustees' Report to identify material inconsistencies with the audited financial statements and identify any information that is apparently materially incorrect or materially inconsistent with the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements
In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2016 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with UK Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matters prescribed by the Companies Act 2006
In our opinion the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception
We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption in preparing the Trustees' Report incorporating the Strategic Report.

Michael Clark (Senior Statutory Auditor)
for and on behalf of Clarkson Hyde LLP
Chartered Accountants
Statutory Auditor

Clarkson Hyde
CHARTERED ACCOUNTANTS

12 December 2016
3rd Floor, Chancery House
St Nicholas Way
Sutton, Surrey
SM1 1JB

STREETWISE OPERA
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating the Income and Expenditure Account)

FOR THE YEAR ENDED 31 MARCH 2016

	Notes	Unrestricted funds £	Restricted funds £	Total 2016 £	Total 2015 £
Income					
Grants and donations	3	285,549	592,517	878,066	548,741
Income from charitable activities	4	24,371	-	24,371	30,764
Investment income	5	2,777	-	2,777	2,245
Total income		312,697	592,517	905,214	581,750
Expenditure					
Costs of raising funds		64,345	-	64,345	67,382
Expenditure on charitable activities		183,683	592,517	776,200	494,457
Total expenditure	6	248,028	592,517	840,545	561,839
Net income		64,669	-	64,669	19,911
Funds brought forward	14	141,473	-	141,473	121,562
Total funds carried forward		**206,142**	**-**	**206,142**	**141,473**

The Statement of Financial Activities includes all gains and losses in the year. All income and expenditure derives from continuing activities.

Full comparative figures for the year ended 31 March 2015 are shown in Note 15.

The notes on pages 14 to 20 form part of these accounts.

STREETWISE OPERA
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BALANCE SHEET

AT 31 MARCH 2016

	Notes	2016 £	2016 £	2015 £	2015 £
FIXED ASSETS					
Tangible	8		4,649		3,061
CURRENT ASSETS					
Debtors	9	106,521		12,839	
Short term deposits		391,547		443,918	
Cash at bank and in hand		11,137		34,470	
		509,205		491,227	
CREDITORS: amounts falling due within one year	10	(307,712)		(352,815)	
Net Current Assets			201,493		138,412
NET ASSETS			**206,142**		**141,473**
The funds of the charity					
Restricted funds			-		-
Unrestricted funds					
- Designated			190,526		122,515
- General			15,616		18,958
-					
TOTAL CHARITY FUNDS	11		**206,142**		**141,473**

Approved and authorised for issue by the Trustees on 8 December 2016. and signed on their behalf by:

Trustee

Company Registration No. 4370521

Registered Charity No. 1092931

The notes on pages 14 to 20 form part of these accounts.

STREETWISE OPERA
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STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2016

	2016		2015	
	£	£	£	£
Cash flows from operating activities				
Surplus for year ended	64,669		19,911	
Interest received	(2,777)		(2,245)	
Depreciation	1,089		1,868	
Increase in debtors	(93,682)		(3,317)	
(Decrease)/increase in creditors	(45,103)		171,536	
Net cash provided by/(used in) operating activities		(75,804)		187,753
Cash flows from investing activities				
Interest from bank deposits	2,777		2,245	
Fixed asset additions	(2,677)		(2,095)	
Net cash from investing activities		100		150
Change in cash and cash equivalents in the year		**(75,704)**		**187,903**
Cash and cash equivalents at beginning of year		478,388		290,485
Cash and cash equivalents at end of year		**402,684**		**478,388**
Cash and cash equivalents				
Short term deposits		391,547		443,918
Cash at bank and in hand		11,137		34,470
Cash and cash equivalents at 31 March		**402,684**		**478,388**

The notes on pages 14 to 20 form part of these accounts.

1. Accounting policies

The financial statements are prepared under the historical cost convention and in accordance with the Statement of Recommended Practice for Charities (SORP 2015), effective January 2015, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Streetwise Opera meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Following the transition to FRS102 for the first time in 2016 all of the accounting policies have been aligned with the new accounting standard and these have resulted in an adjustment to the previously reported financial statements. A transition note has been presented in Note 14 to the accounts.

The principal accounting policies adopted in the preparation of the financial statements are as follows:

a) Going concern
The trustees consider that there are no material uncertainties regarding the charity's ability to continue as a going concern.

b) Critical accounting judgements and estimates
In preparing these financial statements, management has made judgements, estimates and assumptions that affect the application of the charity's accounting policies and the reported assets, liabilities, income and expenditure and the disclosures made in the financial statements. Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

c) Income
Donations and sundry income are accounted for when they are receivable. Grants receivable are included in the Statement of Financial Activities (SOFA) in the year for which they are received. Grants relating to subsequent years are carried forward as deferred income.

Income from tickets for performances is included in the period in which the performance takes place.

d) Expenditure
All expenditure is included in the accounts on an accruals basis. The charity is not registered for VAT and, accordingly, all expenditure is shown gross of irrecoverable VAT.

Fees payable are in respect of time spent by third parties producing, rehearsing and performing projects and helping with the administration of the charity.

