

Company registration number: NI601058

Charity registration number: 101876

Bruiser Theatre Company

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2022

Bruiser Theatre Company

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Bruiser Theatre Company

Reference and Administrative Details

Trustees	Miss Rosie Timoney Mr Adam Boughton Knight Mr Joseph Rea Mr Aidan Kearney Miss Le-Ann Campbell Ms Aoife Browne Miss Laura Johnston Miss Marie O'Donoghue Diana McKeown (appointed 7 December 2021)
Secretary	Lisa May
Principal Office	83 University Street Belfast Antrim BT7 1HP The charity is incorporated in Northern Ireland.
Company Registration Number	NI601058
Charity Registration Number	101876
Independent Examiner	Baxterworld Ltd Chartered Management Accountant Unit 3 Dargan Industrial Park 60-84 Dargan Crescent Belfast BT3 9JP

Bruiser Theatre Company

Strategic Report for the Year Ended 31 March 2022

The trustees, who are directors for the purposes of company law, present their strategic report for the year ended 31 March 2022, in compliance with s414C of the Companies Act 2006.

Financial review

Income in the year was £126,663 and expenditure totalled £130,294 giving a deficit of £3,632. Unrestricted and designated reserves totalled £87,596 at the close of the period.

Policy on reserves

It is the view of the Board of Directors that Bruiser operate prudently and effectively within the parameters of the financial resources which were available.

Bruiser's Trustees were particularly mindful of the need for efficiencies and financial prudence given the probability of growing competition in funding rounds, limitations to box office potential and limited venue operations, in the wake of Covid-19. In 2016/17 Bruiser established a policy of building company reserves to a minimum of three months operating costs and we were pleased to achieve this once again in 2021/22. With this in mind, the Bruiser Trustees have agreed to increase the designated reserves policy to a minimum of four and a half months operating costs going forward.

Principal funding sources

Bruiser was supported by Belfast City Council, the Arts Council of Northern Ireland, the National Lottery, the Enkalon Foundation, the Telecommunity Fund, the Esme Mitchell Trust and the Halifax Foundation during the year.

The strategic report was approved by the trustees of the charity on 6 December 2022 and signed on its behalf by:



Miss Rosie Timoney
Trustee

Bruiser Theatre Company

Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2022.

Trustees

Miss Rosie Timoney

Mr Adam Boughton Knight

Mr Joseph Rea

Mr Aidan Kearney

Miss Le-Ann Campbell

Ms Aoife Browne

Miss Laura Johnston

Miss Marie O'Donoghue

Diana McKeown (appointed 7 December 2021)

Objectives and activities

Objects and aims

Founded in 1997, Bruiser aims to produce innovative live performance combining text and physical theatre techniques.

Bruiser Theatre Company strives to be recognised as Northern Ireland's leading Physical Theatre Company delivering inspiring and uplifting theatre and equipping the next generation of performers with the skills and know-how to work effectively within the industry.

Bruiser's Principal Funder in 2020-21 was Belfast City Council, the National Lottery and the Arts Council of Northern Ireland and as such contributes to:

- Promoting the Value of the Arts
- Strengthening the Arts
- Growing Audiences and Increasing Participation

Bruiser takes a professional and ethical approach to the management and governance of the company to deliver quality productions, education and training work.

In pursuit of this Bruiser aims to:

- treat all of its stakeholders with the highest level of integrity and gain the respect of all those individuals and organisations with which it interacts
- be challenging and courageous in designing and developing the artistic programme
- provide an entertaining and enjoyable experience for its audiences

Bruiser Theatre Company

Trustees' Report

Artistically Bruiser's aims are to:

- to use minimal set for maximum impact
- to further explore the notion of the actor, enforcing him/her as the central mechanism of performance
- to streamline and explore the relationship between the essential dynamics of theatre, the actor, the space and the audience
- to encourage an environment for the exchange of ideas and collaboration between arts practitioners in production
- make a commitment to touring, workshop development and teaching to encourage a greater access to theatre
- to produce a consistently high quality product

Public benefit

The Trustees are committed to providing a public benefit, and have taken into account the Charity Commission's guidance in this area.

We believe that producing high quality, engaging work that attracts traditional and non-traditional theatre-goers, diverse in age and background, enhances our audiences quality of life, as well as fostering a more general appreciation of the arts.

By working extensively with Northern Ireland's next generation of talent, we are also creating a legacy from which many other theatres, and the sector at large, will benefit.

Bruiser's Annual Funding was cut by The Arts Council of Northern Ireland by 100% in 2018. With a healthy reserves policy, and strong leadership from the Bruiser Board and Artistic Director, Bruiser continues with vigor, passion and determination

The trustees confirm that they have complied with the requirements of section 3 of the Charities Act (Northern Ireland) 2008 to have due regard to the public benefit guidance published by the Charity Commission for Northern Ireland.

