

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.

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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

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- 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 on30/08..... 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.

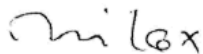
Independent examiner's statement

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