

Charity number: 1151106
Company number: 8297808
(England and Wales)

The Big House Theatre Company
Report of the Trustees and Unaudited Financial Statements
For the year ended 31 December 2015



The Big House Theatre Company
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For the year ended 31 December 2015

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The Big House Theatre Company

Report of the Trustees

For the year ended 31 December 2015

The Trustees (who are also directors of the charity for the purposes of the Companies Act) present their annual report together with the financial statements of The Big House Theatre Company (the company) for the period ended 31 December 2015. The Trustees confirm that the Annual report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" effective January 2015.

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 company 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.

Chairman's Report

Like the best organisations, The Big House has a fluidity to it. In its 3rd year of operation it has not only consolidated its position, providing much needed support and opportunities to young care leavers, but in doing so it has further developed a wraparound system that has proven to be invaluable as a reliable source of emotional support to vulnerable young people.

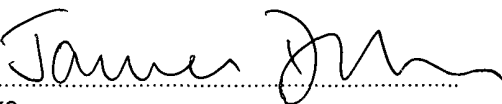
The Big House family continues to grow. Our board of trustees has grown, the executive staff has grown and we have a legion of supporters who act as mentors, fundraisers, ambassadors and friends, all with one aim - to provide help to those who need it most. For our members, The Big House is a constant in their lives, providing the advice and role models taken for granted by many in mainstream society.

2015 was an excellent year for the charity. We delivered two Open House Productions - POLITRIX and ELECTRIC - vivid, bold and exciting pieces of theatre and exhilarating to watch for the transformative effect it had on our members. We continue to offer weekly workshops that have grown in popularity, we have seen public interest grow in our work and our method - all of which provides the perfect springboard for us to develop further in 2016 and beyond.

We are deeply grateful to all our funders. They have enabled us to continue reaching out to those marginalised in society. The Bulldog Trust helped us develop the board and I am delighted that Krishna Patel and Emma Richards have joined us. The Lloyds Bank Foundation provided consultancy work to strengthen our governance structure and to assist with monitoring and evaluation.

The executive staff are a devoted team who have worked hard all year. Bryony Hope left us in May 2015 and I would like to thank her for all the work she did from the early days. Sarah Burden has replaced her in a seamless exchange and has been extremely successful securing both core and project funding. As of April 2016, Hannah Hughes has taken on the role as Pastoral Support Manager and we are looking to appoint a Business Manager in the Summer/Autumn of 2016. The board see this as necessary, sustainable growth as The Big House continues to develop.

The board are extremely proud of the work that Maggie Norris has done. The reputation of the charity is, we believe, second to none and 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.



J Duke

**The Big House Theatre Company
Report of the Trustees Continued
For the year ended 31 December 2015**

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity registration number	1151106
Company registration number	8297808
Principal address	Mildmay Community Centre Woodville Road London N16 8NA
Trustees	J Duke Z Marar K Patel (Appointed: 07 December 2015) E Richards (Appointed 1 January 2016) T Wright S Kagona (Appointed: 01 May 2015) (Resigned: 31 December 2015) S Tyner (Resigned: 26 April 2015) M Velody (Resigned: 31 December 2015)
Independent examiners	Andrew M Wells FMAAT Counterculture Partnership LLP ICA The Mall London SW1Y 5AH
Bankers	The Co-operative Bank 1 Islington High Street Islington N1 9TR

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.

**The Big House Theatre Company
Report of the Trustees Continued
For the year ended 31 December 2015**

STATEMENT ON PUBLIC BENEFIT

The Trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to the public benefit by the Charity Commission in determining the activities and potential benefits of the charity.

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 Big House Theatre Company

Report of the Trustees Continued

For the year ended 31 December 2015

ACHIEVEMENTS AND PERFORMANCE

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

During six years providing drama therapy and pastoral care to rehabilitate ex-offenders, founder Maggie Norris was shocked to discover 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 challenge chaotic and self-destructive behaviour; 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.

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.

The charity assesses each young person individually, and they will each have a different journey through The Big House, depending on their level of need. Whilst the ultimate aim of the Big House is to foster self-sufficiency and independence, its doors always remain to young people if future problems arise.

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 (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)
- 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)
- 46% of care leavers are continuously 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)

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 should be available to all 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

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.

