

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

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED
31 DECEMBER 2018

COMPANY NO: 08297808

REGISTERED CHARITY NUMBER: 1161106

THE BIG HOUSE THEATRE COMPANY
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FOR THE YEAR ENDED 31ST DECEMBER 2018

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THE BIG HOUSE THEATRE COMPANY

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31ST DECEMBER 2018**

Registered Company Limited by Guarantee

Registration Number 08297808 (England and Wales)

Registered Charity number

1151106

Registered office

Mildmay Community Centre

Woodville Road

London

N16 8NA

Trustees

J Duke

Z Marar

K Patel

T Wright

A Currell

M Letcher

E Corbett (Appointed 29 January 2018)

V Fea

C Leadbeater

S Bartolo

W Ramsay (Appointed 16 April 2018, resigned 26 June 2018)

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

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31ST DECEMBER 2018

Now in its 6th year of operation and growth, The Big House has established itself as a leading charity providing much needed support and opportunities to young care leavers and young people at risk of offending. With drama at its core, The Big House has developed a unique holistic methodology that has proven to be an incredibly 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 contact with staff and specialist associates. Members can continue their involvement with the charity through being a buddy to a young person new to The Big House, by helping to deliver our weekly drop-in workshops, referring young people to The Big House or by attending meetings as an ambassador for our work and being part of our development workshops. They can also become part of The Big House Means Business - delivering workshops and performances in schools, corporate settings and training in the social care world.

In 2018 we delivered two Open House Projects, LOOSE LIPS and BULLET TONGUE. Loose lips was written by Katherine Soper (winner of the 2015 Bruntwood Prize for Playwriting) and directed by Sammy Glover. Bullet Tongue, written by Andy Day and Sonya Hale and directed by Maggie Norris, was the first production to be performed in our new building based on Englefield Road in Islington. It explored the serious issues around gangs and county lines drug dealing and the misrepresentation of young people in the media. Following great reviews and sold out shows we extended the run by an extra week.

We continue to offer weekly workshops that are attended by increasing numbers of marginalised young people and public interest in our work grows with 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 many are now 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. Curtis Brown, 42 Management and Independent Talent have also been working with us to both represent and support some of our young people into the creative industry and by supporting our fundraising efforts across the year.

We are delighted to be continuing to work with Islington Council and the Arsenal Foundation to deliver drama workshops in Pupil Referral Units in Islington. We are also proud to have established a 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 350 social workers at Warwick University. We were also part of promoting the new DfE initiative, The Care Leaver Covenant and several of our young people performed at the launch in Birmingham in October 2018.

We're delighted to have secured planning permission and started the redevelopment of an old mirror factory in the heart of Islington. In 2019, we will continue to transform it into a first-class Youth Facility for care leavers London-wide. The space will include theatre/rehearsal rooms, private counselling suite, library, office space for complementary charitable partners/commercial hire and community space. We are proud to have established strong relationships with Mala Engineering and 8Build who are supporting our new building and Silence Media and Sage Publishing who will be supporting our new library.

Our Board of Trustees has continued to develop with considerable experience in business, the arts and government. Additionally and importantly, we benefit from the support of a large number of supporters who act as mentors, fundraisers, ambassadors and friends.

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. From the continued support from Comic Relief, the Paul Hamlyn Foundation, Henry Smith Charity and the Lloyds Bank Foundation to new support from The National Lottery Community Fund and Esmée Fairbairn Foundation. This is only a snapshot of our supporters - we are thankful to each and every one.

The Board are extremely proud of the achievements and dedicated hard work that Maggie Norris and her team have delivered during the year, and continue to do so. 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 supporters, volunteers, mentors and friends for making The Big House the success that it is.

THE BIG HOUSE THEATRE COMPANY
TRUSTEES' ANNUAL REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2018

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 2018. The Trustees have adopted the provisions of *Accounting and Reporting by Charities: Statement of Recommended Practice* applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2015).

