

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

**UNAUDITED FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED**  
**31 DECEMBER 2019**

**COMPANY NO: 08297808**

**REGISTERED CHARITY NUMBER: 1151106**

**THE BIG HOUSE THEATRE COMPANY**  
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**FOR THE YEAR ENDED 31ST DECEMBER 2019**

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## **THE BIG HOUSE THEATRE COMPANY**

### **REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2019**

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#### **Registered Company Limited by Guarantee**

Registration Number 08297808 (England and Wales)

#### **Registered Charity number**

1151106

#### **Registered office**

151 Englefield Road  
London  
N1 3LH

#### **Trustees**

J Duke (resigned 9th April 2019)  
Z Marar  
K Patel (resigned 27 January 2020)  
T Wright (resigned 27 January 2020)  
A Currell  
M Letcher (resigned 7th Aug 2019)  
E Corbett  
V Fea  
C Leadbeater  
S Bartolo (resigned 28 April 2020)  
R Meteyard (appointed 1st Dec 2019)  
L Seary (appointed 1st Dec 2019)  
S Ruane (appointed 1st Dec 2019)  
H Edginton (appointed 1st Dec 2019)

#### **Independent Examiner**

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

#### **Bankers**

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

## THE BIG HOUSE THEATRE COMPANY

### MESSAGE FROM THE CHIEF EXECUTIVE FOR THE YEAR ENDED 31ST DECEMBER 2019

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Now in its 7th year of operation and growth, The Big House has established itself as a leading charity providing much needed support and opportunities to care leavers and young people at risk of offending. With drama at its core, The Big House has developed a holistic method that has proven to be an effective and reliable source of emotional and practical support to vulnerable young people.

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

In 2019 we delivered two Open House Projects, BULLET TONGUE RELOADED and 1ST LUV. Bullet Tongue Reloaded was a reimagined production of our 2018 sell out play, Bullet Tongue, written by Andy Day and Sonya Hale and directed by Maggie Norris. It explored the serious issues around county lines drug dealing and the misrepresentation of BAME youth in the media. Following positive reviews, and further sold out shows, we extended the run. 1ST LUV was an exciting creative collaboration between the young people at The Big House, acclaimed playwright and grime poet Debris Stevenson, award winning theatre Director Ned Bennett and composer Jammz, that took us on a journey exploring how the templates of love that we are given as children, shape our lives. The play weaved music, movement and poetry into a theatrical event that was both magical and heartbreakingly raw.

We continue to offer weekly workshops that are attended by increasing numbers of marginalised young people and public interest in our work grows with our sell out productions and extended performance runs. Many producers from theatre, film and tv are now very aware of our work and actively seek out our members for their productions and an increasing number are developing projects in collaboration with The Big House. It is not only the health and diversity of the creative industry that is benefitting from the BAME youngsters emerging from our programme but many members are also securing places at university and sustaining a variety of employment opportunities. Top agents and a range of casting directors have also been working with us to both represent and support some of our young people into the creative industry.

Following our successful partnerships with Islington Council and the Arsenal Foundation to deliver drama workshops in Pupil Referral Units (PRUs) in Islington, we continued our work in 2019 by delivering two separate projects with students in Islington PRUs. We are also proud to have continued our strong relationship with Frontline, a charity with a mission to transform the lives of vulnerable children by recruiting and developing outstanding individuals to be leaders in social work. This partnership enabled our young people to deliver interactive workshops to over 450 social workers at Warwick University. We have also made new partnerships with Brent Council and North Somerset Council where we had the privilege of supporting their Trusted Relationships work supported by the Home Office.

We're delighted to have continued to transform our new building into a first-class facility for care leavers London-wide. Throughout 2019 we have developed a variety of spaces, including rehearsal rooms, private counselling suite, library, kitchen and have started to build up a client base for room hire. We will grow this revenue stream further in 2020 and complete the creation of our theatre space with the installation of new lighting and sound equipment. We are proud to have held our annual Gala in our new home this year which was a very significant moment for the charity.

