

THE BIG HOUSE THEATRE COMPANY

England & Wales · Charity number 1151106

Details

Status	Registered
Legal form	Charitable company
Company number	08297808
Registered	2013-03-06
Register	View on the Charity Commission register

Contact

Address	151 Englefield Road Islington London N1 3LH
Phone	02079239955
Email	info@thebighouse.uk.com
Website	www.thebighouse.uk.com

Activities

Objects: THE CHARITY'S OBJECTS ('OBJECTS') ARE SPECIFICALLY RESTRICTED TO THE FOLLOWING:THE PROMOTION OF SOCIAL INCLUSION FOR THE PUBLIC BENEFIT AMONG THOSE LEAVING THE CARE SYSTEM OR THE PENAL SYSTEM OR WHO ARE OTHERWISE AT RISK OF EXCLUSION BY SOCIETY, OR PART OF SOCIETY (AS A RESULT OF UNEMPLOYMENT; IN FINANCIAL HARDSHIP; POOR EDUCATIONAL OR SKILLS ATTAINMENT; RELATIONSHIP AND FAMILY BREAKDOWN), IN PARTICULAR BUT NOT EXCLUSIVELY BY:1. PROVIDING ARTS BASED ACTIVITIES WHICH DEVELOP THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS MATURE AND RESPONSIBLE INDIVIDUALS; AND2. PROVIDING ADVICE, GUIDANCE AND GENERAL SUPPORT.

Activities: TBH was established to provide a creative, supportive space to help care leavers overcome traumas experienced in childhood and to enable them to integrate successfully into society. TBH has 4 main activities: Drop-in workshopsOpen House Projects (12 weeks of drama workshops, theatre participation, life skills and employability)MentoringFull-scale theatre productions

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Advocacy/advice/information, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Other Defined Groups

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£899,604	£761,070	£1,443,232	10
2023-12-31	£967,754	£811,474	£1,304,698	12
2022-12-31	£754,892	£666,808	£1,148,418	7
2021-12-31	£868,243	£538,667	£1,060,335	8
2020-12-31	£693,720	£495,165	£730,756	7

Trustees

Name	Role	Appointed
Charles Robert Meteyard		2019-02-19
Daniel Joseph Wise		2025-03-01
Humphrey Edginton		2019-12-01
Joel Scott		2026-01-30
Marco DiPaola		2025-03-01
Mark Goodin		2021-05-04
Paul James Hilliar		2026-01-30
Stacie Jayne Novotny Bond		2026-04-28
Thomas Hescott		2024-12-01
Ziyad Marar		2013-11-17

THE BIG HOUSE THEATRE COMPANY

England & Wales - Charity number 1151106

Accounts

**THE BIG HOUSE THEATRE COMPANY
(A COMPANY LIMITED BY GUARANTEE)**

UNAUDITED FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 DECEMBER 2024**

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1151106

THE BIG HOUSE THEATRE COMPANY
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FOR THE YEAR ENDED 31ST DECEMBER 2024

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THE BIG HOUSE THEATRE COMPANY
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST DECEMBER 2024

Registered Company Limited by Guarantee
Registration Number 08297808 (England and Wales)

Registered Charity number
1151106

Registered office
151 Englefield Road
London
N1 3LH

Trustees
J Dark
H Edginton
C Evans
M Goodin
Z Marar
R Meteyard
W Scott
L Seary (resigned 31 December 2024)
K Shoman (resigned 31 December 2024)
D Wilkinson
T Hescot (appointed 1 December 2024)
M DiPaola (appointed 1 March 2025)
D Wise (appointed 1 April 2025)

Independent Examiner
Tom Wilcox FCIE
Counterculture Partnership LLP
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH

Bankers
The Co-Operative Bank
25 Islington High St
London
N1 9LQ

THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31ST DECEMBER 2024

The Big House is a theatre company with a mission to empower care affected young people to fulfil their potential. Using drama as a transformative tool, our programmes help young people to build resilience, improve wellbeing and develop essential skills. We work with leading creatives to create first-rate, thought-provoking theatre and short films which address societal challenges that affect the young people we work with.

The Big House continues to grow its community of members; the young people we support. Our expanded programme of delivery beyond the Open House Project (OHP) allowed us to support 232 young people in 2024. Our programming is designed to encourage long-term involvement and to be flexible to the needs of our members. The launch of the Get In programme in 2023 - a bridge project designed for young people who are not emotionally or practically ready to take part in an OHP - demonstrated the powerful impact of shorter-term projects as an introduction to The Big House. In 2024 we continued to develop new ways for young people to either be introduced to, or to reengage with, The Big House. Alongside two OHPs in the Spring and Autumn, we delivered two Get In projects, 12 supper clubs, 18 Drop-in sessions, seven outreach workshops, one short film project and one standalone production.

Being member-led remains integral to The Big House. We put our members' voices at the centre of our programme design, whether that be by involving them in script development of creative projects or through reviewing and implementing their feedback on programme delivery. Our aim is to create a long-term community where members can come to be supported, but also to offer support. In 2024 we facilitated peer mentoring relationships by offering paid opportunities to older members who were welcomed back to deliver outreach workshops or take on pastoral support "buddy" roles on the OHP. Supper clubs and Drop-in sessions offer the chance for new referrals to The Big House to meet older members and learn about their experiences of our programmes. Some older members even refer their friends directly to us. Our community of members is what makes The Big House - through our programme design, delivery and participation.

The Big House continued to formalise mentoring opportunities to facilitate pathways into education, employment or training (EET) for our membership. In 2024 our team delivered mentoring sessions which ranged in focus from CV writing or job interview preparation, to support applying for drama schools. We offered upskilling opportunities internally and trained five of our members to become facilitators for outreach workshops or as part of The Big House Means Business - our corporate training offer. We also continued to strengthen our external mentoring opportunities through programmes like OG partnerships which connected 13 creative industry mentors to our members in 2024.

Creatively, The Big House continued to grow its repertoire of work. In response to feedback from our membership who requested more practical creative shadowing opportunities, we adapted the format of the Spring OHP from a theatre production to a short film. The short film, *I wish you roses*, looked at sibling relationships and explored themes of loss and how to navigate grief. The film is now hosted on The Big Mouth, our digital streaming platform designed to amplify stories relevant to care-affected young people.

In summer 2024, The Big House redeveloped a former OHP production, No Man's Island, into a new play, *Between the Lines*. The redevelopment was co-produced with New Diorama Theatre (NDT) and performed by a cast of eight members of The Big House. Using video projections and live music performances, the audience were transported to the studio of a pirate radio station in the early 2000s. The show gained critical acclaim and was attended by over 1,000 audience members.

Whilst the Autumn OHP saw a return to the theatre production format, we again challenged ourselves creatively by performing an adaptation of the traditional fairy tale, Hansel and Gretel. Chosen for the tale's themes of abandonment and self-discovery, which resonate with our membership, the play was performed in promenade style and attracted over 600 audience members.

In the Autumn we also produced *Under the blanket*, a short film which was co-created with our members. This was a hands-on opportunity for members to contribute to script development and gain on-set experience. The short film explored themes of isolation and loneliness and will be released on The Big Mouth in early 2025.

THE BIG HOUSE THEATRE COMPANY

TRUSTEES' ANNUAL REPORT

FOR THE YEAR ENDED 31ST DECEMBER 2024

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 December 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

The objects for which the company is established (as outlined in the Articles of Association) are: The promotion of social inclusion for the public benefit among those leaving the care system or the penal system or who are otherwise at risk of exclusion by society, or part of society (as a result of unemployment; financial hardship; poor educational or skills attainment; relationship and family breakdown), in particular but not exclusively by:

1. Providing arts based activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals; and
2. Providing advice, guidance and general support.

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit including the guidance 'public benefit: running a charity (PB2)'.

Volunteers

During 2024 our staff team was joined by more than 70 volunteers, working in a range of different capacities. This included providing pro bono creative, venue and logistics support, helping us to deliver our creative projects, offering fundraising assistance and providing information and skills-building opportunities to the young people taking part in our Open House Projects. We would like to thank all our volunteers for their hard work throughout 2024; their support has been vital to the charity and its work.

THE NEED FOR OUR WORK

The Big House has a simple mission: to enable care leavers to fulfil their potential. We refuse to accept that childhood abuse and a lifetime in Social Care should limit a young person's opportunities and the chance of a promising future.

Only 1% of children in the UK have been in care (Prison Reform Trust), yet:

- 75% of these children end up in care because they have experienced neglect or abuse, and whilst living in care, experience transient and volatile lifestyles (University of York)
- A staggering 41% of care leavers are not in education, training or employment (NEET) by the age of 21, compared to only 12% of their peers (DoE 2022)
- Access into higher education alone is much lower for care-experienced young people, with only 13% of pupils who were looked after continuously for 12 months or more entering higher education, compared to 45% of all other pupils (DoE 2022)
- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women who leave care are already pregnant or mothers (Centre for Social Justice)
- Care leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

Our solution combines arts interventions with long-term relational support to empower care-affected young people to achieve their potential. The Big House is a community that creates a stable environment to build emotional resilience and to develop essential skills. Our programmes support young people to not only access employment, but to build the tools they need to sustain employment long term.

In 2024, we further developed our programming to provide support that meets the varying needs of the young people we support. Beyond our core programme, the 12-week Open House Project (OHP), we developed a series of shorter projects that are designed to be more accessible for young people in precarious situations, or to

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build specific skills. Central to our programme design are the young people we support; we listen to their needs and create projects that meet them where they are at. Whether this is taking part in the two-week Get-in, which has pastoral support at its core, or shadowing the creative team on a short film shoot, we want to set care-affected young people up for success.

BENEFICIARIES

The Big House's beneficiaries are care-affected young people aged 16-25. "Care-affected" refers to young people for whom statutory services such as social care, the criminal justice system, the NHS, healthcare providers, education services, and housing authorities have a duty of care, due to experiences of familial or relational neglect, harm, or abuse. It is because of this that care-affected young people often find themselves overrepresented in statistics related to poor mental health and suicide, NEET (Not in Education, Employment or Training), and at risk of (re)offending. We work with those young people who have fallen through the cracks of services, and partner with existing services (youth offending teams, probation officers & leaving care teams) to ensure we identify those young people who are most vulnerable, hardest to reach and in need of our support.

ACHIEVEMENTS AGAINST OBJECTIVES

2024 Strategic Refresh

In 2024, The Big House conducted a strategic refresh, led by our Artistic Director and senior team, including the Finance & Operations Director and Head of Strategic Partnerships. We were supported by our Fundraising Consultant Doireann Larkin, a former senior fundraiser at the charity Tender, and Professor of Understanding Domestic Violence at Goldsmiths University. The refresh was co-led with our members, using evaluation and feedback collected from 2023/24 to reaffirm our strategic aims. We outlined four major challenges faced by care-affected young people which are embedded into our strategic plan going forward: Mental Health, Access to Employment, Offending/Reoffending and Awareness of the Care-affected Experience.

This process helped us to view our programmes through the lens of creating long-term impact and driving systemic change. Whilst every young person's journey with The Big House is bespoke, our programmes are all designed with outcomes related to the four pillars of our strategic plan in mind.

Core Programmes

Varying in length and intensity, our core programmes are designed with the community in mind and offer different touchpoints for young people to access The Big House. We champion peer mentoring and have an open-door policy for older members to return to take part in bespoke projects or to seek pastoral support from The Big House. Our core programmes include:

Drop-ins - weekly evening drama sessions designed to be a low-pressure space where young people can build peer bonds and trust. Drop-ins are often the first interaction young people have with The Big House. They offer an introduction to our staff team, an insight into the kinds of activities on offer, and a chance to meet with existing members.

The Get in - a short programme of structured creative workshops which offer a nurturing environment to build essential skills, learn coping mechanisms, form healthy routines, and build stamina. The project has become a gateway for those not ready for the Open House Project due to unstable circumstances. In 2024, we successfully delivered 2 Get In projects. 46% of participants were care-experienced and 84% were from the global majority.

Recruitment for The Get In was initially challenging, as social workers prioritised quick EET placements over programmes which focus on wellbeing. To combat this, The Big House introduced outreach workshops in community youth spaces such as The YMCA, The Lift and The Hive, meeting young people where they are. Outreach workshops proved a highly effective recruitment strategy to reach young people suitable for the Get In.

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The Big House is committed to collecting robust monitoring and evaluation data to assess the impact of our programmes. Whilst we had strong data showing the long-term impact of our programmes, designing a monitoring and evaluation strategy for a short, 2-week programme required different data collection methods. Using a mixture of 1-2-1 feedback sessions with members and the Participation team and observations during sessions, we were able to assess the impact on wellbeing and EET outcomes of the Get In.

Get In Impact:

- 92% of members built a new trusted peer relationship
- 92% gained significant confidence
- 84% showed a significant increase in emotional well-being
- 84% felt more ready to return to EET
- Over a third returned to education
- 46% went on to complete the Open House project before the end of 2024

Open House Project (OHP) - A twelve-week theatre programme, designed to facilitate a supportive environment for young people to build essential skills, emotional resilience and express themselves creatively. The programme is divided into 4 weeks of life skills workshops, 4 weeks of rehearsals, and culminates in a run of a full scale theatre production which young people perform in. Participants work with a team of professional creatives to develop the production alongside The Big House's participation team who provide trauma-informed pastoral support. Beyond the 12-week project, all participants on the OHP have access to long-term pastoral and employment support from The Big House team. This includes the opportunity to be matched with a mentor to support them to build skills and access sustained employment. Whilst the ultimate aim of The Big House is to foster self-sufficiency and independence, our doors always remain open to young people if future problems arise.

In 2024 we delivered two OHPs to 15 young people per cohort. Each new OHP group is supported by two 'buddies'; paid older members of The Big House who act as peer mentors.

I Wish You Roses: Spring OHP

Straying from the traditional OHP format of a theatre production, *I Wish You Roses* took the form of a short film. Exploring film format for an OHP was a response to feedback from young people who expressed a desire to gain practical, creative experience that can build skills for employment beyond acting. Participants shadowed members of the creative team, including the Director of Photography, Director, Production Assistant, and Camera Operator. This new approach to OHPs showed us the value of offering on-set shadowing opportunities with creative professionals to our members. We intend to increase the number of short film projects we produce in order to continue to offer these opportunities.

Participants of the Spring OHP were in line with our target beneficiaries. Of the group, 57% were care-experienced, 86% were of global majority heritage and 14% had been involved in the criminal justice system.

The Big House is proud to continue strengthening our monitoring and evaluation framework to assess the wellbeing and EET outcomes of participants in an OHP. We use a mixture of 1-2-1 feedback sessions, case studies and Warwick Edinburgh Mental Wellbeing Scale (WEMWBS) assessments to assess our impact against desired outcomes.

Spring OHP Impact:

- 95% of participants reported a significant increase in overall wellbeing

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- 90% of participants reported significant improvements in dealing with problems
- 80% of participants reported significant increase in confidence & self-esteem
- 60% of participants went on to EET within 12 months of project completion

Hansel & Gretel: Autumn OHP

For the Autumn OHP we returned the original format of a theatre production. Working with writer Josh Azouz (Buggy Baby, Yard Theatre) and director Bel Parker (Young Vic Creators Programme, CASHMONEYNOW at The Big House), we created a retelling of the classic fairytale, Hansel and Gretel. The production ran from 27 November to 13 December, with over 600 audience members. During this production's run, we made raising awareness of our work a priority both in the creative industry and by working with our referral partners to invite 102 care-affected young people to see the show for free.

We continued to offer places on the Autumn OHP to young people who were most in need. Of the group, 56% were care-experienced, 81% were of global majority heritage and 13% had been involved in the criminal justice system.

Autumn OHP Impact:

- 80% of participants reported a significant rise in emotional well-being and confidence
- 70% of participants reported a significant rise in feeling useful and being motivated
- 70% of participants reported an increase in optimism and hope for the future
- 70% of participants reported an increase in happiness and cheerfulness.
- 60% of participants reported a significant increase in clear thinking & self-esteem
- 45% of participants progressed to EET by the end of 2024 (we officially measure this outcome 12 months post-programme)

Beyond our core programmes

Beyond core programme delivery, The Big House also delivers standalone and fixed-term projects which contribute to the rich programme of development and support opportunities on offer to our members. Bespoke projects focus on strengthening our EET outcomes through targeted skills development and mentoring opportunities. They are a means for existing members of The Big House to build specific skills and develop specific areas of interest. The Big House's Careers Fair, OG Partnerships and Supper clubs are all designed to support young people into sustained employment opportunities by connecting them with industry professionals and facilitating ongoing relationships.

Careers Fair - Our bi-annual careers fair was launched with the aim of connecting young people directly to employment opportunities. In 2024 we welcomed organisations from across the creative industries. For example, creative events company Bearded Kitten, Channel 4, StoryMix Illustrations/Literature, NTS Radio and London Lighting. Each careers fair resulted in tangible careers opportunities like internships and work experience placements. Looking ahead, The Big House plans to solidify pathways into employment from the careers fair by ensuring all organisations in attendance have open employment opportunities that they can offer to our young people.

OG Partnerships - Bespoke mentoring relationships facilitated between our members and individuals and organisations at the heart of the creative industries, such as the BBC, Netflix and Vaults Festival. The OG

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Partnerships programme continues to grow, ending year one with 13 creative industry mentors. New partnerships such as ITV Academy, John Lewis and Partners and The London Academy of Music and Drama (LAMDA) have also created employment and education opportunities for The Big House members.

Supper clubs - Starting with a shared meal between members new and old, The Big House's monthly Supperclubs are an opportunity for members to be inspired and mentored by successful creatives who host Q&A sessions, or by each other through open mic nights.

In 2024, The Big House saw tangible outcomes through facilitating these employment and mentoring programmes:

- 26 Partnerships with creative organisation were nurtured, offering our members mentoring or employment opportunities
- ITV Academy hosted a taster day for our members where they were given the opportunity to learn editing skills
- The Roundhouse hosted a taster day for our members in the podcast studios
- Bearded Kitten Creative Events is committed to offering 4 internships per year for our members
- John Lewis & Partners created 2 employment opportunities for members
- Hamilton Hodell offered a member a paid internship for 4 weeks (begins March 2025)
- Timpson's offered a work placement to 1 member
- London Academy of Music and Drama (LAMDA), waiving the fee on their introduction to acting short training course and offering a bespoke mentoring relationship to 2 members

Hot House

The Hot House programme allows us to mentor and train our ambitious young people post-OHP, developing their innate talents so that they can become professionals in their own right. Through the Hot House, we equip our participants with further tools and resources to tell their own stories on their own terms. The Big House is already recognised for providing a platform for unique stories and performers, yet The Hot House goes a step further and ensures we are diversifying and creating a talent pool for the wider industry, instilling skills that support young people's chosen career paths. This involves sessions with creatives, industry mentors, professionals in various fields, where young people get inspired and receive industry-level mentorship. This builds into their EET skills and opens up further opportunities.

The full workshop series included:

- **Casting Workshop with Kate Bone:** An intensive, hands-on session with the acclaimed Casting Director, offering participants expert feedback and a deep understanding of the casting process from a leading industry voice.
- **American Accent Training:** A focused workshop aimed at developing authentic, performance-ready American accents to meet the demands of international roles.
- **Industry Insight with Lucy Doyle (Modern Collective):** A dynamic session led by a top talent agent, exploring how representation works, what agents look for, and how to prepare for long-term success.
- **Navigating Agent Relationships:** Delivered by our Artistic Director, Maggie, this candid and empowering session explored how to establish, manage, and sustain professional relationships with agents.

These workshops reflect our commitment to bridging the gap between talent and opportunity and preparing care-experienced young people for sustainable careers in the creative industries.

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Creative projects

In 2024, The Big House produced two bold standalone theatre projects that placed our members at the heart of the creative process. These productions are a vital part of our artistic vision to build a nationally recognised body of work that amplifies the voices of care-experienced young people and sparks wider conversations around the challenges they face. Each project is developed collaboratively with our members, who contribute at every stage, from script development workshops to paid performance roles and behind the scenes training with professional directors, designers, and technicians. Our productions are not only powerful vehicles for storytelling and social commentary, they are also intensive skills building opportunities. By engaging with complex themes on stage and participating in high quality creative processes, our members grow as artists and gain the confidence, discipline and professional experience that can launch careers in the creative industries. Through this work, The Big House champions a future where lived experience shapes powerful and relevant theatre.

The Big Up

In November 2024, *The Big Up*, an animated virtual exhibit created through The Big House's partnership with the National Lottery Heritage Fund, won both a Silver Lovie Award and the People's Choice Lovie Award for Best Film and Video in the Diversity, Equity and Inclusion category at the 14th Annual Lovie Awards. This powerful project brings to life the untold stories of inspirational global majority figures in UK history, researched, voiced and performed by our young members. Recognised alongside global names such as CNN and BBC Studios, *The Big Up* celebrates digital innovation and social impact. Directed by our CEO/Artistic Director Maggie Norris, scripted by BAFTA winner David Watson, with visuals by Titash Sen and music by Grime artist Jammz, the series showcases the creativity and talent of our young people while challenging historical exclusion through bold and engaging storytelling.

Co-production with The New Diorama Theatre, Between the Lines

The Big House worked in collaboration with New Diorama Theatre (NDT) to redevelop *No Man's Island*, a production which saw its genesis as an OHP, into *Between the Lines*. The production is set in a pirate radio station and explores themes of censorship, immigration and community. With a heady soundtrack of grime, garage and drill, the production was met with widespread acclaim: *The Stage* described the show as, "an impassioned rallying cry". The cast of 8 were all members of The Big House. *Between the Lines* at NDT offered them the chance to develop their skills and showcase their talents in an industry-standard production attended by over 1200 people.

Under the Blanket

Supported by the Mayor of London's Violence Reduction Unit Stronger Futures programme, The Big House created *Under the Blanket*, a short film exploring themes of isolation, loneliness, parental relationships and friendship. This film was created in collaboration with members of The Big House, who contributed to script development and were offered opportunities on set to shadow members of the film crew. The film will be published in 2025 on The Big House's digital platform, *The Big Mouth* and will be submitted to film festivals for consideration.

The Big House Means Business (TBHMB)

The Big House Means Business is The Big House's corporate training offer. In 2024, TBHMB won partnerships with key institutions that interact with the young people who are our target beneficiaries, including the police. Our hope for TBHMB is to extend our impact beyond direct programme delivery and start creating systemic change by influencing the practices of the criminal justice system, government and the social care system. TBHMB also creates employment opportunities for members of The Big House who are employed as co-facilitators on workshops. This creates a powerful dynamic where young people can train the services who have shaped their lives.

The Police

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The Big House delivered a bespoke series of training workshops to the Metropolitan Police which focussed on building empathy and communication skills in senior officers. The first of this workshop series was delivered in October 2024 with potential further sessions planned for 2025.

British Embassy in Stockholm

After successfully delivering workshops for the Ministry of Justice and for the Foreign, Commonwealth and Development Office in 2023, we were invited to deliver training to 20 embassies from around the world at the British Embassy in Stockholm in 2024. Using The Big House's unique methodology, we led an intensive workshop for over 20 Embassy staff from around the world, focused on communication strategies during crisis situations such as terror attacks and human trafficking. 100% of attendees felt better equipped to deal with crisis situations following the workshop.

This marked an important step in demonstrating how our approach can be applied to influence systems well beyond our usual context. It was also a proud moment for The Big House as we were able to take one of our members abroad to help deliver the training, showcasing the leadership and professionalism of our young people on an international stage.

Following the success of the session, both the Greek and American Embassies have expressed interest in working with us, opening the door to further international collaboration and impact.