OBJECTIVES AND ACTIVITIES

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

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

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

Volunteers

During 2018 our staff team was joined by 30 volunteers working in a range of different capacities. This included providing pro bono specialist legal and accountancy support, helping with the refurbishment of the new building, helping at our theatre productions, offering fundraising assistance, mentoring the young people who have taken part in our Open House Projects and providing counselling support. We would like to thank all our volunteers for their hard work throughout 2018; their support has been vital to the charity and its work.

ACHIEVEMENTS AND PERFORMANCE

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

During five years of delivering drama participation and pastoral care to rehabilitate ex-offenders, founder Maggie Norris discovered that 40% of all prisoners under 21 years old and 25% of adult prisoners are care-leavers (Centre for Social Justice). Following wide consultation with statutory and charitable organisations, Maggie established The Big House in 2012 to provide earlier intervention to young care leavers and break the vicious cycle that causes so many care leavers to fall through society's cracks. Through intensive theatre workshops and individualised long-term support, The Big House enables them to develop emotional resilience and make better informed decisions; supporting them to overcome problems stemming from trauma experienced in childhood so they can make the difficult transition from looked-after child to independent adult. Many care leavers are psychologically and emotionally unprepared for independent living. By supporting them to make the transition, The Big House helps facilitate their successful integration into society.

The need for our work:

Care leavers are one of the most vulnerable and socially excluded groups in society. An average of 90,000 children are involved in the care system each year, over 62% because of abuse or neglect (Barnardos, *Still our Children*, 2013). Due to sustained trauma, abuse, isolation, and bullying, care leavers are four or five times more likely to commit suicide (Barnardos). 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)
- 20% of care leavers experience homelessness within two years (Shelter)
- Nearly 25% of young women leave care already pregnant or mothers (Centre for Social Justice)
- 1 in 3 care leavers are NEET (Not in Education, Employment, or Training) and only 6% go on to higher education (Department for Education)
- Looked-after Children and Care Leavers are between four and five times more likely to self-harm in adulthood (Department for Health)

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FOR THE YEAR ENDED 31ST DECEMBER 2018

The annual number of referrals to children's social care has increased by 100,000 children in a decade and yet in the most deprived areas, which have the highest level of need, spending on children's services has fallen six times as fast as in the most affluent areas. Nearly a third of councils say funding children's social care is their most pressing concern, while the National Audit Office warned this year that up to 15 councils could go bust in the next few years as a result.

Whilst there are a large number of schemes to help young Londoners into work, education or training, the young people The Big House works with are often unable to access these opportunities due to psychological, emotional or economic problems. The Big House supports young people in addressing these fundamental disadvantages so that they are able to go on to live independently and take full advantage of the opportunities that we ensure are available to all of our young people.

"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.

Through the 'Open House Project' we provide a platform for marginalised young people to participate in the making of professional theatre and to have their voices heard. We create a safe space with a supportive network of peers and adults, so they can develop self-esteem, confidence and the skills needed to live fulfilling lives.

All participants on the Open House Project also have access to long-term pastoral support and are 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 nationally.

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 operate an open-door policy and do not turn away young people who feel they are struggling and would benefit from our projects. This means we also work with some care leavers who are not NEET, and some non-care leavers who are dealing with similar problems as our target group. 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 6 years, our monitoring and evaluation has evidenced that young people benefit profoundly from the intense 1-1 nature of our support and the safe space we provide for them to begin overcoming trauma. This enables young people to take positive steps towards leading independent lives. 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

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Participants develop a range of core "soft skills" which support them to steer clear of gangs/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

Many YP who complete our programmes have direct experience of violent crime. E was on our OHP for Spring-Summer 2018. He had been stabbed three times and in his own words, had "been arrested more times than he can remember." Following project completion, he secured a part-time job and describes the project's impact below:

"Your presence makes me feel like I can do anything. If you guys have been in my life 10 years ago, it would have changed everything. It's helped me be mentally strong, have faith and believe in myself; the project kept me going and avoiding getting into trouble."