Expenditure has been allocated to specific activities where practicable or apportioned on the basis of time incurred.

e) Tangible fixed assets
Fixed assets costing over £250 are capitalised at cost and are depreciated on a straight line basis over their expected useful lives, as follows:

Office and workshop equipment	3 years

f) Cash at bank and in hand and short term deposits
Cash at bank and cash in hand includes cash and bank current account balances. Short term deposits consist of bank accounts with a short maturity of three months or less.

1. Accounting policies (continued)

g) Financial instruments
The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments, including trade and other debtors and creditors, are initially recognised at transaction value and subsequently measured at their settlement value.

h) Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably.

i) Fund accounting
Funds held by the charity are categorised as follows:

Unrestricted – funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Designated – unrestricted funds which have been earmarked by the trustees for specific purposes.

Restricted – funds on which specific restrictions have been placed by the donors.

j) Taxation
The company is a registered charity, and accordingly is not subject to Corporation tax on its charitable activities.

k) Pensions
The charity operates a stakeholder defined contribution pension scheme for the benefit of the employees. The assets of the scheme are administered by an independent pensions provider. The pensions costs charged in the financial statements represent the contributions payable during the year.

2. Legal status

The charity is a registered charitable company limited by guarantee. The members' liability is limited. Every member of the company undertakes to contribute up to £1 to the assets of the company in the event of it being wound up. Members comprise the original subscribers and the board as constituted from time to time.

3. Grants and donations

Grants and donations in excess of £1,000 received during the period included the following:

	£
Big Lottery Fund*	163,469
Arts Council England	146,729
Macquarie Group Foundation	79,059
British Council*	68,060
Esmée Fairbairn Foundation*	57,500
MariaMarina Foundation*	51,000
Calouste Gulbenkian Foundation (UK Branch)*	46,314
Monument Trust*	40,000
John Ellerman Foundation*	25,000
Dulverton Trust*	22,000
PRS for Music Foundation *	22,000
Newcastle Fund*	20,000
Northern Rock Foundation*	10,000
Sylvia Adams Trust*	10,000
Open Hand*	10,000
StreetSmart*	10,000
Westminster Foundation*	9,699
Weston Jerwood Creative Bursaries*	7,875
Harold Hyam Wingate Foundation*	6,500
Magdala	5,778
The Space	5,000
Matthew Sebag-Montefiore	4,500
Heart of Experian*	4,000
D'Oyly Carte Charitable Trust*	3,100
Kirby Laing Foundation*	3,000
Samuel Gardner Memorial Trust	3,000
Ursula Jones OBE*	3,000
Manchester Guardian Society Charitable Trust	2,000
The Leche Trust	2,000
The Thomas Farr Foundation	2,000
John and Patricia Glasswell	1,100
David Cairns	1,000
Northern Design Collective	1,000
Vernon Ellis Foundation	1,000
Fiona Grant	1,000
Annie and Clive Norton	1,000
Other donations	29,383
	878,066

Grants received from those organisations which are asterisked above, totalling £592,517, are for restricted purposes. Restricted grants in 2014/15 totalled £345,613.

4. Income from charitable activities

	2016 £	2015 £
Performances – tickets and programme sales	11,169	4,010
Workshops and performances (services provided)	13,202	26,754
	24,371	30,764

5. Investment Income

All investment income arises from interest bearing deposit accounts.

6. Expenditure

		Staff costs £	Direct costs £	Support costs £	Total costs 2016 £	Total costs 2015 £
a)	**Analysis of expenditure**					
	Cost of raising funds	50,029	7,027	7,289	64,345	67,382
	Charitable activities					
	Workshops	148,447	158,703	21,627	328,777	292,721
	Productions	99,442	187,350	14,488	301,280	140,698
	International	25,222	81,456	3,674	110,352	27,742
	Other charitable costs	24,498	7,724	3,569	35,791	33,296
		297,609	435,233	43,358	776,200	494,457
	Total	347,638	442,260	50,647	840,545	561,839

Direct costs of Productions are shown net of Theatre Tax Relief of £46,592 (2015: £0).

b) **Staff costs**	2016 £	2015 £
Salaries	305,625	240,465
Social security costs	24,143	20,226
Pension costs	2,540	2,021
Other staff costs	15,330	18,372
	347,638	281,084

Included in salaries is accrued holiday pay of £4,513 (2015: £1,789).

The total remuneration and pension contributions of the key management personnel of the charity were £121,354 (2015: £117,552). The key management personnel in the year to 31 March 2016 were considered to be the Chief Executive, the General Manager and the Head of Development.