Our Board of Trustees has continued to develop and this year we're delighted to welcome four new Trustees who bring expertise in Law, Social Care, Education, Marketing, Business and Governance. Two of the new trustees also bring additional safeguarding experience to further enhance our safeguarding provision. 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 BIG HOUSE THEATRE COMPANY**

**MESSAGE FROM THE CHIEF EXECUTIVE  
FOR THE YEAR ENDED 31ST DECEMBER 2019**

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

**Maggie Norris**  
**CEO and Artistic Director**

**THE BIG HOUSE THEATRE COMPANY**  
**TRUSTEES' ANNUAL REPORT**  
**FOR THE YEAR ENDED 31ST DECEMBER 2019**

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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 2019. 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 2019 our staff team was joined by 25 volunteers, working in a range of different capacities. This included providing pro bono specialist legal and HR support, helping with the refurbishment of the new building, helping us to deliver our theatre productions, offering fundraising assistance, mentoring the young people who have taken part in our Open House Projects and providing pastoral support. We would like to thank all our volunteers for their hard work throughout 2019; their support has been vital to the charity and its work.

## **THE NEED FOR OUR WORK**

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

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

- 70% of sex workers have been in care (Centre for Social Justice)
- 40% of all prisoners under 21 have been in care (Centre for Social Justice)
- 33% of care leavers experience homelessness within two years (Homeless Link)
- Nearly 25% of young women leave care already pregnant or mothers (Centre for Social Justice)
- 39% of care leavers are NEET (Not in Education, Employment, or Training) and only 6% go on to higher education at aged 19 (Department for Education)
- Looked-after Children and Care Leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

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

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

## THE BIG HOUSE THEATRE COMPANY

### TRUSTEES' ANNUAL REPORT FOR THE YEAR ENDED 31ST DECEMBER 2019

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

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

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

#### BENEFICIARIES:

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

#### Achievements against objectives

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

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

Over the last 7 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 10 OHPs and supported 150 YP with highly successful outcomes:

- 95% have not offended or re-offended a year after project completion.
- 75% have been supported into EET within 6 months of project completion

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

- 90% feel more able to cope with stressful situations
- 85% feel less isolated and closer to other people
- 85% feel better about themselves

#### 2019 achievements:

- Two 12-week Open House Projects; two theatre productions, attended by over 1800 people.
- Weekly drop-in drama and employment workshops with guest speakers and facilitators
- A variety of social events throughout the year including a variety of cultural trips and events for families and children.
- On going pastoral support and counselling for young people who have been on our previous projects.
- Weekly workshops over two terms with Islington's Pupil Referral Units, including a visit to The Big House to see an extract performance of *Bullet Tongue Reloaded*.

## THE BIG HOUSE THEATRE COMPANY

### TRUSTEES' ANNUAL REPORT FOR THE YEAR ENDED 31ST DECEMBER 2019

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- Ad-hoc support to care leavers and at-risk young people who have not been able to take part in our projects but in desperate need of support.
- On going employment opportunities found for our members.
- Further growth of The Big House Means Business (TBHMB, our drama-based training offering to the corporate and social care sector); we delivered 22 training sessions/workshops to approximately 1,200 people and 10 immersive performances to around 1,800 people.
- We trained 2 more of our members as lead facilitators to deliver the training/workshop sessions and engaged a further 20 young people in paid roles as co-facilitators and actors.
- Formed partnerships with two new councils outside of London
- In August two of our members designed and led 'Summervarsity', a summer school programme for young people aged 14-24, funded by Islington Council. Summervarsity allowed young people to come to TBH and take part in a range of creative, fun workshops whilst building confidence and making new friends.
- TBH joined the '11 by 11' initiative run by Islington Council which promises that each child and young person attending school in the borough will have 11 outstanding cultural experiences by the time they reach Year 11. We look forward to supporting this initiative in 2020 and beyond.
- Ensured best practice monitoring and evaluation practices and a strong governance structure.

#### Two 12-week Open House Projects:

We delivered two Open House Projects (OHP) in 2019 and were therefore in full time project delivery for 6 months of the year. In each project, 15 care leavers and other vulnerable at-risk young people participated in the 12-week programme.

Activities across both OHPs 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 projects 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.

#### BULLET TONGUE RELOADED

This project took place between March and June 2019.

14 young people (YP) who were care leavers, or considered at risk, participated in our intensive 12-week Open House Project (OHP) of drama participation, therapeutic sessions and life and employment skills development that culminated in a four-week run of an original production, *Bullet Tongue Reloaded*. We also employed 2 YP as buddies, who provided additional pastoral support, and 2 YP as actors - each had taken part in a previous OHP. Of the 14 YP, 10 were from BME backgrounds, 7 were long term NEET, 2 had recently been released from prison (and were on probation).

The OHP followed our standard 12-week format, with the group attending a series of drama, life and employment skills workshops before performing in a full-scale production of the newly developed play, *Bullet Tongue Reloaded*. This production was a reimaging of our successful production of *Bullet Tongue*.