2018 achievements:

Putting these strategies into action we delivered the following major areas of activity during the financial year:

- Two 12-week Open House Projects; two theatre productions.
- Weekly drop-in drama and employment workshops and social events including, a summer BBQ, Christmas Party, a visit to Pinewood Studios and theatre trips to see The Jungle, Through Paths of Thunder and Ear for Eye.
- Ongoing pastoral support and counselling for young people who have been on our previous projects.
- Weekly workshops over two terms in Islington's Pupil Referral Units.
- 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.
- Growth of The Big House Means Business (our drama based training offering to the corporate and social care sector); delivering workshops in schools, leaving care events and in the corporate sector
- Standalone workshops, in collaboration with leading artists in the creative world. Worked to influence positive changes for vulnerable young people nationally.
- Ensured best practice monitoring and evaluation practices and a strong governance structure.
- Through 'The Big House Means Business', we delivered a workshop for over 350 trainee social workers at Frontline Summer institute.
- In the last 12 months, 20 YP co-delivered 16 training sessions reaching over 600 professionals on issues from how to develop empathy in the workplace, highlighting pertinent issues for care leavers and looked after children, conflict resolution, managing periods of change, female empowerment workshops and how to develop your personal and communication skills.
- We also delivered 8 conference/event performances in Birmingham, Hertfordshire and across London, to more than 1000 people.

Two 12-week Open House Projects:

We delivered two Open House Projects (OHP) in 2018, meaning we were 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 worked with specialist partners to deliver life skills workshops on a range of subjects, including how to avoid homelessness, mental health, gang exit strategies, healthy relationships, money management, CV writing and finding education, training and employment opportunities. These partners included: Street Doctors, My Bank, Corker Binning, Just 4 Kids, Islington Council's drugs and substance misuse team, Tender, At Your Beat Fitness and For Young Minds. Education, training, employment and personal development opportunities were offered by

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some of our following partners: The Donmar Warehouse, Savills, The Observer, Creativity Works, Ways into Work, Talent Match, National Youth Theatre, Royal Court, City Hall Peer Outreach Team, Opportunity Hub, East 15, Central School of Speech, and Drama, RADA, and the BBC.

Our approach throughout the projects is to recognise and build on young people's strengths. Both projects acted as an intensive work experience for the young people. The strict discipline required during rehearsals and public performances supported their development; providing valuable transferable skills including time keeping, focus, team working and effective communication. The first OHP of 2018 culminated in a three-week run of original theatre production, *LOOSE LIPS*. The second OHP culminated in the four-week run of the original theatre production, *BULLET TONGUE*.

This year we reviewed the impact of our mentoring programme and decided to take a fresh approach to its management. Previously a mentor was assigned to each young person who participated in an OHP, however we found that young people often did not maintain this relationship beyond a few months. This was for a number of reasons such as finding work or becoming more settled in their lives and as such not needing the level of support they may have initially required. Some did not wish to have yet another appointment as well as seeing social workers, housing officers etc.

We found that the young people benefited most from mentoring when seeking support on specific tasks, such as job or university applications. We have therefore revised the programme to engage a mentor for a young person only when it is requested. The mentor is selected from our network and their skills carefully matched to the needs of the young person. This system has been working well and members have reacted extremely positively to the one to one sessions organised to help them prepare for a job interview, auditions, write CVs and get advice in specific areas such as legal issues, with some long-term mentoring relationships growing organically.

We carried out evaluations at the beginning and end of the projects through specially developed feedback forms as well as recording the 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.

LOOSE LIPS

This project took place between March and June 2018.

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 three-week run of an original production, *Loose Lips*. 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, 2 had criminal records, and 5 had mental health issues (e.g. depression, anxiety and borderline personality disorder).

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, *Loose Lips*. This tells the story of Lia, a young sex worker who runs away from her brothel with her best friend. They promise each other they won't go back to their past lives, but as the future becomes increasingly difficult, Lia uses storytelling to escape traumatic realities.