The Big House Theatre Company

Report of the Trustees Continued

For the year ended 31 December 2015

The Big House Community

Young people who have been through the care system have had some of the most difficult childhoods imaginable. They are incredibly courageous and resilient, but can often lack self-esteem due to early trauma. With warmth and nurture, however, they can begin to rebuild. By bringing care leavers together and encouraging them to share their experiences, The Big House is building a community where they can support each other through the process of healing.

Before coming to The Big House T was particularly isolated, having moved back to London after living with a foster carer in Kent. She says *"The Big House is a place for people who have nowhere to go and who feel they don't belong. It's like a family. Everyone here is genuine, I feel safe here and I've made friends here. I finally have the support I've never had. The Big House opens up a future for everyone even if they don't want to go into the Arts. Performing in the play makes you realise you can achieve anything you put your mind to. It allows us to show the world we're not just kids from care, that we have feelings and dreams like everyone else"*.

Achievements and performance

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.

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

- Two 12-week Open House Projects and the mentoring scheme.
- Weekly drop-in drama and employment workshops and social events.
- Ongoing pastoral support and counselling for young people who have been on our previous projects.
- Ad-hoc support to care leavers and at-risk young people who have not taken part in our projects.
- Workshops in schools, pupil referral units and at leaving care events.
- Standalone workshops, in collaboration with artists and filmmakers.
- Worked to influence positive changes for vulnerable young people nationally.
- Ensured best practice monitoring and evaluation practices and a strong governance structure.

Two 12-week Open House Projects

We delivered two Open House Projects in 2015, 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 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.

Following each project the young people were also offered a personal mentor to help them oversee a 12 month plan. Recruited through a rigorous vetting process, the mentors were carefully matched to the young people. Successful applicants were fully trained and DBS checked.

Mentors are crucial to the longitudinal impact of the project, as the support of a dedicated adult can be fundamental to achieving sustained progress following the 12 week intensive stage of the project.

We worked with specialist partners to deliver life skills workshops on a range of subjects, including how to avoid homelessness, gang exit strategies, healthy relationships, money management, CV writing and finding education, training and employment. These partners included: Hackney Drugs and Substance Misuse Department, Street Doctors, My Bnk, The Shoreditch Trust, as well as a Nutritionist, Psychotherapist and a Young Minds workshop facilitator. Education, training, employment and personal development opportunities were offered by some of our following partners: The Observer, Creativity Works, Ways into Work, Talent Match, National Youth Theatre, Royal Court, City Hall Peer Outreach Team, Opportunity Hub and ELBA etc. 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 performance supported their development; providing valuable transferable skills including time keeping, focus, team working and effective communication. Both of the projects culminated in a three week run of a full scale original theatre production.

The Big House Theatre Company

Report of the Trustees Continued

For the year ended 31 December 2015

These productions, called POLITRIX and ELECTRIC, provided a creative platform for the young people to express their feelings, frustrations, and dreams (a writer worked closely with the group throughout the process to develop a unique script inspired by their experiences). This created a strong bond between the young people and the work and raised awareness of the challenges faced by marginalised young people.

POLITRIX and ELECTRIC were appreciated by a diverse live audience of 1,338 people, including specific people/groups whom the production and its content had direct relevance. This included disadvantaged young people, social workers, politicians, charity workers, key players in local authorities, those working within the criminal justice system, and the wider public, as well as mainstream audiences and critics. Inspired by the performances, people from the community came forward, offering young people opportunities they would otherwise not have access to.

In 2015 we also introduced the 'Buddying Scheme'. Buddies are young people who have previously been through an Open House Project who are recruited by The Big House to support the new intake of young people. This is valuable paid work experience for them and they bring considerable benefit to the project. Having been through the programme themselves and overcome similar challenges, they can provide inspiration, advice and support to new intakes. This is crucial when working with disengaged young people who often lack positive role models.

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 project had a profoundly positive impact on the young people's lives, as outlined in the statistics below.

POLITRIX

This project took place between Monday 26 January and Friday 17 April 2015.

