

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

UNAUDITED FINANCIAL STATEMENTS

**FOR THE YEAR ENDED
31 DECEMBER 2024**

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1151106

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

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

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

Registered Charity number
1151106

Registered office
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London
N1 3LH

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

Independent Examiner
Tom Wilcox FCIE
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THE BIG HOUSE THEATRE COMPANY

REFERENCE AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31ST DECEMBER 2024

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

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

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

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

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

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

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

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

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TRUSTEES' ANNUAL REPORT

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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 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

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

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

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

Volunteers

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

THE NEED FOR OUR WORK

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

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

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

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

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

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

BENEFICIARIES

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

ACHIEVEMENTS AGAINST OBJECTIVES

2024 Strategic Refresh

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

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

Core Programmes

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

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

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

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

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

Get In Impact:

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

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

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

I Wish You Roses: Spring OHP

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

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

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

Spring OHP Impact:

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

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

Hansel & Gretel: Autumn OHP

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

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

Autumn OHP Impact:

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

Beyond our core programmes

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

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

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

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

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

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

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

Hot House

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

The full workshop series included:

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

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

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Creative projects

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

The Big Up

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

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

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

Under the Blanket

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

The Big House Means Business (TBHMB)

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

The Police

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

British Embassy in Stockholm

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

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

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

The British Transport Police

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

Frontline

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

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

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

Systemic Change

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

1. Maintaining Positive Mental Well-being

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

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

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

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

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

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

3. Pathways to stop (re)offending

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

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

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

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

4. Awareness of the care-affected experience

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

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

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FINANCIAL REVIEW

Significant events

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

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

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

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

Reserves

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

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

Going concern

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

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

Organisational structure and decision making

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

Risk Management

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

Recruitment and appointment of trustees

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

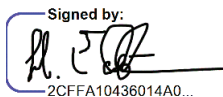
In preparing these financial statements, the Trustees are required to:

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

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

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

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

Signed by:

2CFFA10436014A0...

H Edginton

Date: 9/18/2025

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

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

Responsibilities and basis of report

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

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

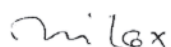
Independent examiner's statement

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

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

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

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



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

Dated: 19 September 2025

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

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

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

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

The Big House Theatre Company
Balance sheet

Company no. 08297808

As at 31 December 2024

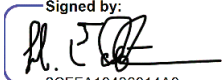
	Note	£	2024 £	2023 £
Fixed assets:				
Tangible assets	11		<u>91,001</u>	<u>115,921</u>
			91,001	115,921
Current assets:				
Debtors	12	55,859	131,884	
Cash at bank and in hand		<u>1,404,706</u>	<u>1,212,422</u>	
		1,460,565	1,344,306	
Liabilities:				
Creditors: amounts falling due within one year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

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

Trustees' Responsibilities:

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

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

Signed by:

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

The Big House Theatre Company
Statement of cash flows

For the year ended 31 December 2024

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

Analysis of cash and cash equivalents

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

Analysis of changes in net debt

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies

a) Company information

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

b) Basis of preparation

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

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

c) Public benefit entity

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

d) Going concern

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

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

e) Income

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

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

f) Interest receivable

Interest on funds held on deposit is included when receivable.

g) Fund accounting

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

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

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

h) Expenditure and irrecoverable VAT

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

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies (continued)

i) Allocation of support costs

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

j) Operating leases

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

k) Tangible fixed assets

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

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

- Leasehold improvements 12 years
- Office equipment 4 years

l) Financial Instruments

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

Financial assets

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

Financial Liabilities

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

m) Cash at bank and in hand

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

n) Pensions

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

o) Employee benefits

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

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

1 Accounting policies (continued)

p) Significant accounting policies

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

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

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

2 Income from donations

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

3. Income from charitable activities

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

All income in 2023 was unrestricted

4 Income from other trading activities

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

All income in 2023 was unrestricted

The Big House Theatre Company

Notes to the financial statements

For the year ended 31 December 2024

5 Analysis of expenditure

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

6 Net Incoming resources for the year

This is stated after charging / crediting:

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

7

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

Staff costs were as follows:

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

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

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

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

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

8 Staff numbers

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

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

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

9 Related party transactions

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

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

10 Taxation

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

11 Tangible fixed assets

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

12 Debtors

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

13 Creditors: amounts falling due within one year

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

14 Deferred Income

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

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

15 Analysis of net assets between funds

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

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

16 Movements in funds

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

16 Movements in funds

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

The Big House Theatre Company
Notes to the financial statements

For the year ended 31 December 2024

16 Movements in funds (continued)

Purposes of restricted funds

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

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

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

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

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

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

Capital works: Funds allocated to capital works.

Strategy Consultant: Funds allocated to strategy consultant

New work development: Funding allocated to developing new work

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

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

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

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

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

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

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

17 Operating lease commitments

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

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