*Bullet Tongue Reloaded* was staged as a result of overwhelming demand. The play ran for a total of 4.5 weeks, during which time the group delivered an impressive 33 performances attended by over 1300 people.

**Impact:** This project enabled some of the most at-risk young people in London to participate in the making of theatre and develop a long-term support system. They worked in a highly disciplined environment over a 12-week period and developed vital new skills including confidence, communication and time keeping. After the project:

- 91% said they developed their communication skills "a lot" or "significantly"
- 82% said they developed their initiative and self-direction "a lot" or "significantly"
- 100% said they developed their team working skills "a lot" or "significantly"
- 70% said they felt more in control of their lives; 70% said they can achieve the things they set their minds to; 70% said they feel more able to trust other people

**THE BIG HOUSE THEATRE COMPANY**  
**TRUSTEES' ANNUAL REPORT**  
**FOR THE YEAR ENDED 31ST DECEMBER 2019**

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We caught up with the group 6 months later and **100%** had not offended or re-offended and **82%** had been supported into Education, Employment or Training.

Given the key themes of this production we were keen to engage “harder to reach” audiences, so we offered more free tickets than ever before and we delivered two matinee performances to enable schools/youth groups to attend. Groups who saw the play included an Islington Pupil Referral Unit, Havering Virtual School, Croydon Leaving Care Team. 210 of the tickets sold (16%) were either free or heavily discounted.

#### **1ST LUV**

This project took place between September and December 2019. 17 young people (YP) participated in this OHP.

*1st Luv* was performed in our new building, transforming our downstairs space into an in-the-round theatre space.

Following the success of gathering audience feedback for *Bullet Tongue Reloaded* we extended this for *1st Luv* to also capture demographic information. This has been vital in helping us to understand our reach, the impact we are having and the profile of our audiences. Audience response was overwhelmingly positive. Comments from our audience highlight the important perspectives people took away from the production:

- *“Love comes in all shapes and sizes!”*
- *“Children's emotions are very important and real, let them express themselves as they feel too!”*

#### **Impact following the project:**

- 89% said they felt more confident
- 89% said they felt more able to deal with stressful situations
- 78% said they felt more positive about their future
- 78% said they felt more supported by people in their lives
- 100% said they can achieve the things they set their minds to.

## **FINANCIAL REVIEW**

### **Significant events**

2019 was a successful year for fundraising at The Big House, with the organisation ending the year in a strong financial position going into 2020. This enabled us to grow the team to 7 full-time members of staff and increase our reserves policy to ensure we maintain at least six months of basic running costs in our unrestricted reserves.

Our fundraising strategy continues to focus on four distinct strands: trusts and foundations, individual giving, events and earned income. Income generation was targeted on raising funds for delivery of our Open House Projects, core running costs (including core salaries), capital works on the new building and supporting additional creative projects and buddying programmes.

Our sustainable income through The Big House Means Business also saw further growth in 2019, increasing it's income by 27% from 2018.

### **Reserves**

From 2019, The Big House implemented an increased reserves policy that ensures that the charity maintains 'at least six months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities', particularly as our overheads increased with the new premises. At the year end, free reserves were £133,119 (calculated as total unrestricted funds less the book value of fixed assets).

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

### **Going concern**

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

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing document**

Constitution

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

Organisational structure and decision making

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

### **Risk Management**

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

### **Recruitment and appointment of trustees**

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

## **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.

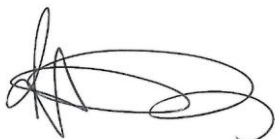
In preparing these financial statements, the Trustees are required to:

- 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 14 October 2020 and signed on its behalf by



**A Currell, Chair**

**THE BIG HOUSE THEATRE COMPANY**  
**INDEPENDENT EXAMINER'S REPORT**  
**FOR THE YEAR ENDED 31ST DECEMBER 2019**

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I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 December 2019.