The British Transport Police

We also began an important partnership with the British Transport Police, who reached out to us in response to a rise in suicidal crises among young women aged 16 to 25, many of whom are care leavers. In response, we co-developed and launched a pilot programme focused on handling difficult conversations and recognising early signs of distress. This is set to be delivered to British Transport Police Officers in January 2025 in London, Manchester and Birmingham.

Frontline

The Big House was also approached by long-term partners Frontline (who train social workers) to co-produce a short-play on grooming and exploitation. This created 6 employment opportunities for members and led to feedback such as:

"I just wanted to say a huge thank you to you both, but especially to your cast, who were amazing! We had really good feedback from people about how brilliant they were and what a powerful performance it was. I had goosebumps by the end, and I know that some people were in tears because they found it so emotional. A testament to their talents and, of course, yours for writing and directing such a brilliant piece. It's been really great working with you both on this, a great experience for us, and I hope for you all too."

Beyond the above partnerships, TBHMB has also delivered to Leadersquest, The Danish Foundation, The Foreign Office and The Ministry of Justice.

Systemic Change

In 2024 The Big House sharpened its focus on our new strategy and achieved meaningful outcomes against each priority area.

1. Maintaining Positive Mental Well-being

The Big House continues to develop a robust monitoring and evaluation framework which allows us to assess the impact of our programmes on the mental wellbeing of our young people. We use a combination of qualitative

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assessments during 1-2-1s with members and quantitative results of WEMWBs to monitor the wellbeing of our members. In 2024:

- Our programmes result in self-reported improvements in wellbeing from our members. On average 80% of OHP participants report an overall significant improvement in their wellbeing
- Our dedicated participation team offered bespoke, 1-2-1 support for members experiencing difficult circumstances

2. Access to Employment, Education & Training (EET)

In 2024 we strengthened the links between our programme delivery and supporting young people to enter sustainable employment. This included centering skills development in our programmes and building our network of creative partnerships who can offer mentoring opportunities, for example:

- We hosted two careers fairs where we invited leading creative industry employers to meet our members in person
- We offered shadowing roles to our members on our short film sets enabling them to gain hand-on creative work experience
- Our participation team offered 1-2-1 careers support to all participants of OHPs as part of their 12-month post-project plan

3. Pathways to stop (re)offending

We remained committed to supporting young people who were most in need of our programmes which includes young people who are involved in, or at risk of involvement in, the criminal justice system. Of the young people who took part in our programmes in 2024:

- 100% of the young people The Big House supported were considered 'at-risk'
- 36% had been involved in the criminal justice system

The Big House was pleased to maintain a low (re)offending rate amongst our members:

- Only 1% of The Big House members (re)offend compared to the national average rate for youth reoffending of 32.5% (gov.uk)

4. Awareness of the care-affected experience

The Big House continued to strengthen our advocacy work both through theatre and other creative outputs and through our training offering, The Big House Means Business. Notable achievements in 2024 include:

- We influenced the practice of the Metropolitan Police by delivering a series of workshops which focussed on approaching situations with empathy
- We delivered training sessions through TBHMB to the British Embassy in Stockholm. This was the first example of us delivering our work internationally
- Nearly 2,000 audience members attended our productions

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2024

FINANCIAL REVIEW

Significant events

In 2024, The Big House continued the year-on-year increase in income and ended the year in a strong financial position. This included securing extensions in funding from our existing multi-year funders, including Propel New Deal for Young People, who confirmed they would fund us for a third year.

Robust financial management processes, including quarterly forecast updates, ensure that the charity maintains an accurate financial picture of the organisation and can manage expenditure throughout the year accordingly. With a high proportion of income from restricted sources, these quarterly re-forecasts ensured accurate financial management in line with requirements from funders.

In November 2024, Sarah Stallwood-Hall, the Finance and Operations Director at The Big House, sadly left the organisation. A rigorous recruitment process to find her successor ensured that financial management at the charity would be maintained to the same standard. In January 2025, Molly Rutherford will join the team as the new Finance and Operations Director. She comes with 5 years of charity finance experience.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual & corporate giving, events and earned income. With competition for grants from trusts and foundations becoming increasingly competitive, The Big House is prioritising diversifying our income streams. A focus for this is to increase income from the sale of The Big House Means Business workshops and to build our corporate funder network.

Reserves

In 2024, The Big House maintained its reserves policy that ensures that the charity maintains *'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'*

It is the Board of Trustees' responsibility to ensure that the reserves policy is implemented. The reserves policy is outlined in the Financial Policies and Procedures document which is updated annually.

Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

The company was incorporated on 19 November 2012. The company is registered as a charitable company limited by guarantee with the registered charity number 1151106.

Organisational structure and decision making

The business of the charity is managed by the Trustees who may exercise all the powers of the charity. The Trustees for the financial period are listed on page 1. The Trustees are responsible for the overall management of the organisation. The CEO/Artistic Director manages the day-to-day operations of the organisation.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate the company's exposure to the major risks.

Recruitment and appointment of trustees

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FOR THE YEAR ENDED 31ST DECEMBER 2024

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Big House Theatre Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

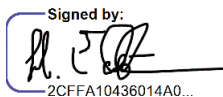
In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the method and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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 assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 41SA of the Companies Act 2006.

Approved by the Board of Trustees on 17th September 2025 and signed on its behalf by

Signed by:

2CFFA10436014A0...

H Edginton

Date: 9/18/2025

Independent Examiner's Report to the Trustees of The Big House Theatre Company

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31st December 2024.

Responsibilities and basis of report

As the charity trustees (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2011 ('the Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

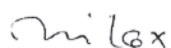
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of being a Fellow Member of the Association of Charity Independent Examiners, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

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



Tom Wilcox FCIE
Counterculture Partnership LLP
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH

Dated: 19 September 2025

The Big House Theatre Company**Statement of financial activities** (incorporating an income and expenditure account)**For the year ended 31 December 2024**

	Note	Unrestricted £	Restricted £	2024 Total £	Unrestricted £	Restricted £	2023 Total £
Income from:							
Donations and legacies	2	236,068	476,635	712,703	238,213	618,260	856,473
Charitable activities	3	97,598	19,674	117,272	53,727	–	53,727
Other Trading Activities	4	62,506	–	62,506	56,486	–	56,486
Other		7,123	–	7,123	1,068	–	1,068
Total income		403,295	496,309	899,604	349,494	618,260	967,754
Expenditure on:							
Raising funds	5	96,428	–	96,428	92,196	–	92,196
Charitable activities	5	205,721	458,921	664,642	94,984	624,294	719,278
Total expenditure	5	302,149	458,921	761,070	187,180	624,294	811,474
Net income/(expenditure) for the year		101,146	37,388	138,534	162,314	(6,034)	156,280
Transfers between funds		(22,857)	22,857	–	(852)	852	–
Net movement in funds		78,289	60,245	138,534	161,462	(5,182)	156,280
Reconciliation of funds:							
Total funds brought forward		828,311	476,387	1,304,698	666,849	481,569	1,148,418
Total funds carried forward	16	906,600	536,632	1,443,232	828,311	476,387	1,304,698

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 16 to the financial statements.

The notes on pages 17 to 26 form part of these financial statements

The Big House Theatre Company
Balance sheet

Company no. 08297808

As at 31 December 2024

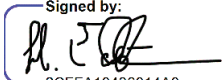
	Note	£	2024 £	2023 £
Fixed assets:				
Tangible assets	11		<u>91,001</u>	<u>115,921</u>
			91,001	115,921
Current assets:				
Debtors	12	55,859	131,884	
Cash at bank and in hand		<u>1,404,706</u>	<u>1,212,422</u>	
		1,460,565	1,344,306	
Liabilities:				
Creditors: amounts falling due within one year	13	<u>108,334</u>	<u>155,529</u>	
Net current assets / (liabilities)			<u>1,352,231</u>	<u>1,188,777</u>
Total net assets / (liabilities)	15		<u>1,443,232</u>	<u>1,304,698</u>
The funds of the charity:	16			
Restricted income funds			536,632	476,387
Unrestricted income funds:				
Designated funds		114,778	114,778	
General funds		<u>791,822</u>	<u>713,533</u>	
Total unrestricted funds			<u>906,600</u>	<u>828,311</u>
Total charity funds			<u>1,443,232</u>	<u>1,304,698</u>

For the financial period in question, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustees' Responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476
- The trustees acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements, which have been prepared in accordance with the special provisions relating to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), were approved by the Board on 9/18/2025 and signed on its behalf by:

Signed by:

2CFFA10436014A0..... – Trustee
 Name : Humphrey Edginton

The Big House Theatre Company
Statement of cash flows

For the year ended 31 December 2024

	Note	2024 £	2023 £
Net income / (expenditure) for the reporting period		138,534	156,280
Depreciation charges		25,479	28,706
(Profit)/loss on the disposal of fixed assets		–	–
(Increase)/decrease in debtors		76,025	(47,840)
Increase/(decrease) in creditors		(47,195)	16,922
Net cash from/(used in) operating activities		192,843	154,068
Cash flows from investing activities:			
Purchase of fixed assets	(559)	(708)	
Net cash provided by / (used in) investing activities		(559)	(708)
Change in cash and cash equivalents in the year		192,284	153,360
Cash and cash equivalents at the beginning of the year		1,212,422	1,059,062
Cash and cash equivalents at the end of the year		1,404,706	1,212,422

Analysis of cash and cash equivalents

	At 31 December 2024 £	At 31 December 2023 £
Cash in hand and at bank	1,404,706	1,212,422
Total cash and cash equivalents	1,404,706	1,212,422

Analysis of changes in net debt

	At Start of year £	Cashflows £	At end of year £
Cash in hand and at bank	1,212,422	192,284	1,404,706

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies

a) Company information

The Big House Theatre Company is a charitable company limited by guarantee registered in England with registration number 08297808. Its registered office address is 151 Englefield Road, London N1 3LH.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Update Bulletin 2, and the Charities Act 2011. The accounts are presented in GBP rounded to £1, which is the functional currency of the charity.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees make this assessment in respect of a period of one year from the date of approval of the financial statements.

Annual budgets have been revised taking this into account with prudent figures for both income and expenditure. The charity holds significant reserves and has liquid assets in the form of cash held in short term deposits. For this reason the trustees continue to adopt the going concern basis in preparing the financial statements.

e) Income

Income, including from Government and other grants, whether 'capital' or 'income', is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income for activities and projects spanning two or more accounting periods is allocated over the period to which it relates in order to more accurately recognise the performance conditions associated with this income. Income received in advance of delivery of a specified service is deferred until the criteria for income recognition is met.

f) Interest receivable

Interest on funds held on deposit is included when receivable.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of offering fellowships and delivering related services undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies (continued)

i) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity (support costs), comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

j) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

k) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- Leasehold improvements 12 years
- Office equipment 4 years

l) Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Financial assets

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Financial Liabilities

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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

n) Pensions

The charity contributes towards the employees' personal pension schemes. The cost of the contribution is charged to the statement of financial activities on an accruals basis.

o) Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies (continued)

p) Significant accounting policies

In the application of the company's accounting policies, the charity is required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no estimates and assumptions that are considered to have a significant risk of causing a material adjustment to the financial statements in a future period.

2 Income from donations

	Unrestricted £	Restricted £	2024 total Total £	2023 Total £
A&H Pilington	-	-	-	1,000
AB Charitable Trust	20,000	-	20,000	17,000
Arts Council	-	25,460	25,460	33,898
Backstage Trust	-	9,291	9,291	-
BBC Children in Need	-	12,485	12,485	-
Bleu Blanc Rouge Foundation	50,000	-	50,000	52,500
Betsy Foundation	-	-	-	10,000
Big Change Charitable Trust	12,687	6,410	19,097	50,000
Cherry Foundation	-	-	-	19,705
City Bridge Trust	8,628	29,316	37,944	42,548
Cockayne Grants	-	-	-	15,000
Compass Wellbeing	8,342	11,957	20,299	-
Champan Trust	-	2,000	2,000	-
Charles Hayward Foundation	-	25,000	25,000	-
Chalk Cliff trust	10,000	-	10,000	-
Esmee Fairbairn Foundation	1,026	18,921	19,947	76,801
Garfield Weston	8,750	-	8,750	35,001
Henry Smith Charity	-	-	-	51,400
John Lyons	-	-	-	36,000
Lloyds Bank Foundation	-	-	-	13,889
Morel	-	1,000	1,000	-
New Deal for Young People	18,739	193,944	212,683	172,332
National Lottery Heritage Fund	-	7,844	7,844	109,272
Network for social change	12,500	-	12,500	-
Corporate Donations	5,000	70,000	75,000	20,250
Dyer's Company	1,000	-	1,000	1,000
Portal Trust	-	-	-	20,000
NPT Transatlantic	-	5,000	5,000	-
Rayne Foundation	4,338	15,662	20,000	-
Swire Charitable Trust	-	10,000	10,000	-
The Skinner's Company	-	8,000	8,000	6,000
The Hardy Family Foundation	-	2,500	2,500	-
VRU Stronger futures	16,627	17,815	34,442	10,470
Vintners Foundation	4,260	-	4,260	-
William Allen Young Trust	-	2,000	2,000	-
Future Stewards	-	-	-	2,234
Ashley Family Foundation	-	-	-	667
Leathersellers company	20,000	-	20,000	20,000
Noel Coward Foundation	-	2,000	2,000	-
Individual donors	34,171	30	34,201	35,901
Donated services	-	-	-	3,605
	236,068	476,635	712,703	856,473

Income in 2023 comprised of unrestricted income of £238,213 and restricted income of £618,260
Donated services includes the approximate value of The Therapeutic Consultants probono services.

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

3. Income from charitable activities

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Open House Production	9,892	–	9,892	29,721
Redemption – stand alone Open House Production	498	19,674	20,172	–
The Big House Means Business	38,230	–	38,230	11,117
HMRC Theatre Tax Relief	48,978	–	48,978	12,889
Total income from charitable activities	<u>97,598</u>	<u>19,674</u>	<u>117,272</u>	<u>53,727</u>

All income in 2023 was unrestricted

4 Income from other trading activities

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Acting fees received from agencies	701	–	701	6,328
Fundraising events	61,643	–	61,643	49,758
Room/Venue hire	113	–	113	400
Sale of Anthology	49	–	49	–
Total income	<u>62,506</u>	<u>–</u>	<u>62,506</u>	<u>56,486</u>
Total income from other trading activities	<u>62,506</u>	<u>–</u>	<u>62,506</u>	<u>56,486</u>

All income in 2023 was unrestricted

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2024

5 Analysis of expenditure

	Cost of raising funds £	Partnership & central delivery £	Open House Project £	The Big House Means Business £	Governance and Support costs £	2024 Total £	2023 Total £
Staff costs (Note 8)	49,206	99,529	103,694	53,032	31,637	337,098	370,605
Creative professional fees	-	34,313	34,690	4,467	7,142	80,612	139,841
Research and development	-	225	62,747	-	-	62,972	-
YP fees, travel and expenses	-	16,777	20,106	5,553	1,291	43,727	68,171
Depreciation	-	-	-	-	25,479	25,479	28,706
Fundraising events	12,375	-	-	-	-	12,375	8,759
Independent examination fees	-	-	-	-	1,878	1,878	1,500
Insurance	-	-	-	-	1,786	1,786	1,692
Legal and professional fees	-	-	-	-	6,106	6,106	4,790
Bad debts	-	24,514	1,740	-	-	26,254	-
Marketing	976	26	71	-	-	1,073	3,793
Office costs	55	1,741	-	98	8,304	10,198	12,752
Production costs & equipment hire	-	929	16,574	-	-	17,503	41,555
Recruitment	-	7,823	-	-	6,568	14,391	6,347
Rent, rates and utilities	1,275	179	-	-	111,339	112,793	108,972
Staff travel and other staff costs	-	2,593	6	1,467	115	4,181	11,141
Venue and catering	-	427	822	1,031	364	2,644	2,848
	63,887	189,076	240,450	65,648	202,009	761,070	811,472
Support costs	32,541	65,821	68,575	35,071	(202,009)	-	-
Total expenditure 2024	96,428	254,897	309,025	100,719	-	761,070	811,472
Total expenditure 2023	92,194	257,958	402,643	58,677	-	811,472	

Of the total expenditure, £302,149 was unrestricted (2023: £187,180) and £458,921 was restricted (2023: £624,294).

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

6 Net Incoming resources for the year

This is stated after charging / crediting:

	2024	2023
	£	£
Depreciation	25,479	28,706
Independent examination	1,878	1,500

7

Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2024	2023
	£	£
Salaries and wages	303,216	340,973
Social security costs	23,930	17,380
Employer's contribution to defined contribution pension schemes	9,952	12,252
	<u>337,098</u>	<u>370,605</u>

One employee earned more than £60,000 during the year (2023: one).

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (employers pension contributions) were £112,571 (2023: £120,505). None of the trustees received any remuneration or benefits from the charity during the year.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2023: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

During the year, no trustee was reimbursed travel expenses of nil (2023: nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2024	2023
	No.	No.
Cost of raising funds	1.5	1.2
Partnership & central delivery	3.0	4.9
Open House Project	3.1	3.5
The Big House Means Business	1.6	1.4
Governance and support	0.9	1.0
	<u>10.1</u>	<u>12.0</u>

The average weekly number of employees (full-time equivalent) during the period was as follows:

	2024	2023
	No.	No.
Cost of raising funds	1.3	1.1
Partnership & central delivery	2.7	4.4
Open House Project	2.8	3.2
The Big House Means Business	1.4	1.3
Governance and support	0.9	0.9
	<u>9.1</u>	<u>10.9</u>

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

9 Related party transactions

During the year there were receipts from trustees – Claire Wilkinson £800 (2023: £3,100), Mark Goodin £197 (2023: £150), Humphrey Edginton £150 (2023: £1,350), Lesley Seary £nil (2023: £1,200), Kieran Shoman £300 (2023: £nil), Julie Dark £320 (2023: £nil), Chloe Evans £160 (2023: £nil) and Robert Meteyard £nil (2023: £300) for purchase of gala tickets. Additionally, from Kiren Shoman £nil (2023: £250) and Ziyad Marar £nil (2023: £250) for Xmas party contribution.

During the year a payment of £4,000 (2023: £1,648) was made to James Meteyard, the son of Trustee Robert Meteyard for writing work and nil (2023: £nil) for facilitation.

10 Taxation

The charitable company is exempt from corporation tax to the extent that all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At the start of the year	250,562	250,562
Additions in year	559	559
At the end of the year	251,121	251,121
Depreciation		
At the start of the year	134,641	134,641
Charge for the year	25,479	25,479
At the end of the year	160,120	160,120
Net book value		
At the end of the year	91,001	91,001
At the start of the year	115,921	115,921
All of the above assets are used for charitable purposes.		

12 Debtors

	2024 £	2023 £
Grant debtors	20,000	21,091
Prepayments and accrued income	35,859	110,793
	55,859	131,884

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

13 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	–	15,998
Taxation and social security	5,281	8,523
Other creditors	23,611	27,778
Accruals	9,616	2,400
Deferred income (note 14)	68,673	100,605
Pensions	1,153	225
	108,334	155,529

14 Deferred Income

Deferred income comprises income received during the year for future years.

	2024 £	2023 £
Balance at the beginning of the year	100,605	98,332
Amount released to income in the year	(100,605)	(98,332)
Amount deferred in the year	68,673	100,605
Balance at the end of the year	68,673	100,605

15 Analysis of net assets between funds

	General unrestricted £	Designated £	Restricted £	Total funds 2023 £
Tangible fixed assets	91,001	–	–	91,001
Net current assets	700,821	114,778	536,632	1,352,231
Net assets at the end of the year	791,822	114,778	536,632	1,443,232

	General unrestricted £	Designated £	Restricted £	Total funds 2022 £
Tangible fixed assets	115,921	–	–	115,921
Net current assets	597,612	114,778	476,387	1,188,777
Net assets at the start of the year	713,533	114,778	476,387	1,304,698

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

16 Movements in funds

	At 1 January 2024 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2024 £
Restricted funds:					
Engagement Manager salary	40,654	21,952	(25,690)	-	36,916
Artistic Director Salary	1,148	76,931	(79,595)	1,516	-
OHP Collective Restricted Funds	204,327	71,027	(73,034)	-	202,320
Associate Director Salary	46,993	41,719	(36,790)	-	51,922
TBHMB Manager	54,880	35,534	(2,025)	-	88,389
Finance and Ops Director salary	32,311	42,965	(45,015)	-	30,261
Capital works	50,833	-	-	-	50,833
Strategy Consultant	-	-	-	-	-
New work development	3,828	-	-	-	3,828
Comms Officer	-	43,337	(27,352)	-	15,985
Big Mouth Coordinator Salary	5,012	10,682	(13,211)	-	2,483
The Big Mouth Platform	8,025	(9,812)	(3,496)	5,283	-
Stand Alone Productions	-	43,926	(57,997)	14,071	-
Heritage Project	2,537	7,844	(9,756)	-	625
Propel	19,906	49,278	(69,184)	-	-
The Big Education Challenge	-	1,955	(3,942)	1,987	-
Stronger Futures	5,933	8,971	(11,834)	-	3,070
YP EET Fund	-	50,000	-	-	50,000
Total restricted funds	476,387	496,309	(458,921)	22,857	536,632
Unrestricted funds:					
Designated funds: Capital works	114,778	-	-	-	114,778
General funds	713,533	403,295	(302,149)	(22,857)	791,822
Total unrestricted funds	828,311	403,295	(302,149)	(22,857)	906,600
Total funds	1,304,698	899,604	(761,070)	-	1,443,232

16 Movements in funds

	At 1 January 2023 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2023 £
Restricted funds:					
Engagement Manager salary	36,875	34,644	(30,865)	-	40,654
Artistic Director Salary	-	76,549	(75,401)	-	1,148
OHP Collective Restricted Funds	239,490	171,234	(219,615)	13,218	204,327
OHP 1 Restricted Funds	13,218	-	-	(13,218)	-
Associate Director Salary	44,228	34,175	(31,410)	-	46,993
TBHMB Manager	52,053	8,757	(5,930)	-	54,880
Finance and Ops Director salary	31,112	44,198	(42,999)	-	32,311
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	(8,067)	-	-
New work development	3,828	-	-	-	3,828
Comms Officer	-	19,722	(20,574)	852	-
Big Mouth Coordinator Salary	-	34,947	(29,935)	-	5,012
The Big Mouth Platform	-	9,814	(1,789)	-	8,025
Heritage Project	1,865	73,833	(73,161)	-	2,537
Propel	-	87,595	(67,689)	-	19,906
The Big Education Challenge	-	16,459	(16,459)	-	-
Stronger Futures	-	6,333	(400)	-	5,933
Total restricted funds	481,569	618,260	(624,294)	852	476,387
Unrestricted funds:					
Designated funds: Capital Works	114,778	-	-	-	114,778
General funds	552,071	349,494	(187,180)	(852)	713,533
Total unrestricted funds	666,849	349,494	(187,180)	(852)	828,311
Total funds	1,148,418	967,754	(811,474)	-	1,304,698

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

16 Movements in funds (continued)

Purposes of restricted funds

Engagement Manager Salary: Salary for Participation Manager (formerly known as Engagement Manager). Covered By Henry Smith, Propel New Deal for Young People, National Lottery Heritage Fund and the Big Change Foundation.

Artistic Director Salary: Salary of Artistic Director & CEO. Covered by Esmee Fairbairn, Lloyds Foundation, National Lottery Heritage Fund, The Big Change Foundation and Propel New Deal for Young People.