Many of the care leavers on this project were experiencing emotional trauma, mental health problems, and behavioural difficulties. The Big House created a safe space for them to deal with difficult and serious problems:

"My Dad was murdered three weeks ago. Being at The Big House means I am being surrounded by positivity. It has given me hope".
(K, aged 18)

MP Craig Whittaker visited The Big House as part of the project to speak about his work. He advised the young people how to set up their own parliament and hosted a visit for them to the House of Commons. Inspired by these insights production POLITRIX (which ran from the 25th March to the 11th April at Hackney Showroom) emerged from a series of workshops. Prior to a general election, the production gave a voice to one of the most marginalised groups in society:

"In Politrix, the embers of the London riots are still glowing. This punchy piece of theatre, directed by Maggie Norris, explores the widening gulf between the halls of parliament and a swathe of inner-city youth once branded a feral underclass by its members. After the play I ask 22-year-old Kieran Roach, who gives an affecting performance as the quiet Rico, about the anger that runs throughout the piece. It's not anger, it's frustration, he gently corrects me, frustration that we are not being listened to. Politrix gives a voice to those who were the collateral of the 2011 chaos. For politicians puzzling over how to build bridges with Britain's youth it should be compulsory viewing" Eastend Review

POLITRIX was successful, with 668 people watching the show and a number of performances selling out. At the end of the project, all the young people were matched with a personal mentor for 12 months. Twelve of the fifteen young people who began the project completed the full 12 weeks; we continue to support fourteen of the original fifteen.

At the end of the project:

- 75% reported that they felt more confident, in control of their life and able to cope with stressful situations
- 100% reported improved communication skills; creativity; initiative and self-direction
- 100% reported that they felt more work ready

One year after the 12 week stage of the project ended, 75% of the young people had not offended/reoffended and 75% had moved into education, training or employment.

The young people went into exciting new opportunities including paid employment at Sage Publishers, securing a place on National Youth Theatre's accredited course (a route to University) and starting a college course in Media and TV Production.

**The Big House Theatre Company
Report of the Trustees Continued
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ELECTRIC

This project took place between Monday 21 September and Saturday 12 December 2015.

Similar to POLITRIX, many of the young people were experiencing high levels of emotional issues and difficult personal circumstances. For instance, one of the young people was experiencing family problems and struggling with depression. The Big House staff accompanied them to the doctor and got them a referral to mental health services. They also provided family mediation and continue to do so.

Another young person was made homeless at the start of the project. We supported them into temporary accommodation and were able to move them into more permanent housing by the end of the project. They received a lot of counselling support from our volunteer counsellor during this period and continue to do so. They also benefited from the support of other young people in the project. The support that was shown to them by their peers is a testament to the strong bonds that are formed in the group. In another case, a young care leaver on the project was supported to complete the final year of their university degree.

The production ELECTRIC which emerged from this project ran from the 18th November to the 12th December in The Rio Cinema basement in Dalston, thus taking The Big House's work to a new venue in London. 617 live audience members watched this production. ELECTRIC told the story of challenges faced by marginalised young people today (including giving an insight into revenge porn) combined with an insight into the fascinating history of The Rio Cinema.

14 young people completed the full 12 weeks of this project. Feedback from the young people was very positive, for example:

"It's been helpful in every way that I couldn't conceive before - education, confidence, making friends, meeting a lot of people with different backgrounds, stepping out of my comfort zone". (S, aged 22)

At the end of the project:

- 100% reported that they felt more confident
- 84% reported that they felt more in control of their life and able to cope with stressful situations
- 100% reported that they had seen improvements in: their communication skills; their creativity; their initiative and self-direction
- 100% reported that they felt more work ready

Six months after the end of the 12-week stage of the project 100% had not offended/reoffended and 80% were in education, training or employment.

The young people have already moved into exciting new opportunities. These include: employment at an estate agency, in the Peer Outreach Team at City Hall, catering, care, and securing various part time positions. Others have progressed University applications and worked on new creative projects (including securing an audition for a Channel 4 feature film and performing at the British Library for Shakespeare's 400th anniversary event). This is quite incredible given that ten of the 15 young people were NEET when the project began.

We are keeping in close contact with the group through the weekly drop in sessions and the mentoring scheme and will gather information 12 months after the end of the project.