**Responsibilities and basis of report**

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

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

**Independent examiners statement**

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

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

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

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

*A Wells*

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

Date: 14 October 2020

**THE BIG HOUSE THEATRE COMPANY**

**STATEMENT OF FINANCIAL ACTIVITIES (including income and expenditure account)  
FOR THE YEAR ENDED 31ST DECEMBER 2019**

|                                      |   | <b>Unrestricted<br/>Funds<br/>2019<br/>£</b> | <b>Restricted<br/>Funds<br/>2019<br/>£</b> | <b>Total<br/>Funds<br/>2019<br/>£</b> | <i>Total<br/>Funds<br/>2018<br/>£</i> |
|--------------------------------------|---|--|--|---------------------------------------|---------------------------------------|
| <b>INCOME</b>                        |   |  |  |                                       |                                       |
| Donations and legacies               | 2 | <b>127,067</b>                               | <b>392,112</b>                             | <b>519,179</b>                        | <i>413,222</i>                        |
| Income from charitable activities    | 3 | <b>98,808</b>                                | -  | <b>98,808</b>                         | <i>86,440</i>                         |
| Other trading activities             | 4 | <b>57,967</b>                                | -  | <b>57,967</b>                         | <i>69,164</i>                         |
| <b>TOTAL INCOME</b>                  |   | <b>283,842</b>                               | <b>392,112</b>                             | <b>675,954</b>                        | <i>568,826</i>                        |
| <b>EXPENDITURE</b>                   |   |  |  |                                       |                                       |
| Fundraising                          | 5 | <b>116,766</b>                               | -  | <b>116,766</b>                        | <i>60,947</i>                         |
| Charitable activities                | 5 | <b>177,391</b>                               | <b>266,453</b>                             | <b>443,844</b>                        | <i>381,119</i>                        |
| <b>TOTAL EXPENDITURE</b>             |   | <b>294,157</b>                               | <b>266,453</b>                             | <b>560,610</b>                        | <i>442,066</i>                        |
| <b>NET INCOME BEFORE TRANSFERS</b>   |   | <b>(10,315)</b>                              | <b>125,659</b>                             | <b>115,344</b>                        | <i>126,760</i>                        |
| Transfers between funds              |   | -  | -  | -                                     | -                                     |
| <b>NET MOVEMENT IN FUNDS</b>         |   | <b>(10,315)</b>                              | <b>125,659</b>                             | <b>115,344</b>                        | <i>126,760</i>                        |
| Fund balances brought forward        |   | <b>312,328</b>                               | <b>104,529</b>                             | <b>416,857</b>                        | <i>290,097</i>                        |
| <b>FUND BALANCES CARRIED FORWARD</b> |   | <b>302,013</b>                               | <b>230,188</b>                             | <b>532,201</b>                        | <i>416,857</i>                        |

All of the above amounts relate to continuing activities.

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

**BALANCE SHEET  
AS AT 31ST DECEMBER 2019**

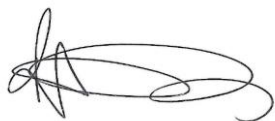
|                          | Note | £ | 2019<br>£             | £              | 2018<br>£      |
|--------------------------|------|---|-----------------------|----------------|----------------|
| <b>Fixed assets</b>      | 9    |   | <b>168,894</b>        |                | 82,765         |
| <b>Current assets</b>    |      |   |                       |                |                |
| Debtors                  | 10   |   | <b>115,155</b>        | 40,276         |                |
| Cash at bank and in hand |      |   | <u><b>447,002</b></u> | <u>432,851</u> |                |
| <b>Total Assets</b>      |      |   | <b>562,157</b>        |                | 473,127        |
| <b>Creditors</b>         | 11   |   | <b>(198,850)</b>      |                | (139,035)      |
| <b>Net Assets</b>        |      |   | <u><b>532,201</b></u> |                | <u>416,857</u> |
| <b>Funds</b>             |      |   |                       |                |                |
| Restricted               | 13   |   | <b>230,188</b>        |                | 104,529        |
| Unrestricted             | 13   |   | <b>302,013</b>        |                | 312,328        |
| <b>Total Funds</b>       |      |   | <u><b>532,201</b></u> |                | <u>416,857</u> |

For the year ending 31 December 2019 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. They were approved and authorised for issue by the directors on 14 October 2020 and signed on their behalf by:-