OHP Collective Restricted Funds: Funds allocated for the Open House Project, a core delivery item for The Big House that happens twice a year (12 weeks per project). Covered by Arts Council England Project Grants, John Lyons Foundation, The Cherry Foundation, The Betsy Foundation, The Austin and Hope Pilkington Trust, The Young Londoners Fund, AB Charitable Trust, Cockayne Grants for the Arts and Portal Trust

Associate Director Salary: Salary of Associate Director. Covered by City Bridge Foundation, Propel New Deal for Young People and The Big Change Foundation.

TBHMB Manager: Salary of The Big House Means Business Manager. Covered by City Bridge Foundation and Propel New Deal for Young People

Finance and Ops Director salary: Salary of Finance & Operations Director. Covered by Esmee Fairbairn, The National Lottery Heritage Fund and Henry Smith Foundation.

Capital works: Funds allocated to capital works.

Strategy Consultant: Funds allocated to strategy consultant

New work development: Funding allocated to developing new work

Comms Officer: Salary of the Marketing & Communications Officer. Covered by SAGE Publishing.

Big Mouth Coordinator Salary: Salary of the Big Mouth Coordinator/Director role. Covered by Esmee Fairbairn and the National Lottery Heritage Fund.

The Big Mouth Platform: Costs towards the digital platform, The Big Mouth, and associated projects creating digital content. Covered by Esmee Fairbairn, The Big Change Foundation and the National Lottery Heritage Fund.

Heritage project: Costs associated with The Big Up, a project delivering a series of audio-visual podcasts on forgotten minority figures in British history. Covered by the National Lottery Heritage Fund.

Propel: Funds contributing to mentoring work across The Big House programme, including Pupil Referral Unit workshops, The Get-In Project, the OG-Partnership programme and associated salary costs. Covered by Propel New Deal For Young People.

The Big Education Challenge: Funds contributing towards The Big House's involvement in The Big Education Challenge, including outreach workshops, content creation and delivery costs. Covered by The Big Change Foundation.

Stronger Futures: Funds contributing to the work delivered to 16-18 year olds across The Big House programme including Drop-In workshops, Supper Clubs and outreach. Covered by the VRU Stronger Futures Fund.

17 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	2024	2023
	£	£
Less than one year	100,000	100,000
One to five years	400,000	400,000
Over five years	66,667	166,667
	<u>566,667</u>	<u>666,667</u>

THE BIG HOUSE THEATRE COMPANY

England & Wales - Charity number 1151106

Accounts

THE BIG HOUSE THEATRE COMPANY
(A COMPANY LIMITED BY GUARANTEE)

UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED
31 DECEMBER 2023

COMPANY NO: 08297808
REGISTERED CHARITY NUMBER: 1151106

THE BIG HOUSE THEATRE COMPANY
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FOR THE YEAR ENDED 31ST DECEMBER 2023

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THE BIG HOUSE THEATRE COMPANY

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST DECEMBER 2023**

Registered Company Limited by Guarantee

Registration Number 08297808 (England and Wales)

Registered Charity number

1151106

Registered office

151 Englefield Road
London
N1 3LH

Trustees

J Dark (appointed 23 Jan 2023)
H Edginton
C Evans
M Goodin
Z Marar
R Meteyard
W Scott
L Seary
K Shoman
D Wilkinson

Independent Examiner

Tom Wilcox FCIE
Counterculture Partnership LLP
Unit 115 Ducie House, Ducie Street
Manchester
M1 2JW

Bankers

The Co-Operative Bank
25 Islington High St
London
N1 9LQ

THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2023

The Big House community continues to grow through participation in our Open House Projects (OHP) and newly established Get-In projects. Care leavers and at-risk young people joining our projects become members of The Big House and can access support through development opportunities provided by The Big House and its growing network of partners. Members can continue their involvement with the charity after the intensive OHP period, and following 12 months of ongoing support through other project opportunities, being a peer mentor to a young person new to The Big House, participating in our weekly drop-in workshops, referring young people to The Big House, or as an advocate for improvements in the Social Care sector. They can also become part of The Big House Means Business - delivering paid workshops and performances in schools, corporate settings and training in the Social Care world or by becoming a member of our core staff.

No Man's Island, our Spring OHP, was an exploration of the consequences of racial profiling and discrimination, as well as unjust immigration laws and the censorship of artists from marginalised communities. The play was set in a Pirate Radio station and charted music from Jungle to Grime and controversially, Drill. 14 young people participated in the OHP, a further 2 joined as buddies and another 3 were our older members paid as professional actors. 13 young people in total completed the project, all of whom reported a significant increase in their well-being and over 80% left the project 'feeling loved', 'feeling closer to others' and 'interested in new things'. Further to this, 2 were successfully accepted into the undergraduate Acting course at The Royal Academy of Dramatic Arts (RADA), and 3 secured industry leading agents.

The young people who did not complete the project were enrolled in the newly developed project of The Big House. 'The Get In' launched in Spring 2023, is an offer of extra support and foundation-building for young people whose socio-emotional development, stability and circumstances mean the OHP is too demanding. They will experience more intense well-being support and creative workshops, which will prepare them for a full OHP. 100% of those who did complete the OHP have created education, employment and training plans with our Participation Manager. They are currently putting those plans into action, including two young people starting their studies at the Royal Academy of Dramatic Art with a scholarship to study Theatre and Music.

The audience reaction to No Man's Island was overwhelmingly positive, with one stating, *"This was hands down one of the best plays I have seen this year. Raw, honest and gritty...I felt I was taken back in time through the music and could feel things from each era"*. - Audience member, 2023

The Autumn OHP was a reintroduction of one of our previously successful musical shows, The Realness. This production tackled yet another hard-hitting narrative around youth offending and life-changing decisions through music. 11 young people joined the project, joined by another 2 buddies, 3 paid elder members and 2 older professional actors, with 10 of our new cohort completing.

The Realness garnered a powerful response from both the social care sector and the creative industry. It has been shortlisted for an Off West End Award and gained 5-star reviews, a remarkable achievement for our cast, many of whom had never acted or sung before. Broadway World described it as "a powerful production that allows its performers to shine through fantastic songs and heartbreaking scenes".

The autumn also saw the delivery of the second Get-In project, with a focus on film, supporting a further 8 young people under the age of 18. The group explored collaborative working methods, discipline and emotional management through creative and practical workshops. The project culminated in each young person writing and filming their own short monologue, supported by a professional creative team.

Across 2023, The Big House held our drop-ins evenings for members as well as a newly introduced Supper Club, a more intimate setting over dinner, where members can meet potential mentors. We held eight Supper Clubs in 2023, with up to 15 young people attending each. This provided an opportunity for older members to connect with our newer cohorts alongside industry professionals, who offered advice and guidance towards potential career opportunities. Guests included: Mark Ravenhill, Genika Stewart from Lionsgate, Creative Producer Lauren Brown and music producer and artist, Jammz.

THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2023

Supported by the London Propel Fund, The Big House formalised its mentoring opportunities this year. The team delivered over 207 1-to-1 mentoring sessions, whilst fostering peer-to-peer support and group mentoring opportunities throughout our Supper clubs, Open House Projects and other programmes of delivery. This mentoring programme enabled young people to garner external mentoring opportunities, including The Barbican, Ink Jockey with Ben Lambert (Actor featured in Zero Dark Thirty), TV writer, Liz Lake, and with Christina Patterson, former columnist at the Independent and Sunday Times, and life-coach.

Another strand of our London Propel Fund delivery is our Pupil Referral Unit work. Our PRU workshop programme grew in its success, delivering to 3 PRUs across London. West Norwood, Kennington, and Islington participated in weekly creative workshops, led by TBH's Associate Artists (young people from our membership, with lived experience). Our Associate Artists experience has been invaluable in developing connections with young people in care or at-risk of social exclusion at an earlier intervention point than TBH has ever before.

2023 saw the development of The Big Mouth, our innovative new digital platform. This platform offers a chance for organisations and individuals, anywhere in the world to access and benefit from our work – through our podcasts, films, theatre shows, music, documentaries and our virtual educational workshops, all co-created with our members. Pilot projects including Bellyfull Kitchen - a cooking programme hosted by one of our members; and Social Media Sagas - a series of short films written by a member and featuring young people from the memberships, all began in 2023 whilst the platform was built alongside professional web developers. The platform is set to launch in February 2024. The Big Mouth platform will provide professional development opportunities for our members, developing their skills within the creative industry.

Members involved in our Heritage project, The Big Up, in 2023 accessed a series of archive workshops across London and the UK, enabling them to develop skills in oral history and archiving, and source material that best represented and inspired them. This research was transformed into 11 video animated podcasts, featuring lesser known or forgotten global majority figures from history. Partnering with organisations such as the British Library and Getty Images, this project was designed to Launch The Big Mouth Platform, whilst developing a range of new partners to engage with The Big House. The Big Up allowed us to develop inclusive resources for young people, enabling more diverse audiences to engage with and participate in oral history. It was the first time that The Big House has worked in animation and our members relished the new artform and voicing the animated characters.

Our Board of Trustees has continued to support and guide our activities, bringing expertise in safeguarding, Law, Social Care, Education, Marketing, Business and Governance. Additionally and importantly, we continue to benefit from the support of a large number of volunteers who act as mentors, fundraisers, ambassadors and friends of The Big House throughout the year.

We are deeply grateful to all our funders who have enabled us to continue reaching out to those care leavers who find themselves marginalised in society.

The Board is extremely proud of the achievements and dedicated hard work that Maggie Norris and her team have delivered during 2023. The charity continues to punch well above its financial weight and attracts substantial interest and praise nationally, locally and from within the artistic community. It is a truly unique organisation that I am incredibly proud to be associated with. On behalf of the Board of Trustees I would like to take this opportunity to thank all our funders, supporters, volunteers, mentors and friends for continuing to help The Big House grow and build upon its success to date.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2023

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 December 2023. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

The objects for which the company is established (as outlined in the Articles of Association) are: The promotion of social inclusion for the public benefit among those leaving the care system or the penal system or who are otherwise at risk of exclusion by society, or part of society (as a result of unemployment; financial hardship; poor educational or skills attainment; relationship and family breakdown), in particular but not exclusively by:

1. Providing arts based activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals; and
2. Providing advice, guidance and general support.

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit including the guidance 'public benefit: running a charity (PB2)'.

Volunteers

During 2023 our staff team was joined by more than 70 volunteers, working in a range of different capacities. This included providing pro bono creative, venue and logistics support, helping us to deliver our creative projects, offering fundraising assistance and providing information and skills-building opportunities to the young people taking part in our Open House Projects. We would like to thank all our volunteers for their hard work throughout 2023; their support has been vital to the charity and its work.

THE NEED FOR OUR WORK

The Big House has a simple mission: to enable care leavers to fulfil their potential. We refuse to accept that childhood abuse and a lifetime in Social Care should limit a young person's opportunities and chances of a promising future.

Care leavers are one of the most vulnerable and socially excluded groups in society. There are 103,000 children in care in the UK today (Home for Good, 2023). This is the highest it has ever been and is showing no signs of decreasing in the future. Due to sustained trauma, abuse, isolation, and bullying, care leavers are four or five times more likely to commit suicide (Barnados). Only 1% of children in the UK have been in care (Prison Reform Trust), yet:

- 75% of these children end up in care because they have experienced neglect or abuse, and whilst living in care, experience transient and volatile lifestyles (University of York)
- A staggering 41% of care leavers are not in education, training or employment (NEET) by the age of 21, compared to only 12% of their peers (DoE 2022)
- Access into higher education alone is much lower for care experienced young people, with only 13% of pupils who were looked after continuously for 12 months or more entering higher education, compared to 45% of all other pupils (DoE 2022)
- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women who leave care are already pregnant or mothers (Centre for Social Justice)
- Looked-after children and care leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

The National Audit Office in their report *Pressures on Children's Social Care* (January 2019) highlighted that local authorities have seen their spending power for children's services decrease by 28.6% in the last decade. This is despite the number of children being looked after by those services being the highest it's been for a generation.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2023

This has meant local authorities have had to make difficult cuts to some of their children's services and "early intervention and prevention services have taken the biggest hit" (Barnardos). This makes the work of The Big House more important than ever.

"Young people in care should not be defined by the scars left by their past experiences, but by their incredible ability to heal. Only when we truly nurture and inspire these young people will the link between being in care and offending behaviour, long term unemployment, drug addiction, mental health problems, homelessness and suicide cease, and we as a society will reap the wonderful benefits of seeing them flourish".

Maggie Norris, Founder of The Big House.

Our core activity, the 'Open House Project' (OHP) is a bridge course designed to facilitate a supportive environment with effective learning outcomes for young people who are not yet ready to be situated within the common core qualification framework. We use a combination of drama techniques, life and employment skills development and therapy to develop a relationship of trust and address behavioural and emotional problems. All participants on the Open House Project also have access to long-term pastoral support and have the opportunity to be matched with a mentor to support their 12-month follow up plan if they would like one. Whilst the ultimate aim of The Big House is to foster self-sufficiency and independence, our doors always remain open to young people if future problems arise.

The Big House currently serves London, although we are preparing to expand our reach nationally. Our work through The Big House Means Business sees performances and workshops being delivered across the UK. As these commissions expand, we are developing new partnerships and collaborators across the country and a growing interest in the replication of our model. By furthering our reach, we are continuing the promotion of social inclusion for care-experienced and at-risk young people, sharing skills and best practise across a multitude of sectors. We are also developing our work online, through a new Digital Platform, The Big Mouth, that will enable us to reach new audiences across the country.

BENEFICIARIES

The Big House's target group is care leavers aged 16 to 25 years who are classified as NEET (Not in Education, Employment, or Training). However, we work with some young people who have fallen through the cracks of social services and may not have been taken into care but should have been. We work with existing services (e.g. youth offending teams, probation officers and leaving care teams) to ensure we identify the young people who are most difficult to reach and at-risk.

Achievements against objectives

The strategies employed to achieve the charity's aims and objectives are to:

- Reduce the inequalities associated with the care system by encouraging and supporting our beneficiaries to live independent lives.
- Increase awareness of the challenges faced by marginalised young people to help promote positive changes for young people and create more empathic communities.
- Be responsive to needs and use our resources effectively.

Over the last 12 years, our monitoring and evaluation has evidenced that young people benefit profoundly from the intense 1-1 nature of our work combined with long term support. So far we have delivered 18 OHPs and worked with over 650 young people with highly successful outcomes:

- 99% have not offended or re-offended a year after project completion.
- 80% have been supported into EET (Education, Employment or Training) after project completion

Participants develop a range of core "soft skills" which support them to steer clear of gang involvement and crime and sustain EET opportunities. Following OHPs, a vast majority of members feel:

- More able to cope with stressful situations
- Less isolated and closer to other people
- Better about themselves

2023 achievements:

- 2 Open House Projects resulting in;
 - Two theatre productions, attended by over 1,690 people.
 - Three OFFIE (Off West End) nominations (Best Production - Community Outreach & Youth for both *No Man's Island* & *The Realness* and Best Director)
- 2 Get-In Projects, designed as a bridge project to facilitate a supportive environment for young people who are not yet emotionally or practically prepared to participate in our Open House project.
- Won the ONE-OFF OFFIE award for our CEO, Maggie Norris for her work at The Big House
- Launched The Big House Anthology, published by Bloomsbury
- 1 Heritage project, The Big Up, resulting in:
 - 11 Animated Video podcasts employing 18 members
- 17 Drop in workshops run by The Big House Team and guest facilitators including Ned Bennett.
- 8 Supper Clubs, with 40 attendees from the Big House membership and mentoring guests including:
- 11 PRU Workshops, employing 2 members as long term co-facilitators, resulting in participants:
 - 86% found the workshop engaging
 - 86% said they felt more confident within the group and working as a group
 - 86% said they want to keep returning to the workshop
- 1 Careers fair with 19 attendees from The Big House membership, featuring external partners such as Bearded Kitten, Channel 4, StoryMix Illustrations/Literature, NTS Radio and London Lighting.
- 6 creative projects for The Big Mouth, involving 56 members:
 - Bellyfull Kitchen
 - Wordsong
 - Social Media Sagas
 - In The Bag
 - The Big Up
 - Filmed extracts of The Realness from our Open House Project
- 346 hours of 1:1 mentoring
- Ad-hoc support to care leavers and at-risk young people who have not been able to take part in our projects but in desperate need of support
- Ongoing pastoral support and counselling for young people who have been on our previous projects
- Ongoing partnerships with SAYes mentoring, Coaching and The Therapeutic Consultants, offering 12 young people access to 1:1 support tailored to their needs
- 37 external employment opportunities found for our members including Hospitality work with the New Diorama Theatre and an acting opportunity with the National Theatre.
- The Big House Means Business (TBHMB, our drama-based training offering to the corporate, educational and social care sector) engaged with organisations nationally, with digital and live delivery. Our varied delivery methods ensure it is now a more robust and sustainable income stream for The Big House. We worked with existing partners as well as developed relationships with new partners such as The Foreign, Commonwealth and Development Office and The Ministry of Justice.
- Ensured best practice monitoring and evaluation practices and a strong governance structure

Two 12-week Open House Projects (OHP):

In 2023, The Big House delivered two Open House Projects, working with a team of professional creatives alongside the project participants. Both OHPs worked with care leavers and other vulnerable at-risk young people over two separate creative projects.

Activities in the OHP included: life and employment skills development and drama workshops; script development; rehearsals; nightly public performance and goal-setting. In addition, each young person received pastoral support and individualised education and employment guidance.

We carried out evaluations at the beginning and end of the project through specially developed feedback forms as well as recording the weekly observations of the professional team. These evaluations revealed that the projects had a profoundly positive impact on the young people's lives, as outlined in the statistics below.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2023

No Man's Island: Spring OHP

11 young people completed the Spring 2023 Open House Project. Of the 11 young people, 10 were BME and 7 were care experienced. The group took part in Life Skills across March and then rehearsed and performed *No Man's Island*, written by James Meteyard and Jammz, and directed by Maggie Norris. The production received two OFFIE nominations for Best Performance and Best Direction. There were 28 performances to over 850 audience members.

To accompany the production of *No Man's Island*, The Big House also held a Roundtable event. The event raised awareness of the outcomes for care leavers within UK systems and created a greater public understanding of the challenges our members face in their interactions with authorities, such as the Police and immigration services. We invited influential individuals from the police, arts, journalism and law sectors. Amongst our 40 guests, we had 6 panel members:

- Charles Leadbetter, Writer/Journalist
- David Aaronvitch, Writer/Journalist
- Louise Rolfe, Deputy Commissioner of the Metropolitan Police
- Renaya, Member of TBH and Rapper
- Jahnine Browne, Barrister/ Academic writer
- Peter Bleksley, Ex-met detective/Broadcaster

The panel took questions from our audience, and the cast of young people, reflecting on the themes of *No Man's Island*- including the treatment of young people and marginalised communities by the police in London. The event was exceptionally well received and our members and invited audience were able to ask challenging questions and raise their experiences with key influential figures.

Impact:

Following the Spring OHP:

- 100% have not offended or reoffended
- 100% scored an overall increase in their wellbeing
- 81% said they felt more confident
- 72% said they felt more confident moving into employment, education or training

Following on from the project, participants of the Spring OHP have gone onto:

- 3 are in education (including 2 now studying Acting at the Royal Academy of Dramatic Arts)
- 3 have gained representation by an Agent, including 1 who has been taken on by a top personal management company through our introduction, Modern Collective, alongside Martin Freeman and Ray Winstone
- 7 have been employed by The Big House as actors or peer mentors
- 2 are working in hospitality
- 1 working full time at The New Diorama Theatre
- 1 secured a personal manager within the music industry and is recording their first album.
- 1 is on the young person course at RADA and is looking at auditing for drama school.

The Realness: Autumn OHP

11 new young people completed the Autumn 2023 Open House Project alongside 3 older members who were employed. 14 of those young people were BME and 5 were care experienced. They took part in performing *The Realness* which had 25 performances to over 840 audience members.

Impact :

Following the Autumn OHP:

- 100% have not offended or reoffended
- 81% said they felt more confident moving into employment, education or training
- 62.5% said they felt more cheerful
- 62.5% agree that they felt closer to other people

Following on from the project, participants of the Autumn OHP have gone onto:

- 1 is working full time in hospitality
- 1 is awaiting results from applying to Drama School with our support
- 1 is taking part in a Stronger Futures Project at The Big House

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2023

- 1 is training to be a personal trainer
- 3 accessed a professional casting opportunity at The Big House
- 1 is attending a youth acting group at The Collective
- 1 is working at the National Theatre as an Assistant Choreographer

THE BIG UP - HERITAGE PROJECT:

2023 saw the start of our National Lottery Heritage project, The Big Up. 15 members were given a paid opportunity to create diverse and care-leaver-led content through work to document the lives of global majority role models in history. The Big Up grew from the Black Lives Matter Movement, and from teachers voicing concern over a lack of educational resources that feature global majority role models. Through archiving and research, our young people produced 11 video podcasts for The Big Mouth, set to launch in February 2024, with an education resource pack that can be used by teachers alongside the podcasts. The project partnered with organisations such as The British Library and Getty Images.

Further to this:

- Over 60% of the young people said they have improved their ability to problem-solve
- Over 70% agreed they were interested in new things
- Over 70% of the young people who took part in the project significantly increased their wellbeing
- 80% felt closer to others
- 100% increased their transferable skills from the archiving and research phase of the project.

THE GET-IN

The Get In is a bridge project designed to facilitate a supportive environment for young people who are not yet emotionally or practically prepared to participate in our Open House project. Developed in response to feedback from our members, it is a 4-week series of workshops focused on building relationships, encompassing elements of group and peer-peer mentoring. Parallel to the workshops, young people have regular 1:1 sessions with our pastoral team to assess and monitor their needs and vulnerabilities. In 2023, we delivered two Get-In projects.

Spring Get-In

8 young people completed the Spring Get-in. Of the 8 young people - 7 were BME and 5 were care experienced.

- 62.5% of YP scored an overall increase in their well-being
- 75% of YP said that they felt more optimistic about the future
- 62.5% of YP said that they felt more confident
- 62.5% of YP said that they felt more interested in other people

Autumn Get-In

10 young people completed the Autumn Get-in. Of the 10 young people - 7 were BME and 4 were care experienced.

- 87.5% of YP scored an overall increase in their well-being
- 75% of YP said that they felt more optimistic about the future
- 62.5% of YP said that they felt more confident
- 62.5% of YP said that they felt more able to make up their own mind about things

THE BIG MOUTH:

In 2023, The Big House began developing our online digital platform, The Big Mouth, to launch in early 2024. The platform is designed to disseminate the high-quality work, as well as methodologies of The Big House nationally. Alongside the building of the platform, a number of creative projects were completed, giving young people the opportunity for creative skills development in areas such as writing, directing, camera work and editing. 100% of young people who took part reported feeling more confident, and increased wellbeing. These projects are set to be shared on The Big Mouth platform moving into 2024.

THE BIG HOUSE ANTHOLOGY

In the Summer, The Big House had the opportunity to publish an anthology of 5 plays with Bloomsbury Publishing. The anthology includes the productions *Phoenix Rising*, *Knife Edge*, *Bullet Tongue Reloaded*, *The Ballad of Corona V* and *Redemption*. The book is described as 'Diverse Plays for a Diverse Cast' and has cemented The Big House as an industry leader in creating diverse and important work.

