

**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**

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**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**

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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**  
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**FOR THE YEAR ENDED 31ST DECEMBER 2020**

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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.

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"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**

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**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.

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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.



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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.

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**FOR THE YEAR ENDED 31ST DECEMBER 2020**

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**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.

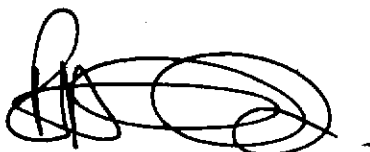
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements 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

9<sup>th</sup> Sept 2021  
A Currell, Chair



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

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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**

		<b>Unrestricted Funds 2020 £</b>	<b>Restricted Funds 2020 £</b>	<b>Total Funds 2020 £</b>	<b>Total Funds 2019 £</b>
<b>INCOME</b>					
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
<b>TOTAL INCOME</b>		<b>316,154</b>	<b>377,666</b>	<b>693,720</b>	<b>675,954</b>
<b>EXPENDITURE</b>					
Fundraising	5	68,386	-	68,386	116,766
Charitable activities	5	201,239	225,540	426,779	443,844
<b>TOTAL EXPENDITURE</b>		<b>269,625</b>	<b>225,540</b>	<b>495,165</b>	<b>560,610</b>
<b>NET INCOME BEFORE TRANSFERS</b>		<b>46,529</b>	<b>152,026</b>	<b>198,555</b>	<b>115,344</b>
Transfers between funds		-	-	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>46,529</b>	<b>152,026</b>	<b>198,555</b>	<b>115,344</b>
Fund balances brought forward		302,013	230,188	532,201	416,857
<b>FUND BALANCES CARRIED FORWARD</b>		<b>348,542</b>	<b>382,214</b>	<b>730,756</b>	<b>532,201</b>

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**

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

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	
	£	£	£	£
<b>Cash provided by operating activities</b>				
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	<u>121,242</u>		<u>59,815</u>	
<b>Net cash provided by operating activities</b>		<b>386,960</b>		<b>118,027</b>
<b>Cash flows (used in) by investing activities</b>				
Purchase of tangible fixed assets	<u>(53,580)</u>		<u>(103,876)</u>	
<b>Net cash (used in) investing activities</b>		<b>(53,580)</b>		<b>(103,876)</b>
Increase in cash and cash equivalents in the year		<b>333,380</b>		<b>14,151</b>
Cash and cash equivalents at the beginning of the year		<b>447,002</b>		<b>432,851</b>
<b>Total cash and cash equivalents at the end of the year</b>		<b><u>780,382</u></b>		<b><u>447,002</u></b>

**THE BIG HOUSE THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31ST DECEMBER 2020**

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**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

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**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
<b>Donations and legacies</b>	<b>290,894</b>	<b>349,366</b>	<b>640,360</b>	<b>519,179</b>

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
	<b>22,014</b>	<b>4,473</b>

All conditions relating to these grants have been fulfilled in the year.



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**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**  
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**7. NET INCOME FOR THE YEAR**

This is stated after charging:	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Depreciation	<b><u>27,122</u></b>	<b><u>17,747</u></b>

**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.

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
The aggregate payroll costs were:		
Wages and salaries	<b>206,727</b>	<b>203,619</b>
Social security costs	<b>16,753</b>	<b>19,250</b>
Employer pension contributions	<b>8,272</b>	<b>8,079</b>
	<b><u>231,752</u></b>	<b><u>230,948</u></b>

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**

	<b>Leasehold improvements £</b>	<b>Office equipment £</b>	<b>Total £</b>
<b>Cost</b>			
1 January 2020	<b>183,134</b>	<b>7,202</b>	<b>190,336</b>
Additions during the year	<b>39,548</b>	<b>14,032</b>	<b>53,580</b>
<b>31 December 2020</b>	<b><u>222,682</u></b>	<b><u>21,234</u></b>	<b><u>243,916</u></b>
<b>Depreciation</b>			
1 January 2020	<b>18,372</b>	<b>3,070</b>	<b>21,442</b>
Charge for the year	<b>21,813</b>	<b>5,309</b>	<b>27,122</b>
<b>31 December 2020</b>	<b><u>40,185</u></b>	<b><u>8,379</u></b>	<b><u>48,564</u></b>
<b>Net book value</b>			
1 January 2020	<b>164,762</b>	<b>4,132</b>	<b>168,894</b>
<b>31 December 2020</b>	<b><u>182,497</u></b>	<b><u>12,855</u></b>	<b><u>195,352</u></b>

**THE BIG HOUSE THEATRE COMPANY**  
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**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>

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**13. MOVEMENTS IN FUNDS**

**CURRENT YEAR**

	1 January 2020 £	Income £	Expenditure £	Transfers £	31 December 2020 £
<b>Restricted funds</b>					
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
<b>Restricted funds</b>	<b>230,188</b>	<b>377,566</b>	<b>(225,540)</b>	<b>-</b>	<b>382,214</b>
<b>Unrestricted funds</b>	<b>302,013</b>	<b>316,154</b>	<b>(269,625)</b>	<b>-</b>	<b>348,542</b>
<b>Total funds</b>	<b>532,201</b>	<b>693,720</b>	<b>(495,165)</b>	<b>-</b>	<b>730,756</b>

**PRIOR YEAR**

	1 January 2019 £	Income £	Expenditure £	Transfers £	31 December 2019 £
<b>Restricted funds</b>					
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
<b>Restricted funds</b>	<b>104,529</b>	<b>392,112</b>	<b>(266,453)</b>	<b>-</b>	<b>230,188</b>
<b>Unrestricted funds</b>	<b>312,328</b>	<b>283,842</b>	<b>(294,157)</b>	<b>-</b>	<b>302,013</b>
<b>Total funds</b>	<b>416,857</b>	<b>675,954</b>	<b>(560,610)</b>	<b>-</b>	<b>532,201</b>

**THE BIG HOUSE THEATRE COMPANY**  
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**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>
<b>INCOME</b>			
Donations and legacies	127,067	392,112	519,179
Income from charitable activities	98,808	-	98,808
Other trading activities	57,967	-	57,967
<b>TOTAL INCOME</b>	<u>283,842</u>	<u>392,112</u>	<u>675,954</u>
<b>EXPENDITURE</b>			
Fundraising	116,766	-	116,766
Charitable activities	177,391	266,453	443,844
<b>TOTAL EXPENDITURE</b>	<u>294,157</u>	<u>266,453</u>	<u>560,610</u>
<b>NET INCOME BEFORE TRANSFERS</b>	(10,315)	125,659	115,344
Transfers between funds	-	-	-
<b>NET MOVEMENT IN FUNDS</b>	<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>
<b>FUND BALANCES CARRIED FORWARD</b>	<u>302,013</u>	<u>230,188</u>	<u>532,201</u>