Loose Lips was staged in an unused wing of Stoke Newington Town Hall, bringing the space to life. The play ran for 2.5 weeks, during which time the group delivered an impressive 18 performances attended by nearly 500 people, including Ed Skrein (*Game of Thrones* actor) and acclaimed director Ned Bennett.

Impact: This project enabled some of the most at-risk young people in London to participate in the making of theatre. 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:

- 87.5% felt more confident
- 75% felt more in control of their life
- 100% felt like they are thinking more clearly.

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We caught up with the group 6 months later and **100%** had not offended or re-offended and **78%** had been supported into Education, Employment or Training. The young people are accessing opportunities including featuring in an upcoming Netflix series, attending college to study Animal Management, and studying for A-levels.

BULLET TONGUE

This project took place between September and December 2018. 14 young people (YP) participated in this OHP. Many of them were experiencing high levels of emotional issues and mental health difficulties. For instance, one young person was on the verge of becoming homeless during the project and as a result, this triggered huge amounts of anxiety; The Big House staff accompanied her to official meetings about her housing, and she also attended regular sessions with our counsellor.

This OHP resulted in the play *Bullet Tongue*, which centres around Bumper, a young girl involved in County Lines drug dealing, and her struggle to find her voice and identity in the street gang world of London. The audience is taken through the challenging and sometimes harrowing circumstances in which Bumper finds herself as she gets in deeper than she can cope with.

Bullet Tongue was one of our most technically ambitious shows to date, with a promenade performance taking place between 7 different spaces, and locations range from a seaside caravan to a Hampstead flat. The show dealt with themes that are the hot topics in London right now and made headlines across national media outlets.

Audience response was overwhelmingly positive, so we were delighted to extend the run by a week. Between 14th November and 15th December, the group delivered 32 performances and 1,511 people came to see the play. Comments highlight how closely *Bullet Tongue* reflected the real struggles faced by young people involved in gangs/county lines dealing:

- *"I laughed, I cried but mostly, I UNDERSTOOD! The unheard story of so many #younglondoners, like nothing I've ever seen before!"*
- *"I work with kids crossing county lines and this play depicted exactly what goes on, it's authentic and I can advocate for that"*

Impact: After the project,

- **100%** of young people felt they had improved initiative and self-direction
- **90%** said they had improved communication skills
- **80%** reported feeling better about themselves
- **90%** said they felt much more able to maintain EET opportunities.

We are currently working with the group to help them take their next steps, whether that's moving into education, training or employment.

For BULLET TONGUE, we engaged the services of a PR agency and this proved highly successful; we were able to secure a number of promotional opportunities covering the production announcement through to final reviews. We were delighted that the play was covered via a range of channels including radio (Radio 5 Live), TV (London Live) and in publications (Islington Gazette, Time Out and The Stage).

Staff also track the development of young people attending our weekly drama and employment workshops. Of the 198 YP who attended these workshops last year, we estimate that 95% have developed their confidence (this is based on observing their engagement during sessions, communication skills, ability to make friends, and repeat attendance). While mentoring is no longer a mandatory part of our programme, we currently have 12 active relationships and they're incredibly nurturing for young people.

New Home for The Big House

In June 2018 we were delighted to be granted planning permission to redevelop a 10-room, ex-frame factory in the heart of Islington. We have leased Englefield Road for an initial period of 12 years and we're in the process of renovating this building, which was unused for over a decade. We have big plans to turn it into a beautiful creative hub for marginalised young people across London. Once finished it will have a new theatre with full installation of lighting and sound, a counselling space, a kitchen, an outdoor space and much more.

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This new home is key to our future. We used to be based in a 2-room office in a community centre on a short-term contract, and this severely limited our ability to expand our activities and support higher numbers of young people. Englefield Road will enable us to support more young people than has ever previously been possible, but it will also enable us to generate new streams of income to improve our financial sustainability. This will include:

- Expanding *The Big House Means Business* (training workshops and immersive performances delivered by our young people)
- Hiring out space in our new home to charities and local businesses.