FINANCIAL REVIEW

Significant events

2023 saw an expansion of The Big House, and with this fundraising and diversifying our income streams remained a priority. With extra support from our in-house fundraising team as well as the utilisation of freelance fundraising consultants, the organisation ended the year in a stable financial position going into 2024. Robust budget management and quarterly re-forecasting allowed The Big House to end the year with reserves maintained in line with our reserves policy; ensuring that we had at least six months of basic running costs in our unrestricted reserves.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual & corporate giving, events and earned income. Fundraising was targeted towards funds for delivery of our Open House Projects, core running costs (including core salaries), as well as seeking more multi-year funding opportunities. The Big House Means Business continues to be an income generation stream for The Big House, and having gone through a period of review and development was a focus for Q4 of 2023 and into 2024.

Reserves

In 2023, The Big House maintained its reserves policy that ensures that the charity maintains *'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'*

It is the Board of Trustees' responsibility to ensure that the reserves policy is implemented. The reserves policy is outlined in the Financial Policies and Procedures document which is updated annually.

Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

The company was incorporated on 19 November 2012. The company is registered as a charitable company limited by guarantee with the registered charity number 1151106.

Organisational structure and decision making

The business of the charity is managed by the Trustees who may exercise all the powers of the charity. The Trustees for the financial period are listed on page 1. The Trustees are responsible for the overall management of the organisation. The CEO/Artistic Director manages the day-to-day operations of the organisation.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate the company's exposure to the major risks.

Recruitment and appointment of trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2023

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Big House Theatre Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the method and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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 assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 41SA of the Companies Act 2006.

Approved by the Board of Trustees on 30/08..... 2024 and signed on its behalf by



H Edginton

Date: 02/09/2024

Independent Examiner's Report to the Trustees of The Big House Theatre Company

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31st December 2023.

Responsibilities and basis of report

As the charity trustees (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2011 ('the Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

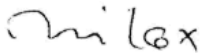
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of being a Fellow Member of the Association of Charity Independent Examiners, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

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



Tom Wilcox FCIE
Counterculture Partnership LLP
Unit 115 Ducie House, Ducie Street
Manchester
M1 2JW

Dated ...02 September 2024

The Big House Theatre Company
Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 December 2023

	Note	Unrestricted £	Restricted £	2023 Total £	Unrestricted £	Restricted £	2022 Total £
Income from:							
Donations and legacies	2	238,213	618,260	856,473	225,866	321,916	547,782
Charitable activities	3	53,727	–	53,727	79,690	8,331	88,021
Other Trading Activities	4	56,486	–	56,486	112,528	–	112,528
Other		1,068	–	1,068	6,561	–	6,561
Total income		349,494	618,260	967,754	424,644	330,247	754,891
Expenditure on:							
Raising funds	5	92,196	–	92,196	70,809	–	70,809
Charitable activities	5	94,984	624,294	719,278	271,374	324,626	595,999
Total expenditure	5	187,180	624,294	811,474	342,182	324,626	666,808
Net income/(expenditure) for the year		162,314	(6,034)	156,280	82,462	5,621	88,083
Transfers between funds		(852)	852	–	35,382	(35,382)	–
Net movement in funds		161,462	(5,182)	156,280	117,844	(29,761)	88,083
Reconciliation of funds:							
Total funds brought forward		666,849	481,569	1,148,418	549,005	511,330	1,060,335
Total funds carried forward	16	828,311	476,387	1,304,698	666,849	481,569	1,148,418

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above.
Movements in funds are disclosed in Note 16 to the financial statements.

The notes on pages 15 to 24 form part of these financial statements

The Big House Theatre Company
Balance sheet

Company no. 08297808

As at 31 December 2023

	Note	£	2023 £	£	2022 £
Fixed assets:					
Tangible assets	11		115,921		143,919
			115,921		143,919
Current assets:					
Debtors	12	131,884		84,044	
Cash at bank and in hand		1,212,422		1,059,062	
		1,344,306		1,143,106	
Liabilities:					
Creditors: amounts falling due within one year	13	155,529		138,607	
Net current assets / (liabilities)			1,188,777		1,004,499
Total net assets / (liabilities)	15		1,304,698		1,148,418
The funds of the charity:	16				
Restricted income funds			476,387		481,569
Unrestricted income funds:					
Designated funds		114,778		114,778	
General funds		713,533		552,071	
Total unrestricted funds			828,311		666,849
Total charity funds			1,304,698		1,148,418

For the financial period in question, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustees' Responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476
- The trustees acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements, which have been prepared in accordance with the special provisions relating to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), were approved by the Board on 30/08/2024 and signed on its behalf by:

..... – Trustee

Name : Humphrey Edginton

The Big House Theatre Company
Statement of cash flows

For the year ended 31 December 2023

	Note	2023	2022	
		£	£	
Net income / (expenditure) for the reporting period		156,280	88,083	
Depreciation charges		28,706	29,384	
(Profit)/loss on the disposal of fixed assets		–	547	
(Increase)/decrease in debtors		(47,840)	34,430	
Increase/(decrease) in creditors		16,922	66,176	
Net cash from/(used in) operating activities		154,068	218,619	
Cash flows from investing activities:				
Purchase of fixed assets	(708)	(6,737)		
Net cash provided by / (used in) investing activities		(708)	(6,737)	
Change in cash and cash equivalents in the year		153,360	211,882	
Cash and cash equivalents at the beginning of the year		1,059,062	847,180	
Cash and cash equivalents at the end of the year		1,212,422	1,059,062	
Analysis of cash and cash equivalents				
		At 31 December 2023 £	At 31 December 2022 £	
Cash in hand and at bank		1,212,422	1,059,062	
Total cash and cash equivalents		1,212,422	1,059,062	
Analysis of changes in net debt				
		At Start of year £	Cashflows £	At end of year £
Cash in hand and at bank		1,059,062	153,360	1,212,422

1 Accounting policies

a) Company information

The Big House Theatre Company is a charitable company limited by guarantee registered in England with registration number 08297808. Its registered office address is 151 Englefield Road, London N1 3LH.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Update Bulletin 2, and the Charities Act 2011. The accounts are presented in GBP rounded to £1, which is the functional currency of the charity.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees make this assessment in respect of a period of one year from the date of approval of the financial statements.

Annual budgets have been revised taking this into account with prudent figures for both income and expenditure. The charity holds significant reserves and has liquid assets in the form of cash held in short term deposits. For this reason the trustees continue to adopt the going concern basis in preparing the financial statements.

e) Income

Income, including from Government and other grants, whether 'capital' or 'income', is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income for activities and projects spanning two or more accounting periods is allocated over the period to which it relates in order to more accurately recognise the performance conditions associated with this income. Income received in advance of delivery of a specified service is deferred until the criteria for income recognition is met.

f) Interest receivable

Interest on funds held on deposit is included when receivable.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of offering fellowships and delivering related services undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

For the year ended 31 December 2023

1 Accounting policies (continued)

i) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity (support costs), comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

j) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

k) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- Leasehold improvements 12 years
- Office equipment 4 years

l) Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Financial assets

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Financial Liabilities

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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

n) Pensions

The charity contributes towards the employees' personal pension schemes. The cost of the contribution is charged to the statement of financial activities on an accruals basis.

o) Employee benefits

The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

For the year ended 31 December 2023

1 Accounting policies (continued)

p) Significant accounting policies

In the application of the company's accounting policies, the charity is required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no estimates and assumptions that are considered to have a significant risk of causing a material adjustment to the financial statements in a future period.

2 Income from donations

	Unrestricted £	Restricted £	2023 total Total £	2022 Total £
A&H Pilington	-	1,000	1,000	-
AB Charitable Trust	-	17,000	17,000	-
Arts Council	-	33,898	33,898	41,602
Bleu Blanc Rouge Foundation	52,500	-	52,500	50,000
Betsy Foundation	-	10,000	10,000	-
Big Change Charitable Trust	19,539	30,461	50,000	-
Cherry Foundation	-	19,705	19,705	-
City Bridge Trust	21,121	21,427	42,548	42,758
Cockayne Grants	-	15,000	15,000	-
Esmee Fairbairn Foundation	4,189	72,612	76,801	36,925
Garfield Weston	35,001	-	35,001	26,249
Harold Hyam Wingate Foundation	-	-	-	5,000
Henry Smith Charity	7,563	43,837	51,400	51,400
John Lyons	-	36,000	36,000	33,000
Krish Philanthropies	-	-	-	-
Lloyds Bank Foundation	-	13,889	13,889	32,527
New Deal for Young People	31,092	141,240	172,332	-
National Lottery Heritage Fund	-	109,272	109,272	-
Corporate Donations	528	19,722	20,250	67,858
Young Londoners Fund	-	-	-	49,038
Dyer's Company	1,000	-	1,000	1,000
Portal Trust	-	20,000	20,000	-
Other	-	-	-	2,504
The Skinner's Company	-	6,000	6,000	-
Gnanam Foundation	-	-	-	1,113
Foyle Foundation	-	-	-	25,000
VRU Stronger futures	3,940	6,530	10,470	-
Future Stewards	2,234	-	2,234	-
ACE Lottery	-	-	-	2,230
London Youth CVC	-	-	-	3,724
Ashley Family Foundation	-	667	667	7,333
Leathersellers company	20,000	-	20,000	20,000
National Heritage Lottery Fund	-	-	-	7,375
Individual donors	35,901	-	35,901	39,586
Donated services	3,605	-	3,605	1,560
	238,213	618,260	856,473	547,782

Income in 2022 comprised of unrestricted income of £225,866 and restricted income of £321,916
Donated services includes the approximate value of The Therapeutic Consultants probono services.

For the year ended 31 December 2023

3. Income from charitable activities

	Unrestricted	Restricted	2023 Total	2022 Total
	£	£	£	£
Open House Production	29,721	-	29,721	27,753
Open House Production – government	-	-	-	8,331
Redemption – stand alone Open House Production	-	-	-	10,302
The Big House Means Business	11,117	-	11,117	32,614
North Somerset Council	-	-	-	2,400
HMRC Theatre Tax Relief	12,889	-	12,889	6,621
Total income from charitable activities	53,727	-	53,727	88,021

Income in 2022 comprised of unrestricted income of £79,690 and restricted income of £8,331

4 Income from other trading activities

	Unrestricted	Restricted	2023 Total	2022 Total
	£	£	£	£
Acting fees received from agencies	6,328	-	6,328	58,285
Fundraising events	49,758	-	49,758	49,239
Room/Venue hire	400	-	400	5,003
Total income	56,486	-	56,486	112,528
Total income from other trading activities	56,486	-	56,486	112,528

All income in 2022 was unrestricted

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2023

5 Analysis of expenditure

	Cost of raising funds £	Partnership & central delivery £	Open House Project £	The Big House Means Business £	Governance and Support costs £	2023 Total £	2022 Total £
Staff costs (Note 8)	39,687	155,317	111,496	44,091	20,014	370,605	270,576
Creative professional fees	10,128	22,703	100,616	690	5,704	139,841	45,406
Depreciation	-	-	-	-	28,708	28,708	29,384
Fundraising events	8,759	-	-	-	-	8,759	10,275
Independent examination fees	-	-	-	-	1,500	1,500	1,344
Insurance	-	-	63	-	1,629	1,692	2,028
Legal and professional fees	-	-	-	-	4,790	4,790	6,816
Loss on Disposal of Asset	-	-	-	-	-	-	547
Marketing	60	1,552	2,181	-	-	3,793	2,413
Office costs	328	2,534	576	-	9,314	12,752	12,629
Production costs & equipment hire	-	-	41,555	-	-	41,555	80,659
Recruitment	5,580	-	-	-	767	6,347	4,373
Rent, rates and utilities	705	-	124	-	108,143	108,972	111,420
Staff travel and other staff costs	6,411	3,709	881	92	48	11,141	4,773
Venue and catering	-	339	2,416	-	93	2,848	9,486
YP fees, travel and expenses	-	14,339	53,039	733	60	68,171	74,680
	71,658	200,493	312,947	45,606	180,770	811,474	666,808
Support costs	20,538	57,465	89,696	13,071	(180,770)	-	-
Total expenditure 2023	92,196	257,958	402,643	58,677	-	811,474	666,808
Total expenditure 2022	64,558	199,018	326,830	76,402	-	666,808	

Of the total expenditure, £187,180 was unrestricted (2022: £342,182) and £624,294 was restricted (2022: £324,626).

For the year ended 31 December 2023

6 Net incoming resources for the year

This is stated after charging / crediting:

	2023 £	2022 £
Depreciation	28,708	29,384
Independent examination	1,500	1,344

7

Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023 £	2022 £
Salaries and wages	340,973	236,717
Social security costs	17,380	24,917
Employer's contribution to defined contribution pension schemes	12,252	8,943
	370,605	270,576

One employee earned more than £60,000 during the year (2022: one).

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (including employer's National Insurance contributions and employers pension contributions) were £120,505 (2022: £138,476). None of the trustees received any remuneration or benefits from the charity during the year.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

During the year, no trustee was reimbursed travel expenses of nil (2022: nil).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2023 No.	2022 No.
Cost of raising funds	1.2	0.9
Partnership & central delivery	4.9	2.0
Open House Project	3.5	2.2
The Big House Means Business	1.4	1.1
Governance and support	1.0	0.7
	12.0	6.9

The average weekly number of employees (full-time equivalent) during the period was as follows:

	2023 No.	2022 No.
Cost of raising funds	1.1	0.9
Partnership & central delivery	4.4	2.0
Open House Project	3.2	2.1
The Big House Means Business	1.3	1.1
Governance and support	0.9	0.7
	10.9	6.8

For the year ended 31 December 2023

9 Related party transactions

During the year there were receipts from trustees – Anne Currell £nil (2022: £5,000) Claire Wilkinson £3,100 (2022: nil), Mark Goodin £150 (2022: nil), Humphrey Edginton £1,350 (2022: £1,200), Lesley Seary £1,200 (2022: nil) and Robert Meteyard £300 (2022: £600) for purchase of gala tickets. Additionally, from Kiren Shoman £250 (2022: nil) and Ziyad Marar £250 (2022: nil) for Xmas party contribution.

During the year a payment of £1,648 (2022: £1,852) was made to James Meteyard, the son of Trustee Robert Meteyard for writing work and nil (2022: £75) for facilitation.

10 Taxation

The charitable company is exempt from corporation tax to the extent that all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At the start of the year	249,854	249,854
Additions in year	708	708
At the end of the year	<u>250,562</u>	<u>250,562</u>
Depreciation		
At the start of the year	105,935	105,935
Charge for the year	28,706	28,706
At the end of the year	<u>134,641</u>	<u>134,641</u>
Net book value		
At the end of the year	<u>115,921</u>	<u>115,921</u>
At the start of the year	<u>143,919</u>	<u>143,919</u>

All of the above assets are used for charitable purposes.

12 Debtors

	2023 £	2022 £
Grant debtors	21,091	8,361
Prepayments and accrued income	110,793	75,683
	<u>131,884</u>	<u>84,044</u>

For the year ended 31 December 2023

13 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	15,998	573
Taxation and social security	8,523	3,101
Other creditors	27,778	31,945
Accruals	2,400	3,583
Deferred income (note 14)	100,605	98,332
Pensions	225	1,074
	155,529	138,607

14 Deferred income

Deferred income comprises income received during the year for future years.

	2023 £	2022 £
Balance at the beginning of the year	98,332	26,234
Amount released to income in the year	(98,332)	(26,234)
Amount deferred in the year	100,605	98,332
Balance at the end of the year	100,605	98,332

15 Analysis of net assets between funds

	General unrestricted £	Designated £	Restricted £	Total funds 2023 £
Tangible fixed assets	115,921	–	–	115,921
Net current assets	597,612	114,778	476,387	1,188,777
Net assets at the end of the year	713,533	114,778	476,387	1,304,698

	General unrestricted £	Designated £	Restricted £	Total funds 2022 £
Tangible fixed assets	143,919	–	–	143,919
Net current assets	408,152	114,778	481,569	1,004,499
Net assets at the start of the year	552,071	114,778	481,569	1,148,418

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2023

16 Movements in funds

	At 1 January 2023	Incoming resources & gains	Outgoing resources & losses	Transfers	At 31 December 2023
	£	£	£	£	£
Restricted funds:					
Engagement Manager salary	36,875	34,644	(30,865)	-	40,654
Artistic Director Salary	-	76,549	(75,401)	-	1,148
OHP Collective Restricted Funds	239,490	171,234	(219,615)	13,218	204,327
OHP 1 Restricted Funds	13,218	-	-	(13,218)	-
Associate Director Salary	44,228	34,175	(31,410)	-	46,993
TBHMB Manager	52,053	8,757	(5,930)	-	54,880
Finance and Ops Director salary	31,112	44,198	(42,999)	-	32,311
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	(8,067)	-	-
New work development	3,828	-	-	-	3,828
Comms Officer	-	19,722	(20,574)	852	-
Big Mouth Coordinator Salary	-	34,947	(29,935)	-	5,012
The Big Mouth Platform	-	9,814	(1,789)	-	8,025
Heritage Project	1,865	73,833	(73,161)	-	2,537
Propel	-	87,595	(67,689)	-	19,906
The Big Education Challenge	-	16,459	(16,459)	-	-
Stronger Futures	-	6,333	(400)	-	5,933
Total restricted funds	481,569	618,260	(624,294)	852	476,387
Unrestricted funds:					
Designated funds: Capital works	114,778	-	-	-	114,778
General funds	552,071	349,494	(187,180)	(852)	713,533
Total unrestricted funds	666,849	349,494	(187,180)	(852)	828,311
Total funds	1,148,418	967,754	(811,474)	-	1,304,698

16 Movements in funds

	At 1 January 2022	Incoming resources & gains	Outgoing resources & losses	Transfers	At 31 December 2022
	£	£	£	£	£
Restricted funds:					
Engagement Manager salary	37,487	32,479	(33,091)	-	36,875
Artistic Director Salary	-	38,435	(72,941)	34,506	-
OHP Collective Restricted Funds	264,108	143,120	(96,793)	(70,945)	239,490
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	44,024	29,999	(30,363)	568	44,228
TBHMB Manager	51,272	16,440	(15,659)	-	52,053
Finance and Ops Director salary	38,493	36,374	(43,755)	-	31,112
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	-	-	8,067
New work development	3,828	-	-	-	3,828
Flex	-	3,840	(2,132)	(1,708)	-
Comms Officer	-	14,437	(16,823)	2,386	-
Big Mouth Coordinator Salary	-	4,748	(4,750)	2	-
Open House Day	-	3,000	(2,738)	(262)	-
The Big Mouth Platform	-	-	(71)	71	-
Heritage Project	-	7,375	(5,510)	-	1,865
Total restricted funds	511,330	330,247	(324,626)	(35,382)	481,569
Unrestricted funds:					
Designated funds: Capital Works	-	-	-	114,778	114,778
General funds	549,005	424,644	(342,182)	(79,396)	552,071
Total unrestricted funds	549,005	424,644	(342,182)	35,382	666,849
Total funds	1,060,335	754,891	(666,808)	-	1,148,418

For the year ended 31 December 2023

16 Movements in funds (continued)

Transfers include:

Overspent restricted grants transferred from general funds

Unrestricted funds used to fund staff time and other costs associated with the restricted funds

Purposes of restricted funds

Engagement Manager Salary: Salary for Participation Manager (formerly known as Engagement Manager). Covered By Henry Smith, Propel New Deal for Young People, National Lottery Heritage Fund and the Big Change Foundation.

Artistic Director Salary: Salary of Artistic Director & CEO. Covered by Esmee Fairbairn, Lloyds Foundation, National Lottery Heritage Fund, The Big Change Foundation and Propel New Deal for Young People.

OHP Collective Restricted Funds: Funds allocated for the Open House Project, a core delivery item for The Big House that happens twice a year (12 weeks per project). Covered by Arts Council England Project Grants, John Lyons Foundation, The Cherry Foundation, The Betsy Foundation, The Austin and Hope Pilkington Trust, The Young Londoners Fund, AB Charitable Trust, Cockayne Grants for the Arts and Portal Trust

Associate Director Salary: Salary of Associate Director. Covered by City Bridge Foundation, Propel New Deal for Young People and The Big Change Foundation.

TBMB Manager: Salary of The Big House Means Business Manager. Covered by City Bridge Foundation and Propel New Deal for Young People

Finance and Ops Director salary: Salary of Finance & Operations Director. Covered by Esmee Fairbairn, The National Lottery Heritage Fund and Henry Smith Foundation.

Capital works: Funds allocated to capital works.

Strategy Consultant: Funds allocated to strategy consultant

New work development: Funding allocated to developing new work

Flex: Funding allocated to a delivery project called Flex, that's provides upskilling opportunities to our members.

Comms Officer: Salary of the Marketing & Communications Officer. Covered by SAGE Publishing.

Big Mouth Coordinator Salary: Salary of the Big Mouth Coordinator/Director role. Covered by Esmee Fairbairn and the National Lottery Heritage Fund.

The Big Mouth Platform: Costs towards the digital platform, The Big Mouth, and associated projects creating digital content. Covered by Esmee Fairbairn, The Big Change Foundation and the National Lottery Heritage Fund.

Heritage project: Costs associated with The Big Up, a project delivering a series of audio-visual podcasts on forgotten minority figures in British history. Covered by the National Lottery Heritage Fund.

Propel: Funds contributing to mentoring work across The Big House programme, including Pupil Referral Unit workshops, The Get-In Project, the OG-Partnership programme and associated salary costs. Covered by Propel New Deal For Young People.

The Big Education Challenge: Funds contributing towards The Big House's involvement in The Big Education Challenge, including outreach workshops, content creation and delivery costs. Covered by The Big Change Foundation.

Stronger Futures: Funds contributing to the work delivered to 16-18 year olds across The Big House programme including Drop-In workshops, Supper Clubs and outreach. Covered by the VRU Stronger Futures Fund.

17 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	2023 £	2022 £
Less than one year	100,000	100,000
One to five years	400,000	400,000
Over five years	166,667	266,667
	<u>666,667</u>	<u>766,667</u>

THE BIG HOUSE THEATRE COMPANY

England & Wales - Charity number 1151106

Accounts

THE BIG HOUSE THEATRE COMPANY
(A COMPANY LIMITED BY GUARANTEE)

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 DECEMBER 2022

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1151106

THE BIG HOUSE THEATRE COMPANY
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FOR THE YEAR ENDED 31ST DECEMBER 2022

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THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2022

Registered Company Limited by Guarantee

Registration Number 08297808 (England and Wales)

Registered Charity number

1151106

Registered office

151 Englefield Road
London
N1 3LH

Trustees

A Currell (resigned 5 December 2022)
E Corbett (resigned 23 June 2022)
H Edginton
C Evans (appointed 5 December 2022)
M Goodin
Z Marar
R Meteyard
S Ruane (resigned 23 June 2022)
R Saunders (resigned 23 June 2022)
W Scott
L Seary
K Shoman
D Wilkinson (appointed 17 August 2022)

Independent Examiner

Tom Wilcox FCIE
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Bankers

The Co-Operative Bank
1 Islington High Street
Islington
N1 9TR

THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2022

The Big House community continues to grow through participation in our Open House Projects (OHP). Care leavers and at-risk young people joining our projects become members of The Big House and can access support through development opportunities provided by The Big House and its growing network of partners. Members can continue their involvement with the charity after the intensive OHP period, and following 12 months of ongoing support through other project opportunities, being a peer mentor to a young person new to The Big House, participating in our weekly drop-in workshops, referring young people to The Big House, or as an advocate for improvements in the Social Care sector. They can also become part of The Big House Means Business - delivering paid workshops and performances in schools, corporate settings and training in the Social Care world.

2022 saw The Big House begin to grow again after the pandemic, whilst sustaining our intensive pastoral support for our members. Alongside our Open House Projects, we were able to expand our delivery to include exciting new creative projects that developed the skills and talents of our members.