"The whole cast, too many to name them all, handle the fast-moving, complex drama like hardened professionals but they are not. This production is the culmination of a 12-week project from The Big House, which works with care leavers to create the play with individuals referred by Leaving Care teams, Probation, Youth Offending Teams and Single Homeless Hostels. They weren't even auditioned. The result must owe a great deal to director Maggie Norris. Their work in this production displays the participant's dedication, hard work and confidence that do them credit-but this isn't just a good piece of social encouragement and support, it delivers a concentrated and engaging piece of theatre". British Theatre Guide on ELECTRIC

"Within all of us there is a poem, within all of us there is a painting, within all of us there is a novel, within all of us there is a real expression of what we want to see of the world. And what The Big House does is open it up and bring it out. It's wonderful".
The Rt. Hon Jeremy Corbyn after seeing ELECTRIC

The Open House Project was documented for the first time on film during ELECTRIC, with a 15 minute observational documentary being created which followed the emotional and personal journeys of the young people participating. This documentary shows how the process enabled the young people to grow in confidence, learn to take control of their lives and develop an incredible support network. It was screened at the 2015 annual gala, giving guests insight into the 12-week intensive project. This documentary is an excellent resource for giving young people who may take part in a future Open House Projects insight into what the course entails.

The Big House Theatre Company
Report of the Trustees Continued
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Weekly drop-in drama and employment workshops and social events

The drop in sessions took place weekly between 5pm and 10pm on Wednesday evenings between the Open House Projects; providing young people with an introduction to The Big House and a meeting space for existing beneficiaries. Young people also had the option of coming to an afternoon drop in from 2pm if they needed additional advice or ad hoc help with something specific (e.g. one to one help to fill out an application form). On average 20-25 young people attended each week (usually 3-5 new people per workshop). These workshops acted as positive, high energy social events (very important when working with isolated young people). The drop-in sessions were advertised through our referral partners (e.g. Leaving Care and Youth Offending Teams) as well as through social media.

"It's a good place to meet other like-minded young people who want to achieve goals and do something positive. It is somewhere you can feel safe and do something positive". J (aged 20) on attending the drop-in sessions

Attendees were also invited on cultural trips out with The Big House. These included group trips to the theatre (tickets were donated by the Globe, the Barbican, the Old Vic, the National and the Royal Court) and a trip to Dreamland in Margate with a group of 20 young people.

Ongoing pastoral support to young people who have been on our previous projects

Whilst the goal of the Open House Project is to encourage independence, some young people need additional, longer term support. For example, one young person's father was murdered at the beginning of an Open House Project and in addition to this hugely traumatic event they were struggling with mental health issues. Due to a family history of mental health they were too scared to go to the doctors and unfortunately, as a vulnerable 18 year old they fell under the influence of some older men, resulting in a drug offence. In consideration of the circumstances leading up to the offence they were not given a custodial sentence. Since the end of the project this young person has worked very closely with their mentor and has been given work opportunities through The Big House. This young person has benefited from the support network offered by The Big House.

Ad-hoc support to care leavers and at-risk young people who have not taken part in our projects

This included signposting and supporting young people to access education, training and employment opportunities, prison visits for care leavers who needed support on their release, writing supporting statements and accompanying young people to court hearings and doctor appointments.

Workshops in schools, pupil referral units and at leaving care events

We delivered weekly workshops up until June 2015 in an East London pupil referral unit for Plan B's Charity EOTO (Each One Teach One). Two young people who had participated in Open House Projects were given training to enable them to facilitate these workshops.

Whilst our main target group is care leavers and at-risk young people across London, we have also worked with young people outside of the capital. This included delivering a drama workshop at the Hertfordshire Care Leaving Event. Though initially met with cynicism, the Big House were able to engage a group of 40 care leavers, and as the session progressed many opened up about feelings of abandonment and isolation. Upon leaving the group, the young people lined up to hug the Big House team and expressed a desire to start their own drama group. Feedback revealed that three young people rated the workshop 9 out of 10 and 15 young people rated it 10 out of 10. Following this workshop we have stayed in touch with some of the girls from the group. They came to see ELECTRIC, spoke with The Big House team about our model and have subsequently set up their own weekly drama group; an incredible achievement on the part of these young girls and a legacy of the workshop.