**A Currell, Chair**

**THE BIG HOUSE THEATRE COMPANY**

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31ST DECEMBER 2019**

|  | 2019             |                       | 2018            |                       |
|--|------------------|-----------------------|-----------------|-----------------------|
|  | £                | £                     | £               | £                     |
| <b>Cash provided by operating activities</b>           |                  |                       |                 |                       |
| Net movement in funds                                  | 115,344          |                       | 126,760         |                       |
| Add back depreciation charge                           | 17,747           |                       | 2,316           |                       |
| (Increase) in debtors                                  | (74,879)         |                       | (29,381)        |                       |
| Increase in creditors                                  | <u>59,815</u>    |                       | <u>35,586</u>   |                       |
| <b>Net cash provided by operating activities</b>       |                  | <b>118,027</b>        |                 | <b>135,281</b>        |
| <b>Cash flows (used in) by investing activities</b>    |                  |                       |                 |                       |
| Purchase of tangible fixed assets                      | <u>(103,876)</u> |                       | <u>(69,407)</u> |                       |
| <b>Net cash (used in) investing activities</b>         |                  | <b>(103,876)</b>      |                 | <b>(69,407)</b>       |
| Increase in cash and cash equivalents in the year      |                  | <b>14,151</b>         |                 | <b>65,874</b>         |
| Cash and cash equivalents at the beginning of the year |                  | <b>432,851</b>        |                 | <b>366,977</b>        |
| Total cash and cash equivalents at the end of the year |                  | <u><b>447,002</b></u> |                 | <u><b>432,851</b></u> |

The annexed Notes form part of these financial statements

## **1. Accounting Policies**

### **Basis of accounting**

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006. The Big House Theatre Company meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The company is a company limited by guarantee. The members of the company are the trustees named on page 2. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

### **Going concern**

The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the Charity to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have considered the impact of the Covid-19 outbreak which has taken hold since the year end. The trustees have reviewed our forecasts and concluded that there is a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. The Charity therefore continues to adopt the going concern basis in preparing its financial statements.

### **Funds**

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. Investment income, gains and losses are allocated to the appropriate fund.

### **Income**

All income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

### **Expenditure**

Liabilities are recognised as expenditure when there is a legal or constructive obligation committing the Charity to the expenditure.

### **Allocation and appointment of costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities.

Support costs include any back office costs, finance, personnel, payroll and governance costs, which support the charity's programmes and activities. These costs have been allocated between fundraising and expenditure on charitable activities where applicable. The bases on which support costs have been allocated are set out in the notes to the accounts.

### **Tangible fixed assets**

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

|                          |   |
|--------------------------|---|
| Leasehold improvements - | 8.33% straight line (over the 12 year lease term) |
| Office equipment -       | 25% Reducing balance                              |

THE BIG HOUSE THEATRE COMPANY

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31ST DECEMBER 2019

2. DONATIONS AND LEGACIES

|  | Unrestricted<br>funds | Restricted<br>funds | 2019           | 2018           |
|--|-----------------------|---------------------|----------------|----------------|
|  | £                     | £                   | £              | £              |
| Arts Council   | -                     | 22,319              | 22,319         | 14,957         |
| Berkley Foundation   | -                     | 29,817              | 29,817         | 25,106         |
| Bernard Sunley Foundation                                  | -                     | 5,000               | 5,000          | -              |
| Big Lottery Fund   | -                     | 105,794             | 105,794        | 122,794        |
| Big Lottery Fund (Awards for All)                          | -                     | -                   | -              | 7,883          |
| Clothworker's Foundation                                   | -                     | 40,000              | 40,000         | -              |
| Comic Relief   | 19,085                | 39,797              | 58,882         | 37,823         |
| Esmee Fairbairn Foundation                                 | 1,500                 | 59,513              | 61,013         | 29,165         |
| Garfield Weston  | 8,750                 | -                   | 8,750          | 3,500          |
| Harold Hyam Wingate Foundation                             | -                     | 5,000               | 5,000          | 5,000          |
| Henry Smith Charity  | -                     | -                   | -              | 37,500         |
| Holbeck  | -                     | -                   | -              | 5,000          |
| Julian Gleek   | -                     | -                   | -              | 5,000          |
| Kirsh Foundation   | 25,000                | -                   | 25,000         | 25,000         |
| Lawrence Atwell Foundation                                 | -                     | 10,833              | 10,833         | -              |
| Lloyds Bank Foundation                                     | -                     | 29,179              | 29,179         | -              |
| London Community Foundation                                | -                     | 19,045              | 19,045         | -              |
| Paul Hamlyn Foundation                                     | -                     | -                   | -              | 30,000         |
| Sage Publications  | 7,500                 | -                   | 7,500          | -              |
| St James Place   | -                     | -                   | -              | 8,000          |
| TFL  | -                     | -                   | -              | 6,000          |
| Theatres Trust   | -                     | 5,000               | 5,000          | -              |
| Other grants below £5,000 each<br>and Individual donations | 65,232                | 20,815              | 86,047         | 50,494         |
| <b>Donations and legacies</b>                              | <b>127,067</b>        | <b>392,112</b>      | <b>519,179</b> | <b>413,222</b> |