The Spring Open House Project saw The Big House stage *Mission*, written by David Watson and directed by Maggie Norris. *Mission*, was a play about making amends, and trying to make the journey to a whole new world. It explored key themes raised by our members with lived experience and was a cathartic journey for the young people, who utilised their passion and frustrations to fuel their creativity and desire to perform. Through *Mission*, David Watson composed a deep-dive into the hard realities of addiction issues and curated a safe space for those with lived experience to feel empowered and enthralled in the passion of performing. A member shared '*It was the first time I'd had anyone believe in me*'.

In the Summer of 2022, The Big House remounted its production of *Redemption*, written by James Meteyard. A newly formed relationship with 42 Management and Production saw the company invest in a restaging of the 2021 production, featuring a cast of nine. Eight of those were members of The Big House who were employed as professional actors, for whom four it was their first professional credit. The relationship between The Big House and 42 flourished throughout the process and continues to be a fruitful partnership, with the agency representing 4 of our members.

The Autumn Open House Project was titled *CASHMONEY NOW*. Written by James Fritz, and directed by The Big House's Associate Director, Bel Parker, the production was an exploration into the financially "left-behind" and the high risk versus high reward world of Crypto currency and the dark web. The show was born from the desire of young people to rebel against the unjust financial system that benefits the elite and is becoming ever more excluding of marginalised communities.

Our Board of Trustees has continued to support and guide our activities, bringing expertise in safeguarding, Law, Social Care, Education, Marketing, Business and Governance. Additionally and importantly, we continue to benefit from the support of a large number of volunteers who act as mentors, fundraisers, ambassadors and friends of The Big House throughout the year.

We are deeply grateful to all our funders who have enabled us to continue reaching out to those care leavers who find themselves marginalised in society.

The Board is extremely proud of the achievements and dedicated hard work that Maggie Norris and her team have delivered during 2022. The charity punches well above its financial weight and attracts substantial interest and praise nationally, locally and from within the artistic community. It is a truly unique organisation that I am incredibly proud to be associated with. On behalf of the Board of Trustees I would like to take this opportunity to thank all our funders, supporters, volunteers, mentors and friends for continuing to help The Big House grow and build upon its success to date.

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 December 2022. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

The objects for which the company is established (as outlined in the Articles of Association) are: The promotion of social inclusion for the public benefit among those leaving the care system or the penal system or who are otherwise at risk of exclusion by society, or part of society (as a result of unemployment; financial hardship; poor educational or skills attainment; relationship and family breakdown), in particular but not exclusively by:

1. Providing arts based activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals; and
2. Providing advice, guidance and general support.

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit including the guidance 'public benefit: running a charity (PB2)'.

Volunteers

During 2022 our staff team was joined by more than 55 volunteers, working in a range of different capacities. This included providing pro bono creative, venue and logistics support, helping us to deliver our creative projects, offering fundraising assistance and providing information and skills-building opportunities to the young people taking part in our Open House Projects. We would like to thank all our volunteers for their hard work throughout 2022; their support has been vital to the charity and its work.

THE NEED FOR OUR WORK

The Big House has a simple mission: to enable care leavers to fulfil their potential. We refuse to accept that childhood abuse and a lifetime in Social Care should limit a young person's opportunities and chances of a promising future.

Care leavers are one of the most vulnerable and socially excluded groups in society. There are 103,000 children in care in the UK today (Home for Good, 2023). This is the highest it has ever been and is showing no signs of decreasing in the future. Due to sustained trauma, abuse, isolation, and bullying, care leavers are four or five times more likely to commit suicide (Barnados). Only 1% of children in the UK have been in care (Prison Reform Trust), yet:

- 75% of these children end up in care because they have experienced neglect or abuse, and whilst living in care, experience transient and volatile lifestyles (University of York)
- A staggering 41% of care leavers are not in education, training or employment (NEET) by the age of 21, compared to only 12% of their peers (DoE 2022)
- Access into higher education alone is much lower for care experienced young people, with only 13% of pupils who were looked after continuously for 12 months or more entering higher education, compared to 45% of all other pupils (DoE 2022)
- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women who leave care are already pregnant or mothers (Centre for Social Justice)
- Looked-after children and care leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

The National Audit Office in their report *Pressures on Children's Social Care* (January 2019) highlighted that local authorities have seen their spending power for children's services decrease by 28.6% in the last decade. This is despite the number of children being looked after by those services being the highest it's been for a generation.

This has meant local authorities have had to make difficult cuts to some of their children's services and "early intervention and prevention services have taken the biggest hit" (Barnardos). This makes the work of The Big House more important than ever.

"Young people in care should not be defined by the scars left by their past experiences, but by their incredible ability to heal. Only when we truly nurture and inspire these young people will the link between being in care and offending behaviour, long term unemployment, drug addiction, mental health problems, homelessness and suicide cease, and we as a society will reap the wonderful benefits of seeing them flourish".

Maggie Norris, Founder of The Big House.

Our core activity, the 'Open House Project' (OHP) is a bridge course designed to facilitate a supportive environment with effective learning outcomes for young people who are not yet ready to be situated within the common core qualification framework. We use a combination of drama techniques, life and employment skills development and therapy to develop a relationship of trust and address behavioural and emotional problems. All participants on the Open House Project also have access to long-term pastoral support and have the opportunity to be matched with a mentor to support their 12-month follow up plan if they would like one. Whilst the ultimate aim of The Big House is to foster self-sufficiency and independence, our doors always remain open to young people if future problems arise.

The Big House currently serves London, although we are preparing to expand our reach nationally. Our work through The Big House Means Business sees performances and workshops being delivered across the UK. As these commissions expand, we are developing new partnerships and collaborators across the country and a growing interest in the replication of our model. We are also developing our work online, through a new Digital Platform, The Big Mouth, that will enable us to reach new audiences across the country.

BENEFICIARIES

The Big House's target group is care leavers aged 16 to 25 years who are classified as NEET (Not in Education, Employment, or Training). However, we work with some young people who have fallen through the cracks of social services and may not have been taken into care but should have been. We work with existing services (e.g. youth offending teams, probation officers and leaving care teams) to ensure we identify the young people who are most difficult to reach and at-risk.

Achievements against objectives

The strategies employed to achieve the charity's aims and objectives are to:

- Reduce the inequalities associated with the care system by encouraging and supporting our beneficiaries to live independent lives.
- Increase awareness of the challenges faced by marginalised young people to help promote positive changes for young people and create more empathic communities.
- Be responsive to needs and use our resources effectively.

Over the last 10 years, our monitoring and evaluation has evidenced that young people benefit profoundly from the intense 1-1 nature of our work combined with long term support. So far we have delivered 16 OHPs and worked with over 500 young people with highly successful outcomes:

- 93% have not offended or re-offended a year after project completion.
- 80% have been supported into EET (Education, Employment or Training) after project completion

Participants develop a range of core "soft skills" which support them to steer clear of gang involvement and crime and sustain EET opportunities. Following OHPs, a vast majority of members feel:

- More able to cope with stressful situations
- Less isolated and closer to other people
- Better about themselves

2022 achievements:

- Two Open House Projects resulting in;
 - Two theatre productions, attended by over 1,287 people.
 - Two OFFIE (Off West End) nominations (Best Director and Best Performance)
- 1 commercially funded production, *Redemption*, in partnership with 42 Management
- 2 Hot House series:
 - Library Series with guest playwrights
 - Acting for Screen with Raphael Sowole
- 10 Drop in workshops run by The Big House Team and guest facilitators including Ned Bennett.
- 1 Flex project:
 - 5 Day Film School
- Industry Minds Volunteer & Charity Award at the Industry Minds Awards 2022
- Achates Philanthropy Prize from the Cultural Philanthropy Foundation, in partnership with 42 Management
- Ad-hoc support to care leavers and at-risk young people who have not been able to take part in our projects but in desperate need of support
- Ongoing pastoral support and counselling for young people who have been on our previous projects
- New partnerships with SAYes mentoring, Coaching and The Therapeutic Consultants, offering 12 young people access to 1:1 support tailored to their needs
- 70 tickets to 6 theatre productions in London including in the West End as well as off West End venues
- Ongoing employment opportunities found for our members
- Provided 16 paid professional acting opportunities for members including with BBC3, Netflix and Channel 4, alongside 3 professional credits in productions by London Film School and National Film and Television School
- The Big House Means Business (TBHMB, our drama-based training offering to the corporate, educational and social care sector) engaged with organisations nationally, with digital and live delivery. Our varied delivery methods ensure it is now a more robust and sustainable income stream for The Big House
 - TBHMB delivered 12 events with over 2,514 attendees.
 - TBHMB trained 3 new members as actors and facilitators and provided paid employment for The Big House members 33 times.
- Ensured best practice monitoring and evaluation practices and a strong governance structure

Two 12-week Open House Projects (OHP):

In 2022, The Big House delivered two Open House Projects, working with a team of professional creatives alongside the project participants. Both OHPs worked with care leavers and other vulnerable at-risk young people over two separate creative projects.

Activities in the OHP included: life and employment skills development and drama workshops; script development; rehearsals; nightly public performance and goal-setting. In addition, each young person received pastoral support and individualised education and employment guidance.

We carried out evaluations at the beginning and end of the project through specially developed feedback forms as well as recording the weekly observations of the professional team. These evaluations revealed that the projects had a profoundly positive impact on the young people's lives, as outlined in the statistics below.

Mission: Spring OHP

12 young people completed the Spring 22 Open House Project. Of the 12 young people - 10 were BME and 7 were care experienced.

The group took part in Life Skills across March and then rehearsed and performed *Mission*, written by David Watson and directed by Maggie Norris. The production received two OFFIE nominations for Best Performance and Best Direction.

There were 22 performances to almost 700 audience members.

Impact:

Following the Spring OHP - the 12 members who successfully completed have gone on to:

- 2 are in education (Studying Performing Arts at college or university)
- 5 are working as freelance creatives in acting, modelling and music
- 3 are working full time in finance, hospitality and music
- 6 were offered places on our new Heritage project, Big Up
- 3 have been employed by The Big House as actors or peer mentors

Further to this, of those 12 members:

- 100% have not offended or reoffended
- 100% scored an overall increase in their wellbeing
- 50% said they felt more confident
- 75% said they felt more optimistic about the future

CASHMONEY NOW: Autumn OHP

We had 12 young people complete the Autumn 22 OHP. We had 10 BME young people, and 10 care experienced young people. They took part in performing *CASHMONEY NOW* which had 22 performances to almost 600 audience members.

Impact:

Following the project, of the 12 young people on the project:

- 2 are full time employed, in hospitality and the NHS
- 3 are part time employed, in hospitality and sports science
- 2 have a place in education, studying make up and personal training
- 2 are awaiting the results of applications to further training, in technical theatre and performing arts
- 9 are planning to pursue further creative careers and build freelance experience
- 6 were offered places on our new Heritage project, Big Up (commencing in 2023)
- 1 has been employed by The Big House as a peer mentor

Further to this:

- 100% have not offended or reoffended
- 100% scored an overall increase in their wellbeing
- 100% said they felt more confident
- 58% said they felt more optimistic about the future

5 DAY FILM SCHOOL:

We recruited 6 young people from The Big House membership for this special summer project. The 6 members took part in 5 days of workshops led by a filmmaker and editor to explore how to shoot and edit their own short film. They shot scenes from a script previously performed on stage at The Big House and then edited the sound and music themselves before doing a showing on the final day. These 6 included - 5 BME young people and 1 care experienced young person.

Further to this:

- 100% have not offended or reoffended
- 57% said they felt more confident
- 71% said they felt more optimistic about creating their own work
- 100% said they felt they had developed new skills

REDEMPTION REMOUNT:

In the Summer of 2022, in partnership with 42 Management, we reproduced our production of *Redemption*, an OHP from 2021.

The cast included 8 members plus 1 professional actor. For 4 of the members, *Redemption* was their first paid professional acting credit.

FINANCIAL REVIEW

Significant events

2022 was another challenging year for fundraising at The Big House due to the ongoing effects of the pandemic as well as the cost-of-living crisis. With extra support from our regular funders as well as the utilisation of freelance fundraising consultants, the organisation ended the year in a stable financial position going into 2023. Robust budget management and quarterly reforecasting allowed The Big House to end the year with reserves maintained in line with our reserves policy; ensuring that we had at least six months of basic running costs in our unrestricted reserves.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual giving, events and earned income. Income generation was targeted at raising funds for delivery of our Open House Projects, core running costs (including core salaries), as well as seeking more multi-year funding opportunities. Demand for online delivery from The Big House peaked in the pandemic and this is now a growth area for The Big House as we expand our reach through The Big House Means Business and our new digital platform, The Big Mouth.

Reserves

In 2022, The Big House maintained its reserves policy that ensures that the charity maintains *'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'*

It is the Board of Trustees responsibility to ensure that the reserves policy is implemented. The reserves policy is outlined in the Financial Policies and Procedures document which is updated annually.

Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

The company was incorporated on 19 November 2012. The company is registered as a charitable company limited by guarantee with the registered charity number 1151106.

Organisational structure and decision making

The business of the charity is managed by the Trustees who may exercise all the powers of the charity. The Trustees for the financial period are listed on page 1. The Trustees are responsible for the overall management of the organisation. The CEO/Artistic Director manages the day-to-day operations of the organisation.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate the company's exposure to the major risks.

Recruitment and appointment of trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Big House Theatre Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the method and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and 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 assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 41SA of the Companies Act 2006.

21 July

Approved by the Board of Trustees on 2023 and signed on its behalf by



H Edginton

Date: 31 August 2023

Independent Examiner's Report to the Trustees of The Big House Theatre Company

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31st December 2022.

Responsibilities and basis of report

As the charity trustees (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2011 ('the Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

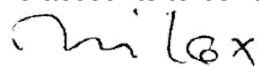
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of being a Fellow Member of the Association of Charity Independent Examiners, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)

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



Tom Wilcox FCIE
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Dated 31 August 2023

The Big House Theatre Company
Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 December 2022

	Note	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Income from:							
Donations and legacies	2	225,866	321,916	547,782	284,233	454,940	739,173
Charitable activities	3	79,690	8,331	88,021	66,913	1,260	68,173
Other Trading Activities	4	112,528	–	112,528	60,900	–	60,900
Other		6,561	–	6,561	–	–	–
Total income		424,644	330,247	754,891	412,046	456,200	868,246
Expenditure on:							
Raising funds	5	70,809	–	70,809	51,853	–	51,853
Charitable activities	5	271,374	324,626	595,999	116,807	370,007	486,814
Total expenditure	5	342,182	324,626	666,808	168,660	370,007	538,667
Net income/(expenditure) for the year		82,462	5,621	88,083	243,386	86,193	329,579
Transfers between funds		35,382	(35,382)	–	(42,923)	42,923	–
Net movement in funds		117,844	(29,761)	88,083	200,463	129,116	329,579
Reconciliation of funds:							
Total funds brought forward		549,005	511,330	1,060,335	348,542	382,214	730,756
Total funds carried forward	16	666,849	481,569	1,148,418	549,005	511,330	1,060,335

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above.
Movements in funds are disclosed in Note 16 to the financial statements.

The notes on pages 13 to 22 form part of these financial statements

The Big House Theatre Company
Balance sheet

Company no. 08297808

As at 31 December 2022

	Note	£	2022 £	£	2021 £
Fixed assets:					
Tangible assets	11		143,919		167,112
			143,919		167,112
Current assets:					
Debtors	12	84,044		118,474	
Cash at bank and in hand		1,059,062		847,180	
			1,143,106	965,654	
Liabilities:					
Creditors: amounts falling due within one year	13	138,607		72,431	
Net current assets / (liabilities)			1,004,499		893,223
Total net assets / (liabilities)	15		1,148,418		1,060,335
The funds of the charity:	16				
Restricted income funds			481,569		511,330
Unrestricted income funds:					
Designated funds		114,778		–	
General funds		552,071		549,005	
Total unrestricted funds			666,849		549,005
Total charity funds			1,148,418		1,060,335

For the financial period in question, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustees' Responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476
- The trustees acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements, which have been prepared in accordance with the special provisions relating to the small companies regime within Part 15 of the Companies Act 2006 and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), were approved by the Board on 21 July 2023 and signed on its behalf by:

..... – Trustee

Name : Humphrey Edginton

The Big House Theatre Company

Statement of cash flows

For the year ended 31 December 2022

	Note	2022	2021	
		£	£	
Net income / (expenditure) for the reporting period		88,083	329,579	
Depreciation charges		29,384	28,240	
(Profit)/loss on the disposal of fixed assets		547	–	
(Increase)/decrease in debtors		34,430	(43,360)	
Increase/(decrease) in creditors		66,176	(247,661)	
Net cash from/(used in) operating activities		218,619	66,798	
Cash flows from investing activities:				
Purchase of fixed assets	(6,737)	–		
Net cash provided by / (used in) investing activities		(6,737)	–	
Change in cash and cash equivalents in the year		211,882	66,798	
Cash and cash equivalents at the beginning of the year		847,180	780,382	
Cash and cash equivalents at the end of the year		1,059,062	847,180	
Analysis of cash and cash equivalents				
		At 31 December 2022 £	At 31 December 2021 £	
Cash in hand and at bank		1,059,062	847,180	
Total cash and cash equivalents		1,059,062	847,180	
Analysis of changes in net debt				
		At Start of year £	Cashflows £	At end of year £
Cash in hand and at bank		847,180	211,882	1,059,062

1 Accounting policies

a) Company information

The Big House Theatre Company is a charitable company limited by guarantee registered in England with registration number 08297808. Its registered office address is 151 Englefield Road, London N1 3LH.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Update Bulletin 2, and the Charities Act 2011. The accounts are presented in GBP rounded to £1, which is the functional currency of the charity.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees make this assessment in respect of a period of one year from the date of approval of the financial statements. In making this assessment the trustees have considered the impact of Covid 19.

Annual budgets have been revised taking this into account with prudent figures for both income and expenditure. The charity holds significant reserves and has liquid assets in the form of cash held in short term deposits. For this reason the trustees continue to adopt the going concern basis in preparing the financial statements.

e) Income

Income, including from Government and other grants, whether 'capital' or 'income', is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income for activities and projects spanning two or more accounting periods is allocated over the period to which it relates in order to more accurately recognise the performance conditions associated with this income. Income received in advance of delivery of a specified service is deferred until the criteria for income recognition is met.

f) Interest receivable

Interest on funds held on deposit is included when receivable.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of offering fellowships and delivering related services undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Notes to the financial statements

For the year ended 31 December 2022

1 Accounting policies (continued)

i) **Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity (support costs), comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

j) **Operating leases**

Rental charges are charged on a straight line basis over the term of the lease.

k) **Tangible fixed assets**

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|--------------------------|----------|
| ● Leasehold improvements | 12 years |
| ● Office equipment | 4 years |

l) **Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Financial assets

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Financial Liabilities

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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) **Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

n) **Pensions**

The charity contributes towards the employees' personal pension schemes. The cost of the contribution is charged to the statement of financial activities on an accruals basis.

o) **Employee benefits**

The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Notes to the financial statements

For the year ended 31 December 2022

1 Accounting policies (continued)

p) Significant accounting policies

In the application of the company's accounting policies, the charity is required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no estimates and assumptions that are considered to have a significant risk of causing a material adjustment to the financial statements in a future period.

2 Income from donations

	Unrestricted £	Restricted £	2022 total Total £	2021 Total £
Arts Council		41,602	41,602	103,035
Bernard Sunley Foundation	-	-	-	5,000
Bleu Blanc Rouge Foundation	50,000	-	50,000	75,000
CAF Foundation	-	-	-	15,786
Charles Hayward Foundation	-	-	-	25,000
City Bridge Trust	11,200	31,558	42,758	71,474
Esmee Fairbairn Foundation	4,204	32,721	36,925	19,075
Garfield Weston	26,249	-	26,249	45,000
Harold Hyam Winqate Foundation	-	5,000	5,000	-
Henry Smith Charity	7,563	43,837	51,400	51,400
John Lyons	-	33,000	33,000	30,000
Krish Philanthropies	-	-	-	7,500
Lloyds Bank Foundation	13,083	19,444	32,527	27,763
National Lottery Community Fund	-	-	-	61,713
Corporate Donations	50,421	17,437	67,858	9,148
Young Londoners Fund	-	49,038	49,038	49,038
Government Grant – Furlough Scheme	-	-	-	27,278
Government Grant– Local Restrictions Support	-	-	-	68,357
Dyer's Company	1,000	-	1,000	1,000
Other	-	2,504	2,504	7,443
Gnanam Foundation	1,000	113	1,113	-
Foyle Foundation	-	25,000	25,000	-
ACE Lottery	-	2,230	2,230	-
London Youth CVC	-	3,724	3,724	-
Ashley Family Foundation	-	7,333	7,333	-
Leathersellers company	20,000	-	20,000	-
National Heritage Lottery Fund	-	7,375	7,375	-
Individual donors	39,586	-	39,586	39,163
Donated services	1,560	-	1,560	-
	225,866	321,916	547,782	739,173

Income in 2021 comprised of unrestricted income of £284,233 and restricted income of £454,940
Donated services includes the approximate value of The Therapeutic Consultants probono services.

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

3. Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	2021 Total £
Open House Production	27,753	-	27,753	34,094
Open House Production – government	-	8,331	8,331	-
Redemption – stand alone Open House Production	10,302	-	10,302	-
The Big House Means Business	32,614	-	32,614	28,733
North Somerset Council	2,400	-	2,400	-
HMRC Theatre Tax Relief	6,621	-	6,621	5,346
Total income from charitable activities	79,690	8,331	88,021	68,173

Income in 2021 comprised of unrestricted income of £66,911 and restricted income of £1,260

4 Income from other trading activities

	Unrestricted £	Restricted £	2022 Total £	2021 Total £
Acting fees received from agencies	58,285	-	58,285	4,346
Fundraising events	49,239	-	49,239	52,254
Room/Venue hire	5,003	-	5,003	4,300
Total income	112,528	-	112,528	60,900
Total income from other trading activities	112,528	-	112,528	60,900

All income in 2021 was unrestricted

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

5 Analysis of expenditure

	Cost of raising funds £	Partnership & central delivery £	Open House Project £	The Big House Means Business £	Governance and Support costs £	2022 Total £	2021 Total £
Staff costs (Note 8)	35,481	78,489	84,596	43,529	28,481	270,576	228,068
Creative professional fees	-	7,223	35,507	2,077	600	45,406	72,341
Depreciation	-	-	-	-	29,384	29,384	28,240
Fundraising events	10,275	-	-	-	-	10,275	4,190
Independent examination fees	-	144	-	-	1,200	1,344	1,200
Insurance	-	-	-	-	2,028	2,028	1,260
Legal and professional fees	-	605	-	-	6,211	6,816	17,232
Loss on Disposal of Asset	-	-	-	-	547	547	-
Marketing	180	1,433	800	-	-	2,413	2,406
Office costs	-	2,791	569	14	9,254	12,629	7,805
Production costs & equipment hire	-	-	78,622	2,036	-	80,659	13,844
Recruitment	-	960	-	-	3,413	4,373	5,689
Rent, rates and utilities	-	1,419	7	-	109,994	111,420	102,531
Staff travel and other staff costs	-	2,494	595	1,668	15	4,773	2,031
Venue and catering	-	5,048	2,863	362	1,213	9,486	6,047
YP fees, travel and expenses	-	41,006	28,997	4,677	-	74,680	45,783
	45,936	141,612	232,556	54,364	192,340	666,808	538,667
Support costs	24,872	76,676	125,918	29,436	(192,340)	-	-
Total expenditure 2022	70,809	218,288	358,475	83,799	-	666,808	538,667
Total expenditure 2021	51,853	105,485	310,242	71,087	-	538,667	

Of the total expenditure, £342,182 was unrestricted (2021: £168,660) and £324,626 was restricted (2021: £370007).