Between August and October 2018 we completed the first phase of Englefield Road's redevelopment which included installing new plumbing and electrics. In October 2018, The Big House team moved in and has started to welcome in the local community and new audiences.

FINANCIAL REVIEW

Significant events

2018 was a successful year for fundraising at The Big House, with the organisation ending the year in an excellent financial position going into 2019. This enabled us to grow the team to 6 full-time members of staff and continue our reserves policy that ensures we maintain at least three 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 projects (e.g. drop-in's the mentoring and buddying programmes). Trust and foundation funding successes included continued support from our multi year funders, renewed support from The Berkeley Foundation, The Kirsh Foundation and The Arts Council. We also secured new support from The National Lottery Community Fund and Esmée Fairbairn Foundation.

Reserves

The Big House implements a reserves policy that ensures that the charity maintains 'at least three months of basic running costs in our unrestricted reserves in order to ensure the stability and continued smooth running of the charity's activities'.

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

Going concern

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Constitution

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

Organisational structure and decision making

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

Risk Management

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

Recruitment and appointment of trustees

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

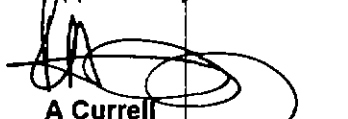
In preparing these financial statements, the Trustees are required to:

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

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

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

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


A Currell
Date: 05/09/2019

THE BIG HOUSE THEATRE COMPANY
INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31ST DECEMBER 2018

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 December 2018.

Responsibilities and basis of report

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

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

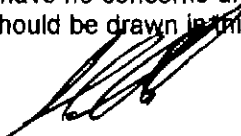
Independent examiners statement

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

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

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

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



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

Date: 5/1/19

THE BIG HOUSE THEATRE COMPANY

**STATEMENT OF FINANCIAL ACTIVITIES (including income and expenditure account)
FOR THE YEAR ENDED 31ST DECEMBER 2018**

		Unrestricted Funds 2018 £	Restricted Funds 2018 £	Total Funds 2018 £	Total Funds 2017 £
INCOME					
Donations and legacies	2	62,494	350,728	413,222	424,734
Income from charitable activities	3	86,440	-	86,440	34,811
Other trading activities	4	69,164	-	69,164	-
TOTAL INCOME		218,098	350,728	568,826	459,545
EXPENDITURE					
Fundraising	5	60,947	-	60,947	-
Charitable activities	5	121,685	259,434	381,119	315,832
TOTAL EXPENDITURE		182,632	259,434	442,066	315,832
NET INCOME BEFORE TRANSFERS		35,466	91,294	126,760	143,713
Transfers between funds	13	-	-	-	-
NET MOVEMENT IN FUNDS		35,466	91,294	126,760	143,713
Fund balances brought forward		276,862	13,235	290,097	146,384
FUND BALANCES CARRIED FORWARD		312,328	104,529	416,857	290,097

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 2018

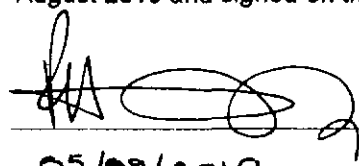
	Note	£	2018 £	£	2017 £
Fixed assets	9		82,765		15,674
Current assets					
Debtors	10	40,276		10,895	
Cash at bank and in hand		432,851		366,977	
Total Assets			473,127		377,872
Creditors	11		(139,035)		(103,449)
Net Assets			416,857		290,097
Funds					
Restricted	13		104,529		13,235
Unrestricted	13		312,328		276,862
Total Funds			416,857		290,097

For the year ended 31 December 2018 the Company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- (i) The members have not required the Company to obtain an audit of its accounts for the year in
- (ii) The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements 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 31 August 2019 and signed on their behalf by:-



A Currell, Chair

05/09/2019

THE BIG HOUSE THEATRE COMPANY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST DECEMBER 2018