"Yesterday's care leaver event was amazing, I have had so many conversations with some of the other young people today who attended saying how great it was and how nice it is to hear from others who have been where we are now and have made it through the other side! I never knew a bunch of complete strangers could walk in and connect with me/us almost instantly especially when I'm usually a very closed book!" Young person who attended the Hertfordshire Care Leaving event

"Big House theatre have the skills to connect with young people in a really meaningful way and to help young people think positively about themselves and their futures. Big House theatre left a huge impression on Hertfordshire care leavers and staff, leaving us energized, moved and inspired". Participation Officer, Hertfordshire Children's Service

This response demonstrates the demand for The Big Houses services outside of London.

The Big House Theatre Company Report of the Trustees Continued For the year ended 31 December 2015

Standalone workshops, in collaboration with artists and filmmakers

In addition to the workshops that we ran as part of Open House Projects, we also ran a number of standalone workshops utilising The Big House's network to create inspirational sessions for young people who have limited access to the arts. These included creative writing workshops delivered by playwright Polly Stenham and film maker Tom Beard.

Below is an extract of creative writing from a session where the young people were asked to write about 'a tipping point in their life between calm and chaos'.

*"From the time I was conceived my rights were taken
Sitting in this room patiently waiting
As the light shined I pressed on forward
Leaving the place I felt I was more important
I have been taken away with a voice no one could hear
My existence is starting to feel unreal
My mouth will move yet no words come out
Yet the opposite what I want has happened
Now I am far away locked inside my thoughts
And maybe, just maybe, my emotions will guide me"*

Worked to influence positive changes for vulnerable young people nationally

As well as providing services to meet immediate needs, we also continued our work to reduce future needs. In 2015 we were active in taking part in seminars and research reports. We contributed to the 2015 Finding their Feet report by the Centre for Social Justice and worked with the Prison Reform Trust, contributing to an independent review chaired by Lord Laming into the connection between care and custody. We hosted the young people's consultation group at The Big House; a group made up of young people who have all been in care, have experience of the criminal justice system and are members on the review panel (one of these young people took part in our Autumn 2015 Open House Project ELECTRIC).

Key changes

The Big House has a new home

The rent of the theatre space at Hackney Downs Studios increased during our residency, with commercial projects being prioritised. We therefore decided to work with a more flexible venue for the second Open House Project of 2015 (ELECTRIC was staged in the basement of the Rio Cinema in Dalston) and move to new premises. In October 2015 we moved to Mildmay Community Centre. This centre is based in the middle of the Mayville estate (ranked in the top 10% most deprived areas in London). It is larger than our previous home at Hackney Downs Studios and more suited for the purpose for of our work. For instance we now have a separate space where counselling sessions can take place (and to support young people in crisis), a kitchen, a garden and rehearsal/workshop space.

Change to personnel

The Big House team consists of three full time core staff who are supported by a team of dedicated volunteers and freelance staff. In summer 2015, Development Manager Bryony Hope was replaced by Sarah Burden.

Challenges and learning

We learnt a number of key lessons in 2015, from both problems and successes, and have identified areas in need of focus and/or investment to improve our services. Please see the following summary of the key areas we have identified and are addressing.

- Flexible space without commercial constraints so that we can ensure that Open House Projects and workshops are delivered at the best possible time for young people.
- Recruiting an Associate Director trained in The Big House's method, who can assist on or deliver all or part of an Open House Project.
- Further additional personnel for pastoral support including a full time Participation and Pastoral Support Manager.
- The need for an online case management and outcomes monitoring database system as the organisation grows.
- The need to secure multi-year grants and develop The Big House Means Business to ensure future financial security.

The Big House Theatre Company

Report of the Trustees Continued

For the year ended 31 December 2015

FINANCIAL REVIEW

2015 was a successful year for fundraising at The Big House, with the organisation ending the year in a position of financial stability for 2016. This enabled us to support three full-time staff and implement a reserves policy that ensures we maintain at least three months of basic running costs in our unrestricted reserves to ensure the stability and continued smooth running of the charity's activities.

Our fundraising strategy in 2015 focused 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) and supporting projects (e.g. the mentoring and buddying programmes). Trust and foundation funding successes included securing grants from the Garfield Weston Foundation, Paul Hamlyn Foundation, John Lyon's Charity, Lloyds Bank Foundation, The Kirsh Foundation and Wendy Fisher, Mercers' Company, Royal Masonic Trust for Girls and Boys Stepping Stones and the PRAFARATA Foundation.