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

6 Net incoming resources for the year

This is stated after charging / crediting:

	2022 £	2021 £
Depreciation	29,384	28,240
Independent examination	1,344	1,200

7

Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	236,717	202,988
Social security costs	24,917	16,421
Employer's contribution to defined contribution pension schemes	8,943	8,660
	270,576	228,069

One employee earned more than £60,000 during the year (2021: nil).

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (including employer's National Insurance contributions and employers pension contributions) were £138,476 (2021: £102,423). None of the trustees received any remuneration or benefits from the charity during the year.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

During the year, no trustee was reimbursed travel expenses of nil (2021: ni).

8 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2022 No.	2021 No.
Cost of raising funds	0.9	1.1
Partnership & central delivery	2.0	2.1
Open House Project	2.2	2.5
The Big House Means Business	1.1	1.4
Governance and support	0.7	0.9
	6.9	8.0

The average weekly number of employees (full-time equivalent) during the period was as follows:

	2022 No.	2021 No.
Cost of raising funds	0.9	0.8
Partnership & central delivery	2.0	1.6
Open House Project	2.1	1.9
The Big House Means Business	1.1	1.1
Governance and support	0.7	0.7
	6.8	6.0

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

9 Related party transactions

During the year there were receipts from Anne Currell (trustee) of £5,000 (2021: £1,200) for purchase of gala tickets and Nil (2021: £350) for gala auction. Additionally, Humphrey Edginton (trustee) paid £1,200 (2021: Nil) and Robert Meteyard (trustee) paid £600 (2021: Nil) towards purchase of Gala tickets.

During the year a payment of £1,852 (2021:£283) was made to James Meteyard, the son of Trustee Robert Meteyard for writing work and £75 (2021: nil) for facilitation.

10 Taxation

The charitable company is exempt from corporation tax to the extent that all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At the start of the year	243,916	243,916
Additions in year	6,737	6,737
Disposals in year	(799)	(799)
At the end of the year	249,854	249,854
Depreciation		
At the start of the year	76,804	76,804
Charge for the year	29,384	29,384
Eliminated on disposal	(253)	(253)
At the end of the year	105,935	105,935
Net book value		
At the end of the year	143,919	143,919
At the start of the year	167,112	167,112
All of the above assets are used for charitable purposes.		

12 Debtors

	2022 £	2021 £
Grant debtors	8,361	9,275
Other debtors	-	-
Prepayments and accrued income	75,683	109,199
	84,044	118,474

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

13 Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	573	731
Taxation and social security	3,101	2,657
Other creditors	31,945	36,111
Accruals	3,583	5,691
Deferred income (note 14)	98,332	26,234
Pensions	1,074	1,007
	138,607	72,431

14 Deferred income

Deferred income comprises income received during the year for future years.

	2022	2021
	£	£
Balance at the beginning of the year	26,234	268,259
Amount released to income in the year	(26,234)	(268,259)
Amount deferred in the year	98,332	26,234
	98,332	26,234

15 Analysis of net assets between funds

	General unrestricted £	Designated £	Restricted £	Total funds 2021 £
Tangible fixed assets	143,919	–	–	143,919
Net current assets	408,152	114,778	481,569	1,004,499
Net assets at the end of the year	552,071	114,778	481,569	1,148,418

	General unrestricted £	Designated £	Restricted £	Total funds 2020 £
Tangible fixed assets	167,112	–	–	167,112
Net current assets	381,893	–	511,330	893,223
Net assets at the start of the year	549,005	–	511,330	1,060,335

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2022

16 Movements in funds

	At 1 January 2022 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2022 £
Restricted funds:					
Engagement Manager salary	37,487	32,479	(33,092)	-	36,874
Artistic Director Salary	-	38,435	(72,941)	34,506	-
OHP Collective Restricted Funds	264,108	143,120	(96,793)	(70,945)	239,490
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	44,024	29,999	(30,363)	568	44,228
TBHMB Manager	51,272	16,440	(15,659)	-	52,053
Finance and Ops Director salary	38,493	36,374	(43,755)	-	31,112
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	-	-	8,067
New work development	3,828	-	-	-	3,828
Flex	-	3,840	(2,132)	(1,708)	-
Comms Officer	-	14,437	(16,823)	2,386	-
Big Mouth Coordinator Salary	-	4,748	(4,750)	2	-
Open House Day	-	3,000	(2,738)	(262)	-
The Big Mouth Platform	-	-	(71)	71	-
Heritage Project	-	7,375	(5,510)	-	1,865
Total restricted funds	511,330	330,247	(324,626)	(35,382)	481,569
Unrestricted funds:					
Designated funds:					
Capital works	-	-	-	114,778	114,778
Total designated funds	-	-	-	114,778	114,778
General funds	549,005	424,644	(342,182)	(79,396)	552,071
Total unrestricted funds	549,005	424,644	(342,182)	35,382	666,849
Total funds	1,060,335	754,891	(666,808)	-	1,148,418

16 Movements in funds

	At 1 January 2021 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2021 £
Restricted funds:					
Engagement Manager salary	14,984	48,515	(26,012)	-	37,487
Artistic Director Salary	-	17,091	(58,267)	41,176	-
OHP Collective Restricted Funds	203,856	178,059	(117,807)	-	264,108
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	11,093	45,849	(12,918)	-	44,024
TBHMB Manager	36,649	35,926	(24,210)	2,907	51,272
Finance and Ops Director salary	14,230	49,570	(25,307)	-	38,493
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	-	-	8,067
Venue and Events Coordinator	2,907	-	-	(2,907)	-
New work development	3,828	-	-	-	3,828
Flex	3,806	-	(3,806)	-	-
Comms Officer	-	8,748	(10,495)	1,747	-
Overheads and Core Cost	-	46,847	(46,847)	-	-
Hot House	18,743	25,595	(44,338)	-	-
Total restricted funds	382,214	456,200	(370,007)	42,923	511,330
Unrestricted funds:					
General funds	348,542	412,046	(168,660)	(42,923)	549,005
Total unrestricted funds	348,542	412,046	(168,660)	(42,923)	549,005
Total funds	730,756	868,246	(538,667)	-	1,060,335

16 Movements in funds (continued)

Transfers include:

Overspent restricted grants transferred from general funds

Unrestricted funds used to fund staff time and other costs associated with the restricted funds

Purposes of restricted funds

Engagement Manager Salary: Salary for Engagement Manager. Covered By Henry Smith and Young

Artistic Director Salary: Salary of Artistic Director & CEO. Covered by Arts Council England

OHP Collective Restricted Funds: Funds allocated for the Open House Project, a core delivery item for The Big House that happens twice a year (12 weeks per project). Covered by National Lottery Reaching Communities, Charles Hayward, Young Londoners Fund, Arts Council England Cultural Recovery Fund, John Lyons, Arts Council England Project Grants

Associate Director Salary: Salary of Associate Director. Covered by Young Londoners Fund & City Bridge

TBHMB Manager: Salary of The Big House Means Business Manager. Covered by Comic Relief & City Bridge

Finance and Ops Director salary: Salary of Finance & Operations Director. Covered by Esmee Fairbairn & Henry Smith

Capital works: Funds allocated to capital works.

Strategy Consultant: Funds allocated to strategy consultant

Development Manager: Funds allocated to Fundraising staff member. Covered by NA

Venue and Events Coordinator: Funds allocated to Venue Manager (same position as TBHMB Manager)

New work development: Funding allocated to developing new work

Flex: Funding allocated to a delivery project called Flex, that's provides upskilling opportunities to our members. The transfer to unrestricted funds is to account for the staff time utilised and venue and overhead costs incurred, which were funded from unrestricted funds in 2020.

Hot House: Funding allocated to a delivery project called Hot House, that provides long-term creative work

17 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	2022 £	2021 £
Less than one year	100,000	100,000
One to five years	400,000	400,000
Over five years	266,667	366,667
	<u>766,667</u>	<u>866,667</u>

THE BIG HOUSE THEATRE COMPANY

England & Wales - Charity number 1151106

Accounts

THE BIG HOUSE THEATRE COMPANY

(A COMPANY LIMITED BY GUARANTEE)

UNAUDITED FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 DECEMBER 2021**

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1151106

THE BIG HOUSE THEATRE COMPANY
CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2021

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THE BIG HOUSE THEATRE COMPANY
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST DECEMBER 2021

Registered Company Limited by Guarantee

Registration Number 08297808 (England and Wales)

Registered Charity number

1151106

Registered office

151 Englefield Road
London
N1 3LH

Trustees

A Currell
E Corbett
H Edginton
R Meteyard
S Ruane
Z Marar
L Seary
R Saunders (appointed 12 April 2021)
M Goodin (appointed 4 May 2021)
W Scott (appointed 16 July 2021)
K Shoman (appointed 16 July 2021)
V Fea (resigned 5 May 2021)
C Leadbeater (resigned 13 December 2021)

Independent Examiner

Tom Wilcox FCIS FCIE DChA
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Bankers

The Co-Operative Bank
1 Islington High Street
Islington
N1 9TR

The Big House community continues to grow through participation in our Open House Projects. Care leavers joining our projects become members of The Big House and can access intensive support for the first eighteen months through development opportunities provided by The Big House and its growing network of partners. Members can continue their involvement with the charity after that through being a peer mentor to a young person new to The Big House, by delivering our weekly drop-in workshops, referring young people to The Big House, or as an advocate for improvements in the Social Care sector. They can also become part of The Big House Means Business – delivering paid workshops and performances in schools, corporate settings and training in the social care world.

2021 saw The Big House continue to respond dynamically to the Coronavirus Pandemic, not only through increased pastoral support for our members, but through exciting new creative projects that developed the skills and talents of our community.

Lockdown in the first few months of 2021 required The Big House to move its work back to online and remote settings. Our Hot House project, which began in the Autumn of 2020 came to fruition, and saw five members deliver scripts for a series of short films, working with a playwright over Zoom. This project was the first of its kind for The Big House, with our members writing scripts to be performed by new participants at The Big House.

The Spring Open House Project responded to government lockdowns, by expanding into a two-part project, completed through hybrid work online and in-person. In the first phase, new members performed in the short films, created by the Hot House writers, filming across six days with a professional film crew. In the second part of the project, The Big House staged *The Ballad of Corona V: The Remix*, a direct response to the developing COVID-19 crisis. This script was reworked and directed by Maggie Norris. We continued to use our model of social distancing for audience members, allowing bubbles of audience members to experience the promenade performance across The Big House venue.

In the Summer of 2021, The Big House worked with a writer and director, to develop a taster script for a TV show pilot, *Rat-a-Tat*. The project saw 6 new members, alongside 7 existing members collaborate with professionals from the creative industry, to conceive and develop the characters and story for a comedy series about the UK underground rap scene.

In the autumn, working with the new participants of the Open House Project, we staged a hugely successful four week run of *Redemption*, directed by Maggie Norris. This production showcased the array of talent within our membership through singing, rap, and movement, and delivered performances to sell out audiences. This promenade production was the first show since the beginning of the pandemic in which we welcomed back the public to our venue in its full capacity.

Our Board of Trustees has continued to support and guide our activities, bringing expertise in safeguarding, Law, Social Care, Education, Marketing, Business and Governance. Additionally and importantly, we continue to benefit from the support of a large number of volunteers who act as mentors, fundraisers, ambassadors and friends of The Big House throughout the year.

We are deeply grateful to all our funders who have enabled us to continue reaching out to those care leavers who find themselves marginalised in society.

The Board is extremely proud of the achievements and dedicated hard work that Maggie Norris and her team have delivered during another turbulent year. The charity punches well above its financial weight and attracts substantial interest and praise nationally, locally and from within the artistic community. It is a truly unique organisation that I am incredibly proud to be associated with. On behalf of the Board of Trustees I would like to take this opportunity to thank all our funders, supporters, volunteers, mentors and friends for continuing to help The Big House grow and build upon its success to date.

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 December 2021. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

The objects for which the company is established (as outlined in the Articles of Association) are: The promotion of social inclusion for the public benefit among those leaving the care system or the penal system or who are otherwise at risk of exclusion by society, or part of society (as a result of unemployment; financial hardship; poor educational or skills attainment; relationship and family breakdown), in particular but not exclusively by:

1. Providing arts based activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals; and
2. Providing advice, guidance and general support. In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Volunteers

During 2021 our staff team was joined by over 30 volunteers, working in a range of different capacities. This included providing pro bono specialist legal and HR support, helping us to deliver our creative projects, offering fundraising assistance, mentoring the young people who have taken part in our Open House Projects and providing pastoral support during the pandemic. We would like to thank all our volunteers for their hard work throughout 2021; their support has been vital to the charity and its work.

THE NEED FOR OUR WORK

The Big House has a simple mission: to enable care leavers to fulfil their potential. We refuse to accept that childhood abuse and a lifetime in social care should limit a young person's opportunities and chances of a promising future.

Care leavers are one of the most vulnerable and socially excluded groups in society. There are 80,850 children in care in the UK today. This is the highest it has ever been and is showing no signs of decreasing in the future. Due to sustained trauma, abuse, isolation, and bullying, care leavers are four or five times more likely to commit suicide (Barnados). Only 1% of children in the UK have been in care (Prison Reform Trust), yet:

- 75% of these children end up in care because they have experienced neglect or abuse, and whilst living in care, experience transient and volatile lifestyles (University of York)
- A staggering 41% of care leavers are not in education, training or employment by the age of 21, compared to only 12% of their peers (DoE 2021).
- Access into higher education alone is much lower for care experienced young people, with only 13% of pupils who were looked after continuously for 12 months or more entering higher education, compared to 43% of all other pupils (DoE 2021).
- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women leave care are already pregnant or mothers (Centre for Social Justice)
- 39% of care leavers are NEET (Not in Education, Employment, or Training) and only 6% go on to higher education (Department for Education)
- Looked-after Children and Care Leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

The National Audit Office in their report *Pressures on Children's Social Care* (January 2019) highlighted that local authorities have seen their spending power for children's services decrease by 28.6% in the last decade. This is despite the number of children being looked after by those services being the highest it's been for a generation.

This has meant local authorities have had to make difficult cuts to some of their children's services and "early intervention and prevention services have taken the biggest hit" (Barnados). This makes the work of The Big House more important than ever.

"Young people in care should not be defined by the scars left by their past experiences, but by their incredible ability to heal. Only when we truly nurture and inspire these young people will the link between being in care and offending behaviour, long term unemployment, drug addiction, mental health problems, homelessness and suicide cease, and we as a society will reap the wonderful benefits of seeing them flourish". Maggie Norris, Founder of The Big House.

Our core activity, the 'Open House Project' (OHP) is a bridge course designed to facilitate a supportive environment with effective learning outcomes for young people who are not yet ready to be situated within the common core qualification framework. We use a combination of drama techniques, life and employment skills development and therapy to develop a relationship of trust and address behavioural

and emotional problems. All participants on the Open House Project also have access to long-term pastoral support and have the opportunity to be matched with a mentor to support their 12-month follow up plan if they would like one. Whilst the ultimate aim of The Big House is to foster self-sufficiency and independence, its doors always remain open to young people if future problems arise.

Though the Big House currently serves London, our ultimate aim is to expand the charity's services nationally. Initially through The Big House Means Business, where performance extracts are performed across the UK. As these commissions expand, we are developing new partnerships and collaborators across the country and a growing interest in the replication of our model.

BENEFICIARIES:

The Big House's target group is care leavers aged 16 to 25 years who are classified as NEET (Not in Education, Employment, or Training). However, we work with some young people who have fallen through the cracks of social services and may not have been taken into care but should have been. We work with existing services (e.g. youth offending teams, probation officers and leaving care teams) to ensure we identify the young people who are most difficult to reach and at-risk.

Achievements against objectives

The strategies employed to achieve the charity's aims and objectives are to:

- Reduce the inequalities associated with the care system by encouraging and supporting our beneficiaries to live independent lives.
- Increase awareness of the challenges faced by marginalised young people to help promote positive changes for young people and create more empathic communities.
- Be responsive to needs and use our resources effectively.

Over the last 9 years, our monitoring and evaluation has evidenced that young people benefit profoundly from the intense 1-1 nature of our work combined with long term support. So far we have delivered 14 OHPs and worked with over 500 with highly successful outcomes:

- 93% have not offended or re-offended a year after project completion.
- 80% have been supported into EET (Education, Employment or Training) after project completion

Participants develop a range of core "soft skills" which support them to steer clear of gang involvement and crime and sustain EET opportunities. Following OHPs, a vast majority of members feel:

- More able to cope with stressful situations
- Less isolated and closer to other people
- Better about themselves

2021 achievements:

- Two Open House Projects resulting in;
 - two theatre productions, attended by over 1500 people.

- six short films produced with a professional film crew.
- A variety of online and in-person events throughout the year including drop-in sessions and workshops.
- Completion of one Hot House programme, commissioning six new writers for their first professional script.
- One development project, resulting in a TV Pilot taster, produced with a professional film crew.
- Ad-hoc support to care leavers and at-risk young people who have not been able to take part in our projects but in desperate need of support.
- Ongoing pastoral support and counselling for young people who have been on our previous projects.
- Ongoing employment opportunities found for our members.
- Further growth of The Big House Means Business (TBHMB, our drama-based training offering to the corporate and social care sector) through the development of training to be delivered online & creating the content for a new service. Whilst TBHMB continued to be impacted by the pandemic and subsequent lockdowns, it is now more robust and sustainable as a department. Popular services that were originally running at a loss now are delivered with a profit margin of 85.71%.
 - TBHMB delivered 11 events with over 2392 attendees.
 - TBHMB trained 3 new members as actors and facilitators and provided paid employment for The Big House members 33 times.
- Sourced employment for and represented our members with major production companies such as Sky, Netflix and BBC.
- Ensured best practice monitoring and evaluation practices and a strong governance structure.

Two 12-week Open House Projects (OHP):

Due to the pandemic, The Big House closed its doors, yet again, at the start of 2022. Despite this, we were able to deliver two Open House Projects, with our Spring project working both online and in-person. Both OHPs worked with care leavers and other vulnerable at-risk young people over two separate creative projects.

Activities in the OHP included: life and employment skills development and drama workshops; script development; rehearsals; nightly public performance and goal-setting. In addition, each young person received pastoral support and individualised education and employment guidance.

We carried out evaluations at the beginning and end of the project through specially developed feedback forms as well as recording the weekly observations of the professional team. These evaluations revealed that the projects had a profoundly positive impact on the young people's lives, as outlined in the statistics below.

The Ballad of Corona V – The Remix: OHP Spring 2021

13 young people took part in this special two-part Open House Project. Of the 13 young people – 11 were BME and 11 were care experienced.

The group took part in Life Skills on Zoom, due to the early 2021 lockdown and were then cast in the *This is an Emergency* short film series, written by the 5 Hot House Short Film writers. We shot 6 short films in total, across April 2021, and we showed them to the cast and crew at a special showing in September 2021.

Additionally, this group performed The Ballad of Corona V: The Remix – rehearsing across May and performing in June 2021. There were 126 performances to over 550 audience members.

Impact:

Following the Spring OHP – the 13 members have gone on to:

- 3 studying at university (studying Law / Drama & English / Drama & Psychology)
- 2 on apprenticeships (1 with the Civil Service and 1 in Marketing & Branding)
- 4 are working full time (in HR, youth work, IT and the NHS)
- 1 is working part time
- 2 are working as freelance creatives (1 in filmmaking and 1 as an actor)

Further to this, of those 13 members:

- 100% have not offended or reoffended
- 54% said they felt more confident
- 57% said they had improved relationships

Redemption: Autumn 21 OHP

We had 9 young people complete the Autumn 21 OHP. We had 9 BME young people, of whom 6 were care experienced. They took part in performing Redemption which had 21 performances to over 990 audience members.

Impact:

Following the project, of the 9 young people on the project:

- 4 are now in employment (in hospitality and the NHS)
- 2 are applying to drama school – 1 of which has already got offers from universities
- 1 signed with a top acting agency
- 1 has been accepted onto the RADA Technical Training Course – learning about working backstage in theatre as part of their Youth Company.

Further to this:

- 100% have not offended or reoffended
- 100% said they felt more confident
- 75% said they had improved relationships

***Rat-a-Tat* Summer 2021:**

We recruited 6 new young people for this special industry project, along with hiring 7 of our members as actors. The 6 new young people took part in 4 weeks of industry workshops and employability development skills as well as being cast in a 10 minute pilot episode to try out an idea for a new TV series, written by David Watson and directed by Tyrell Williams. These 6 included – 4 BME young people and 2 care experienced young people.

Impact:

Following *Rat-a-Tat*:

- 1 young person is working full time
- 1 young person has been successfully offered a Business Administration apprenticeship at a charity
- 1 young person is studying Screen Acting & Production at university
- 2 young people joined the Autumn 2021 OHP
- 1 young person will be on the Spring 2022 OHP.

Further to this:

- 100% have not offended or reoffended
- 83% said they felt more confident
- 89% said they had improved relationships

Hot House:

In the Autumn of 2020, we commissioned six of our members to produce their first piece of professional writing. Of these 6 members, 5 were BME backgrounds.

Of the 6 members participating, 5 completed the project in Spring 2021, and their scripts were utilised in the short-film series, *This is an Emergency*, performed by our Spring 2021 OHP cohort.

FINANCIAL REVIEW

Significant events

2021 was another challenging year for fundraising at The Big House due to the pandemic, but with extra support from our regular funders, the organisation ended the year in a stable financial position going into 2022. Although utilising a small portion of our reserves, the end of the year saw these reserves topped up and maintained in line with our reserves policy; ensuring that we had at least six months of basic running costs in our unrestricted reserves.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual giving, events and earned income. Income generation was targeted at raising funds for delivery of our Open House Projects, core running costs (including core salaries), as well as seeking more multi-year funding opportunities. Demand for online delivery from The Big House peaked in the pandemic and

this is now a growth area for The Big House as we expand our reach through The Big House Means Business.

Reserves

In 2021, The Big House maintained its reserves policy that ensures that the charity maintains *'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'*

It is the Board of Trustees responsibility to ensure that the reserves policy is implemented. The reserves policy is outlined in the Financial Policies and Procedures document which is updated annually.

Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

The company was incorporated on 19 November 2012. The company is registered as a charitable company limited by guarantee with the registered charity number 1151106.

Organisational structure and decision making

The business of the charity is managed by the Trustees who may exercise all the powers of the charity. The Trustees for the financial period are listed on page 1. The Trustees are responsible for the overall management of the organisation. The CEO/Artistic Director manages the day-to-day operations of the organisation.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

Recruitment and appointment of trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Big House Theatre Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the method and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

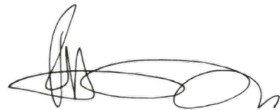
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 41SA of the Companies Act 2006.

Approved by the Board of Trustees on 30 March 2022 and signed on its behalf by

A Currell

Date: 01/08/2022



**INDEPENDENT EXAMINERS REPORT
FOR THE YEAR ENDED 31 DECEMBER 2021**

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 December 2021.

Responsibilities and basis of report

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited for this year under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ("the 2011 Act"). In carrying out my examination, I have followed the Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act).