	2018		2017	
	£	£	£	£
Cash provided by operating activities				
Net movement in funds	126,760		143,713	
Add back depreciation charge	2,316		356	
(Increase)/ decrease in debtors	(29,381)		17,963	
Increase/(decrease) in creditors	<u>35,586</u>		<u>(33,066)</u>	
Net cash provided by operating activities		135,281		128,966
Cash flows (used in) by investing activities				
Purchase of tangible fixed assets	<u>(69,407)</u>		<u>(14,607)</u>	
Net cash used in investing activities		(69,407)		(14,607)
Increase in cash and cash equivalents in the year		65,874		114,359
Cash and cash equivalents at the beginning of the year		366,977		252,618
Total cash and cash equivalents at the end of the year		<u>432,851</u>		<u>366,977</u>

The annexed Notes form part of these financial statements

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

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).

Going concern

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.

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 2018

2. DONATIONS AND LEGACIES

	Unrestricted funds	Restricted funds	2018	2017
	£	£	£	£
Arts Council	-	14,957	14,957	28,353
Berkley Foundation	-	25,106	25,106	20,940
Big Lottery Fund	-	122,794	122,794	-
Big Lottery Fund (Awards for All)	-	7,883	7,883	1,465
Comic Relief	-	37,823	37,823	41,152
Esmée Fairbairn Foundation	7,500	21,665	29,165	7,500
Harold Hyam Wingate	-	5,000	5,000	-
Henry Smith Charity	-	37,500	37,500	28,014
Holbeck	-	5,000	5,000	5,000
Julian Gleek	5,000	-	5,000	15,000
Kirsh Foundation	25,000	-	25,000	16,000
Lloyds Bank Foundation	-	-	-	35,405
Paul Hamlyn Foundation	-	30,000	30,000	27,407
St James Place	-	8,000	8,000	-
TFL	-	6,000	6,000	-
Fore Foundation	-	-	-	5,000
Garfield Weston	-	-	-	16,500
John Lyons	-	-	-	16,845
LSEG	-	-	-	10,000
Masonic Charitable	-	-	-	12,600
Mercers' Company	-	-	-	10,000
Sage Publications	-	-	-	6,000
Trust for London	-	-	-	14,817
Other grants below £5,000 each and Individual donations	24,994	29,000	53,994	106,736
Donations and legacies	62,494	350,728	413,222	424,734

Income above includes the following grants from government:

	2018	2017
	£	£
Royal Borough of Kensington	4,900	4,900
London Borough of Islington	-	500
London Borough of Havering	-	1,400
	4,900	6,800

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

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2018	2017
	£	£	£	£
Open House Production	30,504	-	30,504	24,135
The Big House Means Business	45,041	-	45,041	-
HMRC Theatre Tax Relief	10,895	-	10,895	10,676
	<u>86,440</u>	<u>-</u>	<u>86,440</u>	<u>34,811</u>

4. OTHER TRADING ACTIVITIES

	Unrestricted funds	Restricted funds	2018	2017
	£	£	£	£
Acting fees received from agencies	6,195	-	6,195	-
Fundraising events	62,969	-	62,969	-
	<u>69,164</u>	<u>-</u>	<u>69,164</u>	<u>-</u>

5. EXPENDITURE

	Direct Staff costs	Direct costs	Support costs	Total 2018	Total 2017
	£	£	£	£	£
Charitable activities	129,790	127,207	124,122	381,119	315,832
Fundraising	25,559	10,945	24,443	60,947	-
	<u>155,349</u>	<u>138,152</u>	<u>148,565</u>	<u>442,066</u>	<u>315,832</u>

Details of support costs are given in Note 6.

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

6. SUPPORT COSTS

	2018 £	2017 £
Governance costs:		
Independent Examination fee	<u>1,200</u>	<u>1,200</u>
	1,200	1,200
Other support costs:		
Staff	62,460	162,485
Premises	50,327	18,356
Other office costs	<u>34,578</u>	<u>28,465</u>
	<u>148,565</u>	<u>210,506</u>

7. NET INCOME FOR THE YEAR

	2018 £	2017 £
This is stated after charging:		
Depreciation	<u>2,316</u>	<u>356</u>

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 £97,133. None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

	2018 £
The aggregate payroll costs were:	
Wages and salaries	190,120
Social security costs	19,702
Employer pension contributions	<u>7,987</u>
	<u>217,809</u>

No employees earned over £60,000 in the year or the previous year.