Income above includes the following grants from government:

|   | 2019         | 2018         |
|---|--------------|--------------|
|   | £            | £            |
| London Borough of Hackney               | 123          | -            |
| London Borough of Havering              | 1,085        | -            |
| London Borough of Islington             | 1,540        | -            |
| Royal Borough of Kensington and Chelsea | 885          | 4,900        |
| Southwark Council                       | 840          | -            |
|   | <b>4,473</b> | <b>4,900</b> |

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

3. INCOME FROM CHARITABLE ACTIVITIES

|                              | Unrestricted<br>funds | Restricted<br>funds | 2019          | 2018          |
|------------------------------|-----------------------|---------------------|---------------|---------------|
|                              | £                     | £                   | £             | £             |
| Open House Production        | 27,176                | -                   | 27,176        | 30,504        |
| The Big House Means Business | 54,211                | -                   | 54,211        | 45,041        |
| HMRC Theatre Tax Relief      | 17,421                | -                   | 17,421        | 10,895        |
|                              | <b>98,808</b>         | <b>-</b>            | <b>98,808</b> | <b>86,440</b> |

**THE BIG HOUSE THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**4. OTHER TRADING ACTIVITIES**

|                                    | Unrestricted<br>funds | Restricted<br>funds | 2019          | 2018          |
|------------------------------------|-----------------------|---------------------|---------------|---------------|
|                                    | £                     | £                   | £             | £             |
| Acting fees received from agencies | 3,893                 | -                   | 3,893         | 6,195         |
| Fundraising events                 | 54,074                | -                   | 54,074        | 62,969        |
|                                    | <u>57,967</u>         | <u>-</u>            | <u>57,967</u> | <u>69,164</u> |

**5. EXPENDITURE**

|                       | Direct Staff<br>costs | Direct<br>costs | Support<br>costs | Total<br>2019  | Total<br>2018  |
|-----------------------|-----------------------|-----------------|------------------|----------------|----------------|
|                       | £                     | £               | £                | £              | £              |
| Charitable activities | 137,309               | 144,250         | 162,285          | 443,844        | 381,119        |
| Fundraising           | 46,975                | 14,272          | 55,519           | 116,766        | 60,947         |
|                       | <u>184,284</u>        | <u>158,522</u>  | <u>217,804</u>   | <u>560,610</u> | <u>442,066</u> |

Details of support costs are given in Note 6.

**6. SUPPORT COSTS**

|                             | 2019           | 2018           |
|-----------------------------|----------------|----------------|
|                             | £              | £              |
| Governance costs:           |                |                |
| Independent Examination fee | 1,200          | 1,200          |
|                             | <u>1,200</u>   | <u>1,200</u>   |
| Other support costs:        |                |                |
| Staff                       | 46,664         | 62,460         |
| Premises                    | 95,834         | 50,327         |
| Other office costs          | 74,106         | 34,578         |
|                             | <u>217,804</u> | <u>148,565</u> |

**7. NET INCOME FOR THE YEAR**

|                                | 2019          | 2018         |
|--------------------------------|---------------|--------------|
|                                | £             | £            |
| This is stated after charging: |               |              |
| Depreciation                   | <u>17,747</u> | <u>2,316</u> |

**THE BIG HOUSE THEATRE COMPANY**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**8. EMPLOYEE AND KEY MANAGEMENT PERSONNEL**

The key management personnel of the Charity comprise the trustees ("Directors" for the purposes of the Companies Act) and Senior Management Team. The total amounts paid in respect of the key management personnel of the Charity (including employer's National Insurance contributions and employers pension contributions) were £113,990. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

|                                   | 2019<br>£      | 2018<br>£      |
|-----------------------------------|----------------|----------------|
| The aggregate payroll costs were: |                |                |
| Wages and salaries                | 203,619        | 190,120        |
| Social security costs             | 19,250         | 19,702         |
| Employer pension contributions    | 8,079          | 7,987          |
|                                   | <u>230,948</u> | <u>217,809</u> |

No employees earned over £60,000 in the year or the previous year (exclusive of employer pensions and employer National Insurance contributions).

No trustees were reimbursed any expenses in the year or the previous year.

The average monthly number of staff employed by the Charity during the financial year was 5.9 (2018: 5.7).