We also secured sponsorship from Currell Estate Agents for our second The Big House annual gala which took place on 25th November 2015. Guests enjoyed a three course dinner, a spoken word performance from one of our beneficiaries, a silent auction and a preview screening of The Big House documentary at POND restaurant in Dalston. The gala sold out to an audience of influential guests from the media, local businesses and FTSE 100 companies. Many of our guests were new to The Big House, enabling us to build our audience and supporter demographic. The event was The Big House's biggest fundraising event to date, raising £30,000.

"As headline sponsors for the 2015 The Big House Gala we were so uplifted by our involvement - this small but powerful and energised charity enables some of the most vulnerable young people in our society to get their lives on track - through drama, through theatre, through hard work". Anne Currell, Managing Director, Currell Group

Securing funding and ensuring sustainability is one of the main challenges facing small charities. We will continue to focus on securing multi-year funding whilst continuing to make applications of all sizes to trusts and foundations, cultivating major donors and holding supporter events.

The Big House's 2015-2017 strategic plan outlines our ambition to increase sustainable revenue through our schools and corporate tailored communication skills workshops. As well as unlocking the potential of vulnerable or disadvantaged young people to win standing ovations from an audience, we can also help people develop the skills needed for challenging business situations using the same method. These workshops (which have already been piloted and received extremely promising feedback) are part delivered by young people who have taken part in the Open House Project. They provide valuable paid work experience to them as well as a source of sustainable income for the charity (we recognise that we need to be less reliant on income from trusts and foundations).

In September 2015 an accountant from Linklaters LLP began producing our monthly management accounts. This pro bono support alongside the skills and experience of our new Treasurer, have strengthened our financial reporting and planning processes.

We are pleased that the organisation is stable. However, we now need to increase our income if we are to increase pastoral support, deliver additional projects and grow to reach more young people in need.

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.

The Future: moving in to 2016

Our strategic targets for 2016 are as follows:

Primary objectives

To provide support to 300 young people during the year, including:

- Intensive life changing support to 30 care leavers and at-risk young people; engaging them in drama participation, life and employment skills training, pastoral support and long term access to a mentor; enabling them to make more informed choices and address any destructive emotional and behavioural patterns. Working with them to build self-confidence and self-discipline in order for them to fulfil their potential. This will culminate in two full scale Open House Project productions, reaching and educating an audience of 2,000+.

The Big House Theatre Company
Report of the Trustees Continued
For the year ended 31 December 2015

- Weekly drop in drama workshops throughout the year between projects; providing young people with an introduction to The Big House and a meeting space for previous beneficiaries.
- Scale our work in London; taking The Big House's work to different venues.
- Support our members to perform in The Royal Court youth festival, reaching a wider and new audience who haven't previously engaged with our work.
- Provide ongoing support to existing members.

In addition we will:

- Strengthen our monitoring and evaluation systems by implementing an online case management and outcomes monitoring database system.
- Work with a freelance producer to put the practical steps in place for a national tour of our work in 2017, to reach 200 care leavers and young people, and 20 practitioners nationally.
- Fully train one new Associate Director in The Big House's method, enabling them to support the delivery of the Open House Projects with the intention of overseeing the project fully in 2017.
- Create new opportunities within the organisation for members or associate artists to develop new projects and showcase their work, to increase opportunities for engagement for new and current members of The Big House.
- Work closely with strategic advisors to achieve The Big House's ambitions.
- Continue to build our networks.

Fundraising and Development

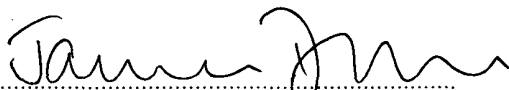
- Ensure there is a sustainable and realistic growth strategy in place.
- Achieve long term funding partnerships of 2 or more years with at least 3 new Trusts & Foundations.
- Develop unrestricted income from individuals, events and corporates.
- Deliver a full-scale fundraising gala.
- Strengthen the current Board of trustees with the addition of franchising, entrepreneurial, fundraising and social care experience and contacts, with the entire Board becoming more active in fundraising.

Reserves policy

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.