During the financial year there were, on average, eight full time and seven part-time employees (2015: seven full time and three part-time) as follows:

Chief Executive: Matt Peacock
General Manager: Susie Gorgeous
Head of Development: Bridget Rennie
Artistic Director of Workshops: Mark Oldfield (part-time)
Programme Producer: Jenna Omeltschenko
Producer (International): Ellie Raymont (part-time)
Marketing and Communications Manager: Laura Dodge
Progression Manager: Lucinda Meredith (part-time)
London Co-ordinator: Catherine Connell
Newcastle/Gateshead Co-ordinator: Fiona Fitzpatrick (part-time)
Nottingham Co-ordinator: Cath Cook (part-time)
Manchester Co-ordinator: Naomi Austin (part-time); Sally Thelwell (part-time)
Middlesbrough Co-ordinator: Ree Collins (part-time)
Evaluation Officer: Katie Bruce (part-time)
Office Manager: Tom Verran
Project Assistant: Charlotte Bindels

6 Expenditure (continued)

c) Support costs

	2016 £	2015 £
Depreciation	1,089	1,868
Bank charges	184	250
Volunteers' expenses	487	375
Website development and IT costs	5,487	3,276
General office expenses	43,400	49,036
	50,647	54,805

The volunteers' expenses relate to volunteers who assisted in the administration of the charity and in workshops. The charity worked with 30 volunteers (2015: 30) over the year. It has not been possible to estimate the value of these services.

Governance costs of £5,145 (2015: £4,177), which are included in other charitable direct costs, include audit fees of £2,100 (2015: £2,000) and non-audit fees of £0 (2015: £0).

7. Transactions with trustees

No trustee receives any remuneration or benefits from their trusteeship. During the year no trustees were reimbursed for expenses (2015: no trustees were reimbursed for expenses). Board expenses for the year totalled £1,023 (2015: £2,003).

During the year £4,715 of donations were received from the trustees (2015: £975).

8. Fixed assets – office and workshop equipment

	£
Cost	
At 1 April 2015	24,650
Additions	2,677
At 31 March 2016	27,327
Depreciation	
At 1 April 2015	21,589
Charge for the year	1,089
At 31 March 2016	22,678
Net book value	
At 31 March 2016	4,649
At 31 March 2015	3,061

9. Debtors

	2016 £	2015 £
Sundry debtors	52,982	2,679
Theatre Tax Relief recoverable	46,952	-
Prepayments	6,587	10,160
	106,521	12,839

10. Creditors

	2016 £	2015 £
Other creditors and accruals	126,632	11,455
Tax and social security	8,348	5,662
Deferred income	172,732	335,698
	307,712	352,815

Analysis of deferred income

Balance brought forward	335,698	161,042
Amount released to income in year	(335,698)	(161,042)
Amount deferred in year	172,732	335,698
Balance carried forward	172,732	335,698

11. Analysis of charitable funds

a) ***Analysis of fund movements***

	At 1 April 2015 £	Total income £	Total expenditure £	Transfers £	At 31 March 2016 £
Restricted funds					
Productions	-	18,200	(18,200)	-	-
Workshop programme	-	298,570	(298,570)	-	-
International programme	-	66,367	(66,367)	-	-
Other charitable activities	-	209,380	(209,380)	-	-
	-	592,517	(592,517)	-	-
Unrestricted funds					
Designated funds	122,515	-	-	68,011	190,526
General fund	18,958	312,697	(248,028)	(68,011)	15,616
Total funds	141,473	905,214	(840,545)	-	206,142

The restricted funds represent those funds received from donors specifically for the purposes shown above.

The designated funds represent the estimated core and workshop programme contingency costs which the charity could incur if sufficient funding was not secured (£148,526) and an amount set aside to contribute to 2016/17 core costs (£42,000).

b) ***Analysis of net assets by fund***

	Fixed assets £	Current liabilities £	Current liabilities £	Total £
Restricted funds	-	-	-	-
Designated funds	-	190,526	-	190,526
General fund	4,649	318,679	(307,712)	15,616
Total	4,649	509,205	(307,712)	206,142

12. Financial commitments

At 31 March 2016 the charity was committed to make total payments of £26,480 under a non-cancellable operating lease, expiring between one and two years, in respect of land and buildings (2015: £26,423).

13. Related party transactions

There were no related party transactions during the year other than donations from trustees, see Note 7. In 2014/15, Tim Geddes, who is a trustee of the charity, was also an employee of haysmacintyre, Chartered Accountants for part of the year. During that year, haysmacintyre provided payroll and company secretarial services to the charity at a cost of £900.

14. Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts the trustees have considered whether, in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102, the restatement of comparative items was required.

There is now a requirement to provide for holiday pay to the extent that holiday entitlements have not been taken by the year end. The effect of this change of policy is shown below.

In accordance with the requirements of FRS 102, a reconciliation of opening balances is provided:

Reconciliation of total opening funds and balances	2016 £	2015 £
Fund balances as previously stated	144,768	123,068
Net movement in provision for holiday pay	(3,295)	(1,506)
Fund balances as restated	141,473	121,562

15. Statement of Financial Activities for the year ended 31 March 2015

	Notes	Unrestricted funds £	Restricted funds £	Total 2015 £
Income				
Grants and donations	3	203,128	345,613	548,741
Income from charitable activities	4	30,764	-	30,764
Investment income	5	2,245	-	2,245
Total income		236,137	345,613	581,750
Expenditure				
Costs of raising funds		67,382	-	67,382
Expenditure on charitable activities		148,844	345,613	494,457
Total expenditure		216,226	345,613	561,839
Net income		19,911	-	19,911
Funds brought forward		121,562	-	121,562
Total funds carried forward		141,473	-	141,473