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 5.7.

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

9. TANGIBLE FIXED ASSETS

	Leasehold improvements £	Office equipment £	Total £
Cost			
1 January 2018	14,607	2,446	17,053
Additions during the year	69,407	-	69,407
31 December 2018	84,014	2,446	86,460
Depreciation			
1 January 2018	-	1,379	1,379
Charge for the year	2,081	235	2,316
31 December 2018	2,081	1,614	3,695
Net book value			
1 January 2018	14,607	1,067	15,674
31 December 2018	81,933	832	82,765

10. DEBTORS

	2018 £	2017 £
Trade debtors	-	10,895
Prepayments and accrued income	40,276	-
	40,276	10,895

11. CREDITORS

	2018 £	2017 £
Accruals	20,650	1,200
Taxation and social security	9,340	-
Pensions	2,187	-
Deferred income (see below)	91,580	102,249
Other creditors	15,278	-
	139,035	103,449

	2018 £	2017 £
Deferred income		
Balance at the beginning of the year	102,249	135,315
Amount released to income in the year	(102,249)	(93,659)
Amount deferred in the year	91,580	60,593
Balance at the end of the year	91,580	102,249

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

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:

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

13. MOVEMENTS IN FUNDS

CURRENT YEAR

	1 January 2018 £	Income £	Expenditure £	Transfers £	31 December 2018 £
Restricted funds					
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
TBHM Manager	-	30,000	(25,762)	-	4,238
Drop ins	-	4,140	(4,140)	-	-
Finance and Ops Director salary	-	21,665	(21,665)	-	-
	<u>13,235</u>	<u>350,728</u>	<u>(259,434)</u>	<u>-</u>	<u>104,529</u>
Unrestricted funds	<u>276,862</u>	<u>218,098</u>	<u>(182,632)</u>	<u>-</u>	<u>312,328</u>
Total funds	<u>290,097</u>	<u>568,826</u>	<u>(442,066)</u>	<u>-</u>	<u>416,857</u>

PRIOR YEAR

	1 January 2017 £	Income £	Expenditure £	Transfers £	31 December 2017 £
Restricted funds	13,235	270,180	(270,180)	-	13,235
Unrestricted funds	133,149	189,365	(45,652)	-	276,862
	<u>146,384</u>	<u>459,545</u>	<u>(315,832)</u>	<u>-</u>	<u>290,097</u>

14. RELATED PARTY TRANSACTIONS

During the year there were receipts totalling £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.

THE BIG HOUSE THEATRE COMPANY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST DECEMBER 2018

15. STATEMENT OF FINANCIAL ACTIVITIES - PRIOR YEAR

	<i>Unrestricted Funds 2017</i>	<i>Restricted Funds 2017</i>	<i>Total Funds 2017</i>
	£	£	£
INCOME			
Donations and legacies	154,554	270,180	424,734
Income from charitable activities	34,811	-	34,811
TOTAL INCOME	<u>189,365</u>	<u>270,180</u>	<u>459,545</u>
EXPENDITURE			
Charitable activities	45,652	270,180	315,832
TOTAL EXPENDITURE	<u>45,652</u>	<u>270,180</u>	<u>315,832</u>
NET INCOME BEFORE TRANSFERS	143,713	-	143,713
Transfers between funds	-	-	-
NET MOVEMENT IN FUNDS	<u>143,713</u>	<u>-</u>	<u>143,713</u>
Fund balances brought forward	<u>133,149</u>	<u>13,235</u>	<u>146,384</u>
FUND BALANCES CARRIED FORWARD	<u>276,862</u>	<u>13,235</u>	<u>290,097</u>