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

Approved by the Board and signed on its behalf by:


.....
J Duke
Trustee
16 Aug 2016

The Big House Theatre Company
Independent Examiners Report to the Trustees
For the year ended 31 December 2015

I report on the accounts of the charitable company for the year ended 31 December 2015, which comprise the Statement of Financial Activities, the Balance Sheet and the related notes.

Respective responsibilities of trustees and examiner

The Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act;
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charitable company and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements:

- to keep accounting records in accordance with 386 and 387 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of section 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities and in accordance Accounting and Reporting by Charities and in accordance with the Financial Reporting Standard for Smaller Entities (the FRSSE) (effective 1 January 2015)

have not been met, or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.


.....
Andrew M Wells FMAAT

19 August 2016

Counterculture Partnership LLP
ICA
The Mall
London
SW1Y 5AH

The Big House Theatre Company
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 December 2015

	Notes	Unrestricted funds £	Restricted funds £	2015 £	2014 £
Income and endowments from:					
Donations and legacies	1	79,921	115,513	195,434	125,782
Charitable activities	3	58,044	-	58,044	32,904
Investments	2	230	-	230	141
Other income		-	-	-	11,303
Total		138,195	115,513	253,708	170,130
Expenditure on:					
Charitable activities	4/5/6	(113,822)	(113,055)	(226,877)	(146,459)
Total		(113,822)	(113,055)	(226,877)	(146,459)
Net income		24,373	2,458	26,831	23,671
Reconciliation of funds					
Total funds brought forward		81,638	1,005	82,643	58,972
Total funds carried forward		106,011	3,463	109,474	82,643

The Big House Theatre Company
Balance Sheet
As at 31 December 2015

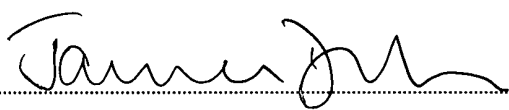
	Notes	2015 £	2014 £
Fixed assets			
Tangible assets	9	397	530
		<u>397</u>	<u>530</u>
Current assets			
Debtors	10	-	1,600
Cash at bank and in hand		220,200	142,026
		<u>220,200</u>	<u>143,626</u>
Creditors: Amounts falling due within one year	11	(111,120)	(61,513)
Net current assets		<u>109,080</u>	<u>82,113</u>
Total assets less current liabilities		<u>109,477</u>	<u>82,643</u>
Net assets		<u>109,477</u>	<u>82,643</u>
The funds of the charity			
Restricted income funds	12	3,463	1,005
Unrestricted income funds	12	106,011	81,638
Total funds		<u>109,474</u>	<u>82,643</u>

For the year ended 31 December 2015 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 trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved and authorised for issue by the Board and signed on its behalf by:


 J Duke
 Director
 16 August 2016

The Big House Theatre Company

Notes to the Financial Statements

For the year ended 31 December 2015

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, with the exception of investments which are included at market value and in accordance with the Financial Reporting Standard for Smaller Entities effective April 2008. The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP), "Accounting and Reporting by Charities" published in March 2005, applicable accounting standards and the Companies Act 2006.

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.

Incoming resources

All incoming resources are included in the Statement of financial activities when the company is legally entitled to the income and the amount can be quantified with reasonable accuracy. Donated services or facilities, which comprise donated services, are included in income at a valuation which is an estimate of the financial cost borne by the donor where such a cost is quantifiable and measurable. No income is recognised where there is no financial cost borne by a third party. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of receipt. Income tax recoverable in relation to investment income is recognised at the time of receipt.

Resources expended

All expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

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:

Office equipment

25% Reducing balance

1. Income from donations and legacies

	Unrestricted funds	Restricted funds	2015	2014
	£	£	£	£
Donations received	53,921	-	53,921	58,979
Grants received	26,000	115,513	141,513	66,803
	<u>79,921</u>	<u>115,513</u>	<u>195,434</u>	<u>125,782</u>

The Big House Theatre Company
Notes to the Financial Statements Continued
For the year ended 31 December 2015