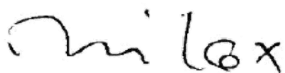
Independent examiner's statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I can confirm that I am qualified to undertake the examination by virtue of being a Fellow Member of the Institute of Chartered Secretaries and Administrators (ICSA), which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

1. accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
2. the accounts do not accord with such records; or
3. the accounts do not comply with the relevant accounting requirements under section 396 of the Companies Act 2006 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Tom Wilcox
Institute of Chartered Secretaries and Administrators
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

The Big House Theatre Company

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 December 2021

	Note	Unrestricted £	Restricted £	2021 Total £	Unrestricted £	Restricted £	2020 Total £
Income from:							
Donations and legacies	2	284,233	454,940	739,172	290,994	349,366	640,360
Charitable activities	3	66,911	1,260	68,171	17,290	28,200	45,490
Other Trading Activities	4	60,900	–	60,900	7,870	–	7,870
Total income		412,043	456,200	868,243	316,154	377,566	693,720
Expenditure on:							
Raising funds	5	51,853	–	51,853	68,386	–	68,386
Charitable activities	5	116,807	370,007	486,814	201,239	225,540	426,779
Total expenditure	5	168,660	370,007	538,667	269,625	225,540	495,165
Net income/(expenditure) for the year		243,384	86,192	329,576	46,529	152,026	198,555
Transfers between funds		(42,923)	42,923	–	–	–	–
Net movement in funds		200,461	129,115	329,576	46,529	152,026	198,555
Reconciliation of funds:							
Total funds brought forward		348,542	382,214	730,756	302,013	230,188	532,201
Total funds carried forward	17	549,003	511,329	1,060,335	348,542	382,214	730,756

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 17 to the financial statements.

The notes on pages 20 to 30 form part of these financial statements

The Big House Theatre Company

Balance sheet

Company no. 08297808

As at 31 December 2021

	Note	£	2021 £	£	2020 £
Fixed assets:					
Tangible assets	11		<u>167,112</u>		<u>195,352</u>
			167,112		195,352
Current assets:					
Debtors	12	118,474		75,114	
Cash at bank and in hand		<u>847,180</u>		<u>780,382</u>	
		965,654		855,496	
Liabilities:					
Creditors: amounts falling due within one year	13	<u>72,431</u>		<u>320,092</u>	
Net current assets / (liabilities)			<u>893,223</u>		<u>535,404</u>
Total net assets / (liabilities)	16		<u>1,060,335</u>		<u>730,756</u>
The funds of the charity:	17				
Restricted income funds			511,329		382,214
Unrestricted income funds:					
Designated funds		-		-	
General funds		<u>549,003</u>		<u>348,542</u>	
Total unrestricted funds			<u>549,003</u>		<u>348,542</u>
Total charity funds			<u>1,060,335</u>		<u>730,756</u>

Approved by the trustees on

and signed on their behalf by



..... - Trustee

The notes on pages 20 to 30 form part of these financial statements

The Big House Theatre Company

Statement of cash flows

For the year ended 31 December 2021

	Note	2021 £	2020 £
Net income / (expenditure) for the reporting period		329,576	198,555
Depreciation charges		28,240	27,122
Dividends, interest and rent from investments		–	–
(Increase)/decrease in debtors		(43,360)	40,041
Increase/(decrease) in creditors		(247,661)	121,242
Net cash from/(used in) operating activities		66,795	386,960
Cash flows from investing activities:			
Purchase of fixed assets		–	(53,580)
Net cash provided by / (used in) investing activities			(53,580)
Change in cash and cash equivalents in the year		66,795	333,380
Cash and cash equivalents at the beginning of the year		780,382	447,002
Cash and cash equivalents at the end of the year		847,178	780,382
Analysis of cash and cash equivalents			
		At 31 December 2021 £	At 31 December 2020 £
Cash in hand and at bank		847,178	780,382
Total cash and cash equivalents		847,178	780,382
Analysis of changes in net debt			
		At Start of year £	At end of year £
Cash in hand and at bank		780,382	847,178

1 Accounting policies

a) Company information

The Big House Theatre Company is a charitable company limited by guarantee registered in England with registration number 08297808. Its registered office address is 151 Englefield Road, London N1 3LH.

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and Update Bulletin 2, and the Charities Act 2011. The accounts are presented in GBP rounded to £1, which is the functional currency of the charity.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees make this assessment in respect of a period of one year from the date of approval of the financial statements. In making this assessment the trustees have considered the impact of Covid 19.

Annual budgets have been revised taking this into account with prudent figures for both income and expenditure. The charity holds significant reserves and has liquid assets in the form of cash held in short term deposits. For this reason the trustees continue to adopt the going concern basis in preparing the financial statements.

e) Income

Income, including from Government and other grants, whether 'capital' or 'income', is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income for activities and projects spanning two or more accounting periods is allocated over the period to which it relates in order to more accurately recognise the performance conditions associated with this income. Income received in advance of delivery of a specified service is deferred until the criteria for income recognition is met.

f) Interest receivable

Interest on funds held on deposit is included when receivable.

g) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

h) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds relate to the costs incurred by the charitable company in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities includes the costs of offering fellowships and delivering related services undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Notes to the financial statements

For the year ended 31 December 2021

1 Accounting policies (continued)

i) **Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity (support costs), comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

j) **Operating leases**

Rental charges are charged on a straight line basis over the term of the lease.

k) **Tangible fixed assets**

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

- | | |
|--------------------------|----------|
| ● Leasehold improvements | 12 years |
| ● Office equipment | 4 years |

l) **Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Financial assets

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Financial Liabilities

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. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) **Cash at bank and in hand**

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account. Cash balances exclude any funds held on behalf of service users.

n) **Pensions**

The charity contributes towards the employees' personal pension schemes. The cost of the contribution is charged to the statement of financial activities on an accruals basis.

o) **Employee benefits**

The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Notes to the financial statements

For the year ended 31 December 2021

1 Accounting policies (continued)

p) Significant accounting policies

In the application of the company's accounting policies, the charity is required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

There are no estimates and assumptions that are considered to have a significant risk of causing a material adjustment to the financial statements in a future period.

2 Income from donations

	Unrestricted £	Restricted £	2021 total Total £	2020 Total £
Arts Council	–	103,035	103,035	47,813
Baring Foundation	–	–	–	8,000
Bernard Sunley Foundation	5,000	–	5,000	–
Big Lottery Fund (Awards for All)	–	–	–	9,998
Bleu Blanc Rouge Foundation	75,000	–	75,000	50,000
CAF Foundation	304	15,482	15,786	9,737
Charles Hayward Foundation	–	25,000	25,000	25,000
City Bridge Trust	49	71,425	71,474	44,876
Comic Relief	–	–	–	23,878
Coronavirus Community Support Fund	–	–	–	18,285
Esmee Fairbairn Foundation	–	19,075	19,075	70,267
Garfield Weston	45,000	–	45,000	16,250
Henry Smith Charity	–	51,400	51,400	–
John Lyons	–	30,000	30,000	–
Krish Philanthropies	7,500	–	7,500	–
Lawrence Atwell Foundation	–	–	–	9,167
Lloyds Bank Foundation	27,763	–	27,763	43,884
London Community Foundation	–	–	–	10,000
National Lottery Community Fund	–	61,713	61,713	74,081
Sage Publications	400	8,748	9,148	–
Savills	1,400	–	1,400	11,175
Seagelmen Trust	–	–	–	22,917
Young Londoners Fund	–	49,038	49,038	49,038
Government Grant – Furlough Scheme	7,254	20,024	27,278	19,014
Government Grant– Local Restrictions Support	68,357	–	68,357	3,000
29th May 1961 Charitable Trust	–	–	–	3,000
Dyer's Company	1,000	–	1,000	1,000
Other	6,042	–	6,042	6,291
Individual donors	39,163	–	39,163	63,689
	284,233	454,940	739,172	640,360

Income in 2020 comprised of unrestricted income of £290,994 and restricted income of £349,366

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2021

3. Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Open House Production	32,833	1,260	34,093	11,104
The Big House Means Business	28,732	-	28,732	17,290
HMRC Theatre Tax Relief	5,346	-	5,346	17,096
Total income from charitable activities	66,911	1,260	68,171	45,490

Income in 2020 comprised of unrestricted income of £17,290 and restricted income of £28,200

4 Income from other trading activities

	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Acting fees received from agencies	4,346	-	4,346	7,870
Fundraising events	52,254	-	52,254	-
Room/Venue hire	4,300	-	4,300	-
Total income	60,900	-	60,900	7,870
Total income from other trading activities	60,900	-	60,900	7,870

All income in 2020 was unrestricted

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2021

5 Analysis of expenditure

	Cost of raising funds £	Partnership & central delivery £	Open House Project £	The Big House Means Business £	Governance and Support costs £	2021 Total £	2020 Total £
Staff costs (Note 8)	30,005	59,772	71,013	40,918	26,360	228,068	231,752
Creative professional fees	-	-	71,077	1,264	-	72,341	43,254
Depreciation	-	-	-	-	28,240	28,240	27,122
Fundraising events	4,190	-	-	-	-	4,190	(2,128)
Independent examination fees	-	-	-	-	1,200	1,200	1,200
Insurance	-	-	-	-	1,260	1,260	825
Legal and professional fees	-	-	-	-	17,232	17,232	24,323
Marketing	-	-	2,406	-	-	2,406	1,280
Office costs	-	1,329	785	-	5,691	7,805	6,261
Production costs & equipment hire	-	732	13,113	-	-	13,844	7,513
Recruitment	-	3,600	-	-	2,089	5,689	7,075
Rent, rates and utilities	-	1,321	35	-	101,175	102,531	111,214
Staff travel and other staff costs	-	1,377	201	262	191	2,031	2,359
Venue and catering	-	1,313	4,734	-	-	6,047	1,375
YP fees, travel and expenses	-	120	41,228	4,435	-	45,783	31,741
	34,195	69,563	204,592	46,879	183,437	538,667	495,166
Support costs	17,658	35,922	105,650	24,208	(183,437)	-	-
Total expenditure 2021	51,853	105,485	310,242	71,087	-	538,667	495,166
Total expenditure 2020	-	317,156	125,263	52,747	-	495,166	

Of the total expenditure, £168,660 was unrestricted (2020: £269,625) and £370,007 was restricted (2020: £225,540).

7

Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	202,988	206,727
Social security costs	16,421	16,753
Employer's contribution to defined contribution pension schemes	8,660	8,272
	228,068	231,752

No employee earned more than £60,000 during the year (2020: nil).

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (including employer's National Insurance contributions and employers pension contributions) were £102,423 (2020: £105,975). None of the trustees received any remuneration or benefits from the charity during the year.

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

During the year, no trustee was reimbursed travel expenses of nil (2020: ni).

8 **Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021 No.	2020 No.
Cost of raising funds	1.1	0.4
Partnership & central delivery	2.1	3.8
Open House Project	2.5	0.7
The Big House Means Business	1.4	2.8
Governance and support	0.9	3.0
	8.0	10.8

The average weekly number of employees (full-time equivalent) during the period was as follows:

	2021 No.	2020 No.
Cost of raising funds	0.8	0.4
Partnership & central delivery	1.6	–
Open House Project	1.9	–
The Big House Means Business	1.1	–
Governance and support	0.7	2.8
	6.0	3.2

9 Related party transactions

During the year there were receipts from Anne Currell (trustee) of £1,200 for purchase of gala tickets and £350 for gala auction. During 2020 there were receipts totalling £1,500 from Currell Residential Limited, a trading company owned by Anne Currell (Chair of Trustees of The Big House). These receipts were donations and are included in Donations and legacies income in note 2.

During the year a payment of £283 (2020:£300) was made to James Meteyard, the son of Truatee Robert Meteyard for writing work.

10 Taxation

The charitable company is exempt from corporation tax to the extent that all its income is charitable and is applied for charitable purposes.

11 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At the start of the year	243,916	243,916
Additions in year	–	–
At the end of the year	<u>243,916</u>	<u>243,916</u>
Depreciation		
At the start of the year	48,564	48,564
Charge for the year	28,240	28,240
At the end of the year	<u>76,804</u>	<u>76,804</u>
Net book value		
At the end of the year	<u>167,112</u>	<u>167,112</u>
At the start of the year	<u>195,352</u>	<u>195,352</u>

All of the above assets are used for charitable purposes.

12 Debtors

	2021 £	2020 £
Grant debtors	9,275	425
Other debtors	–	965
Prepayments and accrued income	109,199	73,724
	<u>118,474</u>	<u>75,114</u>

13 Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	731	810
Taxation and social security	2,657	5,176
Other creditors	36,111	40,278
Accruals	5,691	4,539
Deferred income (note 14)	26,234	268,259
Pensions	1,007	1,030
	72,431	320,092

14 Deferred income

Deferred income comprises income received during the year for future years.

	2021	2020
	£	£
Balance at the beginning of the year	268,259	134,885
Amount released to income in the year	(268,259)	(134,885)
Amount deferred in the year	26,234	268,259
	26,234	268,259

16 Analysis of net assets between funds

	General unrestricted £	Designated £	Restricted £	Total funds 2021 £
Tangible fixed assets	167,112	–	–	167,112
Net current assets	381,894	–	511,329	893,223
Net assets at the end of the year	549,006	–	511,329	1,060,335

	General unrestricted £	Designated £	Restricted £	Total funds 2020 £
Tangible fixed assets	195,352	–	–	195,352
Net current assets	153,190	–	382,214	535,404
Net assets at the start of the year	348,542	–	382,214	730,756

17 Movements in funds

	At 1 January 2021 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2021 £
Restricted funds:					
Engagement Manager salary	14,984	48,515	(26,012)	-	37,487
Artistic Director Salary	-	17,091	(58,267)	41,176	-
OHP Collective Restricted Funds	203,856	178,059	(117,807)	-	264,108
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	11,093	45,849	(12,918)	-	44,024
TBHMB Manager	36,649	35,925	(24,210)	2,907	51,271
Finance and Ops Director salary	14,230	49,570	(25,307)	-	38,493
Capital works	50,833	-	-	-	50,833
Strategy Consultant	8,067	-	-	-	8,067
Development Manager	-	-	-	-	-
Venue and Events Coordinator	2,907	-	-	(2,907)	-
New work development	3,828	-	-	-	3,828
Flex	3,806	-	(3,806)	-	-
Comms Officer	-	8,748	(10,495)	1,747	-
Overheads and Core Cost	-	46,847	(46,847)	-	-
Hot House	18,743	25,595	(44,338)	-	-
Total restricted funds	382,214	456,199	(370,007)	42,923	511,329
Unrestricted funds:					
General funds	348,542	412,043	(168,660)	(42,923)	549,003
Total unrestricted funds	348,542	412,043	(168,660)	(42,923)	549,003
Total funds	730,756	868,242	(538,667)	-	1,060,331

17 Movements in funds

	At 1 January 2020 £	Incoming resources & gains £	Outgoing resources & losses £	Transfers £	At 31 December 2020 £
Restricted funds:					
Engagement Manager salary	10,613	29,628	(25,257)	-	14,984
Artistic Director Salary	-	19,623	(19,623)	-	-
OHP Collective Restricted Funds	80,106	184,153	(60,403)	-	203,856
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	16,877	18,303	(24,087)	-	11,093
TBHMB Manager	21,828	27,633	(12,812)	-	36,649
Finance and Ops Director salary	10,512	47,615	(43,897)	-	14,230
Capital works	50,000	833	-	-	50,833
Strategy Consultant	14,817	-	(6,750)	-	8,067
Development Manager	-	6,589	(6,589)	-	-
Venue and Events Coordinator	8,389	8,315	(13,797)	-	2,907
New work development	3,828	-	-	-	3,828
Flex	-	9,998	(6,192)	-	3,806
Hot House	-	24,876	(6,133)	-	18,743
Total restricted funds	230,188	377,566	(225,540)	-	382,214
Unrestricted funds:					
General funds	302,013	316,154	(269,625)	-	348,542
Total unrestricted funds	302,013	316,154	(269,625)	-	348,542
Total funds	532,201	693,720	(495,165)	-	730,756

17 Movements in funds (continued)

Transfers include:

Overspent restricted grants transferred from general funds

Unrestricted funds used to fund staff time and other costs associated with the restricted funds

Purposes of restricted funds

Engagement Manager Salary: Salary for Engagement Manager. Covered By Henry Smith and Young Londoners

Artistic Director Salary: Salary of Artistic Director & CEO. Covered by Arts Council England

OHP Collective Restricted Funds: Funds allocated for the Open House Project, a core delivery item for The Big House that happens twice a year (12 weeks per project). Covered by National Lottery Reaching Communities, Charles Hayward, Young Londoners Fund, Arts Council England Cultural Recovery Fund, John Lyons, Arts Council England Project Grants

Associate Director Salary: Salary of Associate Director. Covered by Young Londoners Fund & City Bridge

TBMB Manager: Salary of The Big House Means Business Manager. Covered by Comic Relief & City Bridge

Finance and Ops Director salary: Salary of Finance & Operations Director. Covered by Esmee Fairbairn & Henry Smith

Capital works: Funds allocated to capital works.

Strategy Consultant: Funds allocated to strategy consultant

Development Manager: Funds allocated to Fundraising staff member. Covered by NA

Venue and Events Coordinator: Funds allocated to Venue Manager (same position as TBMB Manager)

New work development: Funding allocated to developing new work

Flex: Funding allocated to a delivery project called Flex, that's provides upskilling opportunities to our members. The transfer to unrestricted funds is to account for the staff time utilised and venue and overhead costs incurred, which were funded from unrestricted funds in 2020.

Hot House: Funding allocated to a delivery project called Hot House, that provides long-term creative work

18 Operating lease commitments

The charity's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods

	2021 £	2020 £
Less than one year	100,000	100,000
One to five years	400,000	400,000
Over five years	366,667	466,667
	<u>866,667</u>	<u>966,667</u>

THE BIG HOUSE THEATRE COMPANY

England & Wales - Charity number 1151106

Accounts

THE BIG HOUSE THEATRE COMPANY
(A COMPANY LIMITED BY GUARANTEE)

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 DECEMBER 2020

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1151106

THE BIG HOUSE THEATRE COMPANY
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FOR THE YEAR ENDED 31ST DECEMBER 2020

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THE BIG HOUSE THEATRE COMPANY
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST DECEMBER 2020

Registered Company Limited by Guarantee
Registration Number 08297808 (England and Wales)

Registered Charity number
1151106

Registered office
151 Englefield Road
London
N1 3LH

Trustees
S Bartolo (resigned 28 April 2020)
E Corbett
A Currell
H Edginton
V Fea
C Leadbeater
Z Marar
R Meteyard
K Patel (resigned 27 January 2020)
S Ruane
L Seary
T Wright (resigned 27 January 2020)

Independent Examiner
Andrew M Wells FMAAT
99 Western Road
Lewes
East Sussex
BN7 1RS

Bankers
The Co-Operative Bank
1 Islington High Street
Islington
N1 9TR

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

The Big House community continues to grow through participation in our Open House Projects. Care leavers joining our projects become members of The Big House and can access intensive support for the first eighteen months through development opportunities with staff and specialist associates. Members can continue their involvement with the charity after that through being a peer mentor to a young person new to The Big House, by delivering our weekly drop-in workshops, referring young people to The Big House, or as an advocate for improvements in the Social Care sector. They can also become part of The Big House Means Business - delivering paid workshops and performances in schools, corporate settings and training in the social care world.

2020 saw The Big House respond dynamically to the Coronavirus Pandemic, not only through increased pastoral support for our members, but through exciting new creative projects that developed the skills and talents of our community.

The Spring Open House Project completed their four weeks of life skills before the pandemic hit and their show was cancelled. During the pandemic, The Big House stepped up and provided guidance on a range of issues outside our remit in order to support our members through uncertainty they faced. We used Zoom to consult our young people on new ways of delivering wraparound support, as well as to run weekly 'drop-ins' and counselling sessions.

When we were able to reopen the building in July 2020, we engaged the Spring Open House Project participants in a short film project, *Did You Get The Milk Then?*. This film was written by a member of The Big House, and directed by our Patron and Hollywood actor, Ed Skrein. They completed 10 days of rehearsals and filming with a professional team, and learnt how to use the equipment through a series of technical workshops.

2020 was the inaugural year of our creative development strand: Flex. We decided to run the Flex courses online, offering a virtual introduction to writing and directing led by professional artists, writer Vivienne Franzmann and National Theatre director Ned Bennett. The Flex workshops have created a pool of members who are now actively developing their own writing and directing projects, and are applying for professional opportunities.

Through the success of Flex, we launched Hot House which identified five members of The Big House with potential to become professional writers and commissioned them to collaboratively produce their first professional script. This project is seeing us work with writer Vivienne Franzmann and will result in a series of five short films, titled, *This is an Emergency*, to be filmed in Spring 2021.

In the autumn, working with the participants of the Spring Open House Project, we staged a four week run of *The Ballad of Corona V*, written by David Watson and directed by Maggie Norris. We reinvented how an audience watches a play to protect live theatre and developed a unique model that took several bubbles of 6 people on a promenade performance around The Big House building. The cast not only appeared in their individual scenes, but also cued the lights, sound and video as they performed.

Our Board of Trustees has continued to support and guide our activities, bring expertise in safeguarding, Law, Social Care, Education, Marketing, Business and Governance. Additionally and importantly, we continue to benefit from the support of a large number of volunteers who act as mentors, fundraisers, ambassadors and friends of The Big House throughout the year.

We are deeply grateful to all our funders who have enabled us to continue reaching out to those care leavers who find themselves marginalised in society.

The Board is extremely proud of the achievements and dedicated hard work that Maggie Norris and her team have delivered during such a turbulent year. The charity punches well above its financial weight and attracts substantial interest and praise nationally, locally and from within the artistic community. It is a truly unique organisation that I am incredibly proud to be associated with. On behalf of the Board of Trustees I would like to take this opportunity to thank all our funders, supporters, volunteers, mentors and friends for continuing to help The Big House grow and build upon its success to date.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 December 2020. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

The objects for which the company is established (as outlined in the Articles of Association) are: The promotion of social inclusion for the public benefit among those leaving the care system or the penal system or who are otherwise at risk of exclusion by society, or part of society (as a result of unemployment; financial hardship; poor educational or skills attainment; relationship and family breakdown), in particular but not exclusively by:

1. Providing arts based activities which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals; and
2. Providing advice, guidance and general support. In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Volunteers

During 2020 our staff team was joined by 30 volunteers, working in a range of different capacities. This included providing pro bono specialist legal and HR support, helping us to deliver our creative projects, offering fundraising assistance, mentoring the young people who have taken part in our Open House Projects and providing pastoral support during the pandemic. We would like to thank all our volunteers for their hard work throughout 2020; their support has been vital to the charity and its work.

THE NEED FOR OUR WORK

The Big House has a simple mission: to enable care leavers to fulfil their potential.

Care leavers are one of the most vulnerable and socially excluded groups in society. An average of 99,000 children are involved in the care system across the UK each year (Become), over 63% because of abuse or neglect (DfE). Due to sustained trauma, abuse, isolation, and bullying, care leavers are four or five times more likely to commit suicide (Barnados). Only 1% of children in the UK have been in care (Prison Reform Trust), yet:

- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women leave care are already pregnant or mothers (Centre for Social Justice)
- 39% of care leavers are NEET (Not in Education, Employment, or Training) and only 6% go on to higher education (Department for Education)
- Looked-after Children and Care Leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

The National Audit Office in their report *Pressures on Children's Social Care* (January 2019) highlighted that local authorities have seen their spending power for children's services decrease by 28.6% in the last decade. This is despite the number of children being looked after by those services being the highest it's been for a generation. This has meant local authorities have had to make difficult cuts to some of their children's services and "early intervention and prevention services have taken the biggest hit" (Barnados). This makes the work of The Big House more important than ever.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

"Young people in care should not be defined by the scars left by their past experiences, but by their incredible ability to heal. Only when we truly nurture and inspire these young people will the link between being in care and offending behaviour, long term unemployment, drug addiction, mental health problems, homelessness and suicide cease, and we as a society will reap the wonderful benefits of seeing them flourish". Maggie Norris, Founder of The Big House.