**9. TANGIBLE FIXED ASSETS**

|                           | Leasehold<br>improvements<br>£ | Office<br>equipment<br>£ | Total<br>£     |
|---------------------------|--------------------------------|--------------------------|----------------|
| <b>Cost</b>               |                                |                          |                |
| 1 January 2019            | 84,014                         | 2,446                    | 86,460         |
| Additions during the year | 99,120                         | 4,756                    | 103,876        |
| <b>31 December 2019</b>   | <u>183,134</u>                 | <u>7,202</u>             | <u>190,336</u> |
| <b>Depreciation</b>       |                                |                          |                |
| 1 January 2019            | 2,081                          | 1,614                    | 3,695          |
| Charge for the year       | 16,291                         | 1,456                    | 17,747         |
| <b>31 December 2019</b>   | <u>18,372</u>                  | <u>3,070</u>             | <u>21,442</u>  |
| <b>Net book value</b>     |                                |                          |                |
| 1 January 2019            | 81,933                         | 832                      | 82,765         |
| <b>31 December 2019</b>   | <u>164,762</u>                 | <u>4,132</u>             | <u>168,894</u> |

**10. DEBTORS**

|                                | 2019<br>£      | 2018<br>£     |
|--------------------------------|----------------|---------------|
| Trade debtors                  | 5,000          | -             |
| Prepayments and accrued income | 110,155        | 40,276        |
|                                | <u>115,155</u> | <u>40,276</u> |

**THE BIG HOUSE THEATRE COMPANY**  
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**11. CREDITORS**

|                              | 2019           | 2018           |
|------------------------------|----------------|----------------|
|                              | £              | £              |
| Accruals                     | 9,602          | 20,650         |
| Taxation and social security | 9,035          | 9,340          |
| Pensions                     | 883            | 2,187          |
| Deferred income (see below)  | 134,885        | 91,580         |
| Other creditors              | 44,445         | 15,278         |
|                              | <u>198,850</u> | <u>139,035</u> |

| <b>Deferred income</b>                | 2019           | 2018          |
|---------------------------------------|----------------|---------------|
|                                       | £              | £             |
| Balance at the beginning of the year  | 91,580         | 102,249       |
| Amount released to income in the year | (91,580)       | (102,249)     |
| Amount deferred in the year           | 134,885        | 91,580        |
| Balance at the end of the year        | <u>134,885</u> | <u>91,580</u> |

**12. OPERATING LEASE COMMITMENTS**

At the year end date the charity had the following future minimum lease commitments under non-cancellable operating leases (all for property) which fall due as follows:

|                    | 2019             | 2018             |
|--------------------|------------------|------------------|
|                    | £                | £                |
| Less than one year | 100,000          | 66,667           |
| Two to five years  | 400,000          | 400,000          |
| Over five years    | 566,667          | 666,667          |
|                    | <u>1,066,667</u> | <u>1,133,334</u> |

**THE BIG HOUSE THEATRE COMPANY**  
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**13. MOVEMENTS IN FUNDS**

**CURRENT YEAR**

|                                 | 1 January<br>2019<br>£ | Income<br>£    | Expenditure<br>£ | Transfers<br>£ | 31 December<br>2019<br>£ |
|---------------------------------|------------------------|----------------|------------------|----------------|--------------------------|
| <b>Restricted funds</b>         |                        |                |                  |                |                          |
| Engagement Manager salary       | 7,448                  | 17,033         | (13,868)         | -              | 10,613                   |
| Artistic Director Salary        | -                      | 8,545          | (8,545)          | -              | -                        |
| OHP Collective Restricted Funds | 61,432                 | 148,715        | (130,041)        | -              | 80,106                   |
| OHP 1 Restricted Funds          | 13,235                 | 7,015          | (7,032)          | -              | 13,218                   |
| Overheads                       | -                      | 29,179         | (29,179)         | -              | -                        |
| OHP Buddies                     | -                      | 8,500          | (8,500)          | -              | -                        |
| Associate Director Salary       | 18,176                 | -              | (1,299)          | -              | 16,877                   |
| TBHMB Manager                   | 4,238                  | 17,662         | (72)             | -              | 21,828                   |
| Finance and Ops Director salary | -                      | 59,513         | (49,001)         | -              | 10,512                   |
| Capital works                   | -                      | 50,000         | -                | -              | 50,000                   |
| Strategy Consultant             | -                      | 14,817         | -                | -              | 14,817                   |
| Development Manager             | -                      | 8,277          | (8,277)          | -              | -                        |
| Venue and Events Coordinator    | -                      | 13,859         | (5,470)          | -              | 8,389                    |
| New work development            | -                      | 8,997          | (5,169)          | -              | 3,828                    |
|                                 | <b>104,529</b>         | <b>392,112</b> | <b>(266,453)</b> | <b>-</b>       | <b>230,188</b>           |
| <b>Unrestricted funds</b>       | <b>312,328</b>         | <b>283,842</b> | <b>(294,157)</b> | <b>-</b>       | <b>302,013</b>           |
| <b>Total funds</b>              | <b>416,857</b>         | <b>675,954</b> | <b>(560,610)</b> | <b>-</b>       | <b>532,201</b>           |