Analysis of grants received

	2015	2014
	£	£
Allen and Overy	-	2,000
Arts Council	-	9,238
Centre for Social Justice	-	10,000
Evan Cornish Foundation	-	3,000
Forward Foundation	-	30,065
Garfield Weston	20,000	-
George Oliver Foundation	6,013	-
Hackney Giving East End Community Fund	5,000	-
John Lyons Charity	9,600	-
John Thaw Foundation	1,000	-
Julian Gleek Donation	20,000	-
Kirsh Foundation	6,000	-
LLoyds Bank Foundation	12,000	-
London Stock Exchange Group Foundation	10,000	-
Mercers' Company	7,500	7,500
Parafarata Foundation	4,500	-
Paul Hamlyn Foundation	30,000	5,000
Royal Victoria Hall	1,000	-
Sage Global Giving	3,900	-
The Woodward Charitable Trust	5,000	-
	141,513	66,803

3. Income from charitable activities

	2015	2014
	£	£
Unrestricted funds		
Performances and Sustainable Income		
Ticket Sales	38,024	11,676
Workshops	20,020	14,480
Member Referrals	-	6,748
	58,044	32,904
	58,044	32,904

The Big House Theatre Company
Notes to the Financial Statements Continued
For the year ended 31 December 2015

2. Investment income

	2015	2014
	£	£
Unrestricted funds		
UK bank interest receivable	230	141
	<u>230</u>	<u>141</u>

4. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2015	2014
	£	£	£	£
Workshops	3,055	437	3,492	550
Open House Projects	39,059	64,618	103,677	51,264
Support costs	70,495	48,000	118,495	93,745
	<u>112,609</u>	<u>113,055</u>	<u>225,664</u>	<u>145,559</u>

5. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2015	2014
	£	£	£	£
Workshops	3,492	-	3,492	550
Open House Projects	103,677	118,495	222,172	145,009
	<u>107,169</u>	<u>118,495</u>	<u>225,664</u>	<u>145,559</u>

6. Governance costs

	2015	2014
	£	£
Audit / examiners fees	1,213	900
	<u>1,213</u>	<u>900</u>

The Big House Theatre Company
Notes to the Financial Statements Continued
For the year ended 31 December 2015

7. Analysis of support costs

	2015	31/12/2014
	£	£
Open House Projects		
Company salaries	87,329	68,713
Rent and rates	11,325	7,380
Other office costs	19,841	17,652
	<u>118,495</u>	<u>93,745</u>

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2015	2014
	£	£
Depreciation of owned fixed assets	133	180
Auditor's fees	1,213	900

9. Tangible fixed assets

	Office equipment
	£
Cost or valuation	
At 01 January 2015	946
At 31 December 2015	<u>946</u>
Depreciation	
At 01 January 2015	416
Charge for year	133
At 31 December 2015	<u>549</u>
Net book values	
At 31 December 2015	<u><u>398</u></u>
At 31 December 2014	<u><u>530</u></u>

The Big House Theatre Company
Notes to the Financial Statements Continued
For the year ended 31 December 2015

10. Debtors

	2015	2014
	£	£
Amounts due within one year:		
Prepayments and accrued income	-	1,600
	<u>-</u>	<u>1,600</u>

11. Creditors: amounts falling due within one year

	2015	2014
	£	£
Accruals and deferred income	111,120	61,513
	<u>111,120</u>	<u>61,513</u>

12. Movement in funds

Unrestricted Funds

	Balance at 01/01/2015	Incoming resources	Outgoing resources	Balance at 31/12/2015
	£	£	£	£
<i>General</i>				
Unrestricted Fund	81,638	138,195	(113,822)	106,011
	<u>81,638</u>	<u>138,195</u>	<u>(113,822)</u>	<u>106,011</u>

Restricted Funds

	Balance at 01/01/2015	Incoming resources	Outgoing resources	Balance at 31/12/2015
	£	£	£	£
Restricted Funds	1,005	115,513	(113,055)	3,463
	<u>1,005</u>	<u>115,513</u>	<u>(113,055)</u>	<u>3,463</u>

2015

The Big House Theatre Company
Notes to the Financial Statements Continued
For the year ended 31 December 2015

13. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Unrestricted Fund	397	217,000	217,397
Restricted funds			
Restricted Funds	-	(107,920)	(107,920)
	<u>397</u>	<u>109,080</u>	<u>109,477</u>

14. Company limited by guarantee

The Big House Theatre Company is a company limited by guarantee and accordingly does not have a share capital.