Our core activity, the 'Open House Project' is a bridge course designed to facilitate a supportive environment with effective learning outcomes for young people who are not yet ready to be situated within the common core qualification framework. We use a combination of drama techniques, life and employment skills development and therapy to develop a relationship of trust and address behavioural and emotional problems. All participants on the Open House Project also have access to long-term pastoral support and have the opportunity to be matched with a mentor to support their 12-month follow up plan if they would like one. Whilst the ultimate aim of The Big House is to foster self-sufficiency and independence, its doors always remain open to young people if future problems arise.

Though the Big House currently serves London, our ultimate aim is to expand the charity's services nationally. Initially through The Big House Means Business, where performance extracts are performed across the UK. As these commissions expand, we are developing new partnerships and collaborators across the country and a growing interest in the replication of our model.

BENEFICIARIES:

The Big House's target group is care leavers aged 16 to 25 years who are classified as NEET (Not in Education, Employment, or Training). However, we work with some young people who have fallen through the cracks of social services and may not have been taken into care but should have been. We work with existing services (e.g. youth offending teams, probation officers and leaving care teams) to ensure we identify the young people who are most difficult to reach and at-risk.

Achievements against objectives

The strategies employed to achieve the charity's aims and objectives are to:

- Reduce the inequalities associated with the care system by encouraging and supporting our beneficiaries to live independent lives.
- Increase awareness of the challenges faced by marginalised young people to help promote positive changes for young people and create more empathic communities.
- Be responsive to need and use our resources effectively.

Over the last 8 years, our monitoring and evaluation has evidenced that young people benefit profoundly from the intense 1-1 nature of our work combined with long term support. So far we have delivered 11 OHPs and supported 165 YP with highly successful outcomes:

- 93% have not offended or re-offended a year after project completion.
- 75% have been supported into EET within 6 months of project completion

Participants develop a range of core "soft skills" which support them to steer clear of gang involvement and crime and sustain EET opportunities. Following OHPs, a vast majority of members feel:

- More able to cope with stressful situations
- Less isolated and closer to other people
- Better about themselves

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

2020 achievements:

- One 12-week Open House Project resulting in;
 - one theatre production, attended by over 500 people.
 - one short film produced with a professional film crew
- A variety of online events throughout the year including drop-in sessions and workshops
- On going pastoral support and counselling for young people who have been on our previous projects.
- Two Flex Courses run by industry leading facilitators
- One Hot House programme, commissioning six new writers for their first professional script.
- Ad-hoc support to care leavers and at-risk young people who have not been able to take part in our projects but in desperate need of support.
- On going employment opportunities found for our members.
- Further growth of The Big House Means Business (TBHMB, our drama-based training offering to the corporate and social care sector) through the development of training to be delivered online & creating the content for a new service. Whilst TBHMB didn't grow as anticipated in 2020, due to the pandemic, it is now more robust as a department.
 - TBHMB delivered 4 events with over 990 attendees.
 - TBHMB trained 3 new members as actors and facilitators and employed 10 Young People in paid roles.
- Sourced employment for and represented our members with major production companies such as Sky, Netflix and BBC
- Ensured best practice monitoring and evaluation practices and a strong governance structure.

One 12-week Open House Project:

Due to the pandemic, The Big House was forced to close its doors for several months during 2020. Despite this set-back, we were able to deliver one complete Open House Project (OHP) in 2020 for each new member. The project worked with care leavers and other vulnerable at-risk young people over three separate creative projects.

Activities in the OHP included: life and employment skills development and drama workshops; script development; rehearsals; nightly public performance and goal-setting. In addition, each young person received pastoral support and individualised education and employment guidance.

We carried out evaluations at the beginning and end of the project through specially developed feedback forms as well as recording the weekly observations of the professional team. These evaluations revealed that the projects had a profoundly positive impact on the young people's lives, as outlined in the statistics below.

MILLION POUND BOY.

This project took place in February 2020 but was forced to pause due to the national Lockdown.

For this project, we worked with 14 young people as well as 2 buddies. The project completed its four-week Life Skills portion before being halted.

Within this project, 13 of 14 new members were from BME backgrounds.

DID YOU GET THE MILK THEN?

In the summer of 2020, The Big House worked with a professional film crew and a selection of members to produce a short film, *Did You Get the Milk Then?*. The film was written by one of our members and directed by Patron, Ed Skrein.

The piece was performed by 12 young people, all of whom were BME and at risk. 5 of the young people in the cast were from the Spring recruitment of new members, and completed their Open House Project through this film.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
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Impact: This short film enabled some of the most at-risk young people in London to participate in the filming of a brand new production whilst developing a long-term system. After the project:

- 75% said they "agreed" or "strongly agreed" that they had been equipped with new skills in filmmaking and acting
- 50% said they "agreed" or "strongly agreed" that they feel more confident
- 50% said they "agreed" or "strongly agreed" that they have the tools to express their ideas and identity
- 33% said they "agreed" or "strongly agreed" that they felt less isolated
- 75% said they "agreed" or "strongly agreed" that they felt more optimistic and motivated about the future

Following on from the film:

- 1 of the young people went onto university
- 1 of the young people was cast in an upcoming Netflix series
- 1 of the young people was employed as a Runner and Assistant Director on an award-winning Netflix series.

THE BALLAD OF CORONA V

This production was performed with 8 young people from the Spring recruitment of new members. All 8 of these performers were from BME backgrounds. We employed a further 2 buddies and 5 of our older members as professional actors. All members began rehearsals in October, before performing in November and December (the extension into December was due to a National Lockdown in November).

The Ballad of Corona V was staged with reduced capacity due to social distancing, and faced not one, but two closures due to government restrictions. Despite this, the play ran for a total of 3 weeks, during which time the group delivered an impressive 17 performances attended by over 500 people.

Impact: This project enabled some of the most at-risk young people in London to participate in the making of theatre and develop a long-term support system. They worked in a highly disciplined environment and developed vital new skills including confidence, communication and time keeping. After the project:

- 100% said they "agreed" or "strongly agreed" that they had been equipped with new skills in acting
- 87.5% said they "agreed" or "strongly agreed" that they feel more confident
- 87.5% said they "agreed" or "strongly agreed" that they have the tools to express their ideas and identity
- 62.5% said they "agreed" or "strongly agreed" that they felt less isolated
- 87.5% said they "agreed" or "strongly agreed" that they felt more optimistic and motivated about the future

Following the show:

- 2 of the young people were employed in our Hot House programme
- 1 of the young people has been cast in an upcoming Netflix series
- 3 of the young people have been introduced to agent representation and are auditioning
- At least 4 of the young people are applying for drama school
- 3 of the young people are working for The Big House Means Business
- All 8 of the young people are employed at a minimum of part time

Two Flex Courses:

Flex was a series of skills development workshops which ran over Zoom in April, May and June of 2020. We delivered two flex strands: Writing with award winning writer, Vivienne Franzmann, and Directing with Ned Bennett.

The writing workshop groups ran for a total of 8 weeks and gave 32 hours of writing skills development to 9 participants.

The directing workshop groups ran for a total of 6 weeks and delivered 24 hours of skills development to 10 participants in total.

THE BIG HOUSE THEATRE COMPANY
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Hot House:

In the Autumn, we commissioned six young people to produce their first piece of professional writing. Of these 6 members, 5 were BME backgrounds. The young people received mentorship from award-winning writer Vivienne Franzmann and attended bi-weekly workshops on scriptwriting.

This project is ongoing across 6 months, and will result in the production of 5 short films, to be produced in Spring 2021.

FINANCIAL REVIEW

Significant events

2020 was a challenging year for fundraising at The Big House due to the pandemic, but with extra support from our regular funders, the organisation ended the year in a stable financial position going into 2021 and maintained our reserves policy ensuring that we had at least six months of basic running costs in our unrestricted reserves.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual giving, events and earned income. Income generation was targeted at raising funds for delivery of our Open House Projects, core running costs (including core salaries), and supporting two new creative projects, Hot House and Flex. Demand for online performances from The Big House peaked in the pandemic and this is now a growth area for The Big House as we expand our reach.

Reserves

From 2019, The Big House implemented an increased reserves policy that ensures that the charity maintains *'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'*, particularly as our overheads increased with the new premises. In 2020, we were able to maintain those reserves. At the year end, free reserves were £153,190 (calculated as total unrestricted funds less the book value of fixed assets).

It is the Board of Trustees responsibility to ensure that the reserves policy is implemented. The reserves policy is outlined in the Financial Policies and Procedures document which is updated annually.

Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the company has adequate resources to continue to adopt the going concern basis in preparing the financial statement. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

The company was incorporated on 19 November 2012. The company is registered as a charitable company limited by guarantee with the registered charity number 1151106.

Organisational structure and decision making

The business of the charity is managed by the Trustees who may exercise all the powers of the charity. The Trustees for the financial period are listed on page 1. The Trustees are responsible for the overall management of the organisation. The CEO/Artistic Director manages the day-to-day operations of the organisation.

Risk Management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

Recruitment and appointment of trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of The Big House Theatre Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the method and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

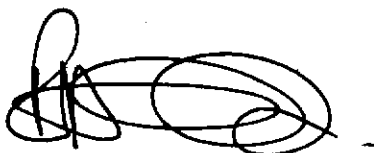
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements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

In preparing this report, the Trustees have taken advantage of the small companies exemptions provided by Section 41SA of the Companies Act 2006.

Approved by the Board of Trustees on

and signed on its behalf by

9th Sept 2021
A Currell, Chair



THE BIG HOUSE THEATRE COMPANY
INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2020

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 December 2020.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiners statement

Since the Charitable company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Andrew M Wells FMAAT
99 Western Road
Lewes
East Sussex
BN7 1RS

Date: 9/9/2021

THE BIG HOUSE THEATRE COMPANY

**STATEMENT OF FINANCIAL ACTIVITIES (including income and expenditure account)
FOR THE YEAR ENDED 31ST DECEMBER 2020**

		Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	<i>Total Funds 2019 £</i>
INCOME					
Donations and legacies	2	290,994	349,366	640,360	519,179
Income from charitable activities	3	17,290	28,200	45,490	98,808
Other trading activities	4	7,870	-	7,870	57,967
TOTAL INCOME		316,154	377,666	693,720	675,954
EXPENDITURE					
Fundraising	5	68,386	-	68,386	116,766
Charitable activities	5	201,239	225,540	426,779	443,844
TOTAL EXPENDITURE		269,625	225,540	495,165	560,610
NET INCOME BEFORE TRANSFERS		46,529	152,026	198,555	115,344
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS		46,529	152,026	198,555	115,344
Fund balances brought forward		302,013	230,188	532,201	416,857
FUND BALANCES CARRIED FORWARD		348,542	382,214	730,756	532,201

All of the above amounts relate to continuing activities.

THE BIG HOUSE THEATRE COMPANY (a company registered by guarantee 08297808)

**BALANCE SHEET
AS AT 31ST DECEMBER 2020**

		2020		2019	
	Note	£	£	£	£
Fixed assets	9		195,352		168,894
Current assets					
Debtors	10	75,114		115,155	
Cash at bank and in hand		780,382		447,002	
Net current assets			855,496		562,157
Creditors	11		(320,092)		(198,850)
Net Assets			730,756		532,201
Funds					
Restricted	13		382,214		230,188
Unrestricted	13		348,542		302,013
Total Funds			730,756		532,201

For the year ending 31 December 2020 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved and authorised for issue by the directors on 9th Sept 2021 and signed on their behalf by:-



A Currell, Chair

THE BIG HOUSE THEATRE COMPANY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST DECEMBER 2020

	2020		2019	
	£	£	£	£
Cash provided by operating activities				
Net movement in funds	198,555		115,344	
Add back depreciation charge	27,122		17,747	
Increase/ (decrease) in debtors	40,041		(74,879)	
Increase in creditors	121,242		59,815	
Net cash provided by operating activities		386,960		118,027
Cash flows (used in) by investing activities				
Purchase of tangible fixed assets	(53,580)		(103,876)	
Net cash (used in) investing activities		(53,580)		(103,876)
Increase in cash and cash equivalents in the year		333,380		14,151
Cash and cash equivalents at the beginning of the year		447,002		432,851
Total cash and cash equivalents at the end of the year		780,382		447,002

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The Big House Theatre Company 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 note(s).

The company is a company limited by guarantee. The members of the company are the trustees named on page 2. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

Going concern

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the Charity to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have considered the continued impact of the Covid-19 outbreak. The trustees have reviewed our forecasts and concluded that there is a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. The Charity therefore continues to adopt the going concern basis in preparing its financial statements.

Funds

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. Investment income, gains and losses are allocated to the appropriate fund.

Income

All income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Expenditure

Liabilities are recognised as expenditure when there is a legal or constructive obligation committing the Charity to the expenditure.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities.

Support costs include any back office costs, finance, personnel, payroll and governance costs, which support the charity's programmes and activities. These costs have been allocated between fundraising and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Leasehold improvements -	8.33% straight line (over the 12 year lease term)
Office equipment -	25% straight line

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

2. DONATIONS AND LEGACIES

	Unrestricted	Restricted	2020	2019
	£	£	£	£
Arts Council	35,000	12,813	47,813	22,319
Baring Foundation	8,000	-	8,000	-
Berkley Foundation	-	-	-	29,817
Bernard Sunley Foundation	-	-	-	5,000
Big Lottery Fund	-	-	-	105,794
Big Lottery Fund (Awards for All)	-	9,998	9,998	-
Bleu Blanc Rouge Foundation	50,000	-	50,000	-
CAF Foundation	-	9,737	9,737	-
Charles Hayward Foundation	-	25,000	25,000	-
City Bridge Trust	-	44,876	44,876	-
Clothworker's Foundation	-	-	-	40,000
Comic Relief	-	23,878	23,878	58,882
Coronavirus Community Support Fund	-	18,285	18,285	-
Esmée Fairbairn Foundation	24,275	45,992	70,267	61,013
Garfield Weston	16,250	-	16,250	8,750
Harold Hyam Wingate Foundation	-	-	-	5,000
Kirsh Foundation	-	-	-	25,000
Lawrence Atwell Foundation	-	9,167	9,167	10,833
Lloyds Bank Foundation	43,884	-	43,884	29,179
London Community Foundation	-	10,000	10,000	19,045
National Lottery Community Fund	36,513	37,568	74,081	-
Sage Publications	-	-	-	7,500
Savills	11,175	-	11,175	-
Segelmen Trust	22,917	-	22,917	-
Theatres Trust	-	-	-	5,000
Young Londoners Fund	-	49,038	49,038	-
Government Grant - Furlough Scheme	-	19,014	19,014	-
Government Grant- Local Restrictions Support	3,000	-	3,000	-
Other grants below £5,000 each	39,980	34,000	73,980	86,047
Donations and legacies	290,894	349,366	640,360	519,179

Income above includes the following grants from government:

	2020	2019
	£	£
Government Grant - Furlough Scheme	19,014	-
Government Grant- Local Restrictions Support	3,000	-
London Borough of Hackney	-	123
London Borough of Havering	-	1,085
London Borough of Islington	-	1,540
Royal Borough of Kensington and Chelsea	-	885
Southwark Council	-	840
	22,014	4,473

All conditions relating to these grants have been fulfilled in the year.

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2020	2019
	£	£	£	£
Open House Production	-	11,104	11,104	27,176
The Big House Means Business	17,290	-	17,290	54,211
HMRC Theatre Tax Relief	-	17,096	17,096	17,421
	<u>17,290</u>	<u>28,200</u>	<u>45,490</u>	<u>98,808</u>

4. OTHER TRADING ACTIVITIES

	Unrestricted funds	Restricted funds	2020	2019
	£	£	£	£
Acting fees received from agencies	7,870	-	7,870	3,893
Fundraising events	-	-	-	54,074
	<u>7,870</u>	<u>-</u>	<u>7,870</u>	<u>57,967</u>

5. EXPENDITURE

	Direct Staff costs	Direct costs	Support costs	Total 2020	Total 2019
	£	£	£	£	£
Charitable activities	155,636	103,188	167,955	426,779	443,844
Fundraising	32,891	-	35,495	68,386	116,766
	<u>188,527</u>	<u>103,188</u>	<u>203,450</u>	<u>495,165</u>	<u>560,610</u>

Details of support costs are given in Note 6.

6. SUPPORT COSTS

	2020	2019
	£	£
Governance costs:		
Independent Examination fee	1,200	1,200
	<u>1,200</u>	<u>1,200</u>
Other support costs:		
Staff	43,225	46,664
Premises	96,833	95,834
Other office costs	63,192	74,106
	<u>203,450</u>	<u>217,804</u>

7. NET INCOME FOR THE YEAR

	2020	2019
	£	£
This is stated after charging:		
Depreciation	<u>27,122</u>	<u>17,747</u>

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

7. NET INCOME FOR THE YEAR

This is stated after charging:	2020	2019
	£	£
Depreciation	27,122	17,747

8. EMPLOYEE AND KEY MANAGEMENT PERSONNEL

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (including employer's National Insurance contributions and employers pension contributions) were £105,975 (2019: £113,990). None of the trustees received any remuneration or benefits from the charity during the year.

	2020	2019
	£	£
The aggregate payroll costs were:		
Wages and salaries	206,727	203,619
Social security costs	16,753	19,250
Employer pension contributions	8,272	8,079
	231,752	230,948

No employees earned over £60,000 in the year or the previous year (exclusive of employer pensions and employer National Insurance contributions).

No trustees were reimbursed any expenses in the year or the previous year.

The average monthly number of staff employed by the Charity during the financial year was 6.7 (2019: 5.9).

9. TANGIBLE FIXED ASSETS

	Leasehold improvements £	Office equipment £	Total £
Cost			
1 January 2020	183,134	7,202	190,336
Additions during the year	39,548	14,032	53,580
31 December 2020	222,682	21,234	243,916
Depreciation			
1 January 2020	18,372	3,070	21,442
Charge for the year	21,813	5,309	27,122
31 December 2020	40,185	8,379	48,564
Net book value			
1 January 2020	164,762	4,132	168,894
31 December 2020	182,497	12,855	195,352

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

10. DEBTORS

	2020	2019
	£	£
Trade debtors	425	5,000
Prepayments and accrued income	73,724	110,155
Other debtors	965	-
	<u>75,114</u>	<u>115,155</u>

11. CREDITORS

	2020	2019
	£	£
Trade creditors	810	-
Accruals	4,539	9,602
Taxation and social security	5,176	9,035
Pensions	1,030	883
Deferred income (see below)	268,259	134,885
Other creditors	40,278	44,445
	<u>320,092</u>	<u>198,850</u>

Deferred income	2020	2019
	£	£
Balance at the beginning of the year	134,885	91,580
Amount released to income in the year	(134,885)	(91,580)
Amount deferred in the year	<u>268,259</u>	<u>134,885</u>
Balance at the end of the year	<u>268,259</u>	<u>134,885</u>

12. OPERATING LEASE COMMITMENTS

At the year end date the charity had the following future minimum lease commitments under non-cancellable operating leases (all for property) which fall due as follows:

	2020	2019
	£	£
Less than one year	100,000	100,000
Two to five years	400,000	400,000
Over five years	466,667	566,667
	<u>966,667</u>	<u>1,066,667</u>

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

13. MOVEMENTS IN FUNDS

CURRENT YEAR

	1 January 2020 £	Income £	Expenditure £	Transfers £	31 December 2020 £
Restricted funds					
Engagement Manager salary	10,613	29,628	(26,267)	-	14,984
Artistic Director Salary	-	19,623	(19,623)	-	-
OHP Collective Restricted Funds	80,106	184,153	(60,403)	-	203,856
OHP 1 Restricted Funds	13,218	-	-	-	13,218
Associate Director Salary	16,877	18,303	(24,087)	-	11,093
TBHMB Manager	21,828	27,633	(12,812)	-	36,649
Finance and Ops Director salary	10,512	47,615	(43,897)	-	14,230
Capital works	50,000	833	-	-	50,833
Strategy Consultant	14,817	-	(6,750)	-	8,067
Development Manager	-	6,589	(6,589)	-	-
Venue and Events Coordinator	8,389	8,315	(13,797)	-	2,907
New work development	3,828	-	-	-	3,828
Flex	-	9,998	(6,192)	-	3,806
Hot House	-	24,876	(6,133)	-	18,743
Restricted funds	230,188	377,566	(225,540)	-	382,214
Unrestricted funds	302,013	316,154	(269,625)	-	348,542
Total funds	532,201	693,720	(495,165)	-	730,756

PRIOR YEAR

	1 January 2019 £	Income £	Expenditure £	Transfers £	31 December 2019 £
Restricted funds					
Engagement Manager salary	7,448	17,033	(13,868)	-	10,613
Artistic Director Salary	-	8,545	(8,545)	-	-
OHP Collective Restricted Funds	61,432	148,715	(130,041)	-	80,106
OHP 1 Restricted Funds	13,235	7,015	(7,032)	-	13,218
Overheads	-	29,179	(29,176)	-	-
OHP Buddies	-	8,500	(8,500)	-	-
Associate Director Salary	18,176	-	(1,299)	-	16,877
TBHMB Manager	4,238	17,662	(72)	-	21,828
Finance and Ops Director salary	-	59,513	(49,001)	-	10,512
Capital works	-	50,000	-	-	50,000
Strategy Consultant	-	14,817	-	-	14,817
Development Manager	-	8,277	(8,277)	-	-
Venue and Events Coordinator	-	13,859	(5,470)	-	8,389
New work development	-	8,997	(5,169)	-	3,828
Restricted funds	104,529	392,112	(266,453)	-	230,188
Unrestricted funds	312,328	283,842	(294,157)	-	302,013
Total funds	416,857	675,954	(560,610)	-	532,201

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2020

14. RELATED PARTY TRANSACTIONS

During the year there were receipts totalling £1,500 (2019: £13,127) from Currell Residential Limited, a trading company owned by Anne Currell (Chair of Trustees of The Big House). These receipts were donations and are included in Donations and legacies income in note 2.

During the year a payment was made of £300 (2019: £Nil) to James Meteyard, the son of Trustee Robert Meteyard, for writing work.

The transactions disclosed above were made on an arm's length basis and there were no respective balances outstanding at year-end.

15. STATEMENT OF FINANCIAL ACTIVITIES - PRIOR YEAR

	<i>Unrestricted Funds 2019 £</i>	<i>Restricted Funds 2019 £</i>	<i>Total Funds 2019 £</i>
INCOME			
Donations and legacies	127,067	392,112	519,179
Income from charitable activities	98,808	-	98,808
Other trading activities	57,967	-	57,967
TOTAL INCOME	<u>283,842</u>	<u>392,112</u>	<u>675,954</u>
EXPENDITURE			
Fundraising	116,766	-	116,766
Charitable activities	177,391	266,453	443,844
TOTAL EXPENDITURE	<u>294,157</u>	<u>266,453</u>	<u>560,610</u>
NET INCOME BEFORE TRANSFERS	(10,315)	125,659	115,344
Transfers between funds	-	-	-
NET MOVEMENT IN FUNDS	<u>(10,315)</u>	<u>125,659</u>	<u>115,344</u>
Fund balances brought forward	<u>312,328</u>	<u>104,529</u>	<u>416,857</u>
FUND BALANCES CARRIED FORWARD	<u>302,013</u>	<u>230,188</u>	<u>532,201</u>