**PRIOR YEAR**

|                                 | 1 January<br>2018<br>£ | Income<br>£    | Expenditure<br>£ | Transfers<br>£ | 31 December<br>2018<br>£ |
|---------------------------------|------------------------|----------------|------------------|----------------|--------------------------|
| <b>Restricted funds</b>         |                        |                |                  |                |                          |
| Engagement Manager salary       | -                      | 37,823         | (30,375)         | -              | 7,448                    |
| Artistic Director Salary        | -                      | 9,183          | (9,183)          | -              | -                        |
| OHP Collective Restricted Funds | -                      | 169,419        | (107,987)        | -              | 61,432                   |
| OHP 1 Restricted Funds          | 13,235                 | 25,957         | (25,957)         | -              | 13,235                   |
| Fundraising Manager Salary      | -                      | 520            | (520)            | -              | -                        |
| Overheads                       | -                      | 3,500          | (3,500)          | -              | -                        |
| OHP Buddies                     | -                      | 10,500         | (10,500)         | -              | -                        |
| Associate Director Salary       | -                      | 38,021         | (19,845)         | -              | 18,176                   |
| TBHMB Manager                   | -                      | 30,000         | (25,762)         | -              | 4,238                    |
| Drop ins                        | -                      | 4,140          | (4,140)          | -              | -                        |
| Finance and Ops Director salary | -                      | 21,665         | (21,665)         | -              | -                        |
|                                 | <b>13,235</b>          | <b>350,728</b> | <b>(259,434)</b> | <b>-</b>       | <b>104,529</b>           |
| <b>Unrestricted funds</b>       | <b>276,862</b>         | <b>218,098</b> | <b>(182,632)</b> | <b>-</b>       | <b>312,328</b>           |
| <b>Total funds</b>              | <b>290,097</b>         | <b>568,826</b> | <b>(442,066)</b> | <b>-</b>       | <b>416,857</b>           |

**THE BIG HOUSE THEATRE COMPANY**  
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**14. RELATED PARTY TRANSACTIONS**

During the year there were receipts totalling £13,127 (2018: £7,020) from Currell Residential Limited, a trading company owned by Anne Currell (Chair of Trustees of The Big House). These receipts were for sponsorship of Big House events and are included in Fundraising events income in Note 4. These transactions were made on an arm's length basis and there were no respective balances outstanding at year-end.

**15. STATEMENT OF FINANCIAL ACTIVITIES - PRIOR YEAR**

|                                      | <i>Unrestricted<br/>Funds<br/>2018<br/>£</i> | <i>Restricted<br/>Funds<br/>2018<br/>£</i> | <i>Total<br/>Funds<br/>2018<br/>£</i> |
|--------------------------------------|--|--|---------------------------------------|
| <b>INCOME</b>                        |  |  |                                       |
| Donations and legacies               | 62,494                                       | 350,728                                    | 413,222                               |
| Income from charitable activities    | 86,440                                       | -  | 86,440                                |
| Other trading activities             | 69,164                                       | -  | 69,164                                |
| <b>TOTAL INCOME</b>                  | <u>218,098</u>                               | <u>350,728</u>                             | <u>568,826</u>                        |
| <b>EXPENDITURE</b>                   |  |  |                                       |
| Fundraising                          | 60,947                                       | -  | 60,947                                |
| Charitable activities                | 121,685                                      | 259,434                                    | 381,119                               |
| <b>TOTAL EXPENDITURE</b>             | <u>182,632</u>                               | <u>259,434</u>                             | <u>442,066</u>                        |
| <b>NET INCOME BEFORE TRANSFERS</b>   | 35,466                                       | 91,294                                     | 126,760                               |
| Transfers between funds              | -  | -  | -                                     |
| <b>NET MOVEMENT IN FUNDS</b>         | <u>35,466</u>                                | <u>91,294</u>                              | <u>126,760</u>                        |
| Fund balances brought forward        | <u>276,862</u>                               | <u>13,235</u>                              | <u>290,097</u>                        |
| <b>FUND BALANCES CARRIED FORWARD</b> | <u>312,328</u>                               | <u>104,529</u>                             | <u>416,857</u>                        |