Bruiser Theatre Company

Trustees' Report

Our work in 2021/22 includes:

Productions

Mojo Mickybo by Owen McCafferty - May-June 2021 - Streamed Production

Mojo Mickybo follows the friendship between two boys growing up in Belfast - a friendship that at first is immune to the sectarian violence taking place around them, but which nonetheless is ultimately destroyed by it.

Due to Covid-19 restrictions remaining in place, Bruiser streamed this production. Rehearsals for Owen McCafferty's Mojo Mickybo began on Monday 3rd May until 28th May 2021, in Southbank Playhouse. The production then moved to the Lyric Theatre, where it was filmed from Tuesday 1st to Saturday 5th June by Red Box Productions.

From 7th to 23rd June, the production was edited and sound mixed by Lisa May, Redbox and Garth McConaghie. It was streamed on the 24th, 25th and 26th June through Eventbright and a Digital Programme was distributed to all ticketholders.

Cast

Michael Condron - Mojo

Terence Keeley - Mickybo

Creative Team

Directed by Lisa May

Written by Owen McCafferty

Set Design by Stuart Marshall

Lighting Design by James C McFetridge

Sound Mixed by Garth McConaghie

Original Music and Sound Design by Garth McConaghie

Visuals by Stephen Hackett

Costume supplied by Gillian Lennox

Set Construction by Jim Carson

Photography by Lens of Lu Cro

Crew

Production Manager: Rory Casey

Technical Production Intern: Emily Moore

Produced by Bruiser Theatre Company

Producer: Lisa May

Trainee Producer: Peter Heenan

Trainee Producer: Jess Williams

MA Intern: Catherine Wright

Video Production and Sound Capture: Redbox Creative Ltd

Sample audience feedback for Streamed Production:

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- A very emotional experience. I played Mojo in the first production in 1998. I've never seen the play until now and I wasn't prepared for its emotional impact 23 years on. I feel like someone just punched me in the chest. But in a good way. It's a beautiful production. The subtle additions of projected images and music really add a nice touch. The two actors are superb. They are a joy to watch and listen to, the voices and characterisation are exemplary. The experience of being pulled back into the world of those characters is an emotional one. Their world is so fully formed. Devastatingly fully formed. How is it possible I'd somehow managed to forget this? 23 years later Owen's writing sings a true song, belted out with gusto. The language, pace and lyricism shock me now even though every syllable was in my body for a whole year. How is it even possible that I was lucky enough to be part of this at the beginning? Because to be a witness to it now is an unadulterated joy, and a privilege.
- A whirlwind of joy and energy that twists to the heartache of the reality of our past. Handled with such commitment and honour by the outstanding actors.
- Brilliant! Just like watching in a theatre---well, almost! Phenomenal story telling.

Mojo Mickybo by Owen McCafferty - September 2021 - Post Primary Schools Tour (Bruiser In A Box)

Bruiser Theatre Company presented a live theatre tour of their critically-acclaimed production of Mojo Mickybo by Owen McCafferty in September 2021.

The main purpose of this project was to bring live theatre to schools across Belfast who, due to the ongoing Covid-19 pandemic, had little/no access to the NI arts sector. The play is set during The Troubles and addresses legacy and cross-community issues. In addition to the performance, schools received a post-show workshop. In this session, the theme and issues raised by the play were explored with the students through a practical drama session. Schools also received additional resources on the play for follow up classwork. This included videos of the cast in rehearsals, a full production programme and an educational resource pack focusing on the historical and political context of the play. Teachers also received online teacher training on addressing mental health through drama - a key theme/issue raised by the play.

Teacher comments included:

“SUPER - Very valuable and students thought it was great ... After lockdown this was the first piece of live theatre the students had seen in two years and for that we are extremely grateful. The piece was fast moving and the students loved the energy and the physicality of so many roles which was so engaging to watch.”
- Ms. Nelson, St Louise's Comprehensive College

Young people who participated commented:

“I really enjoyed (The Lead Facilitator's) vibe and was great help in giving tips. (I learnt) how to add more to a scene and to be confident in performing.” - Hazelwood College

“It was really good and should definitely happen again ... it was really fun and funny.” - Girls Model

In addition to local touring of post-primary schools across Northern Ireland, the production also played sell-out runs at the Cathedral Quarter Arts Festival, The Waterside Theatre, L/Derry and The Lyric Theatre, Belfast.

Bruiser Theatre Company

Trustees' Report

Mojo Mickybo by Owen McCafferty - March-April 2022 - All Ireland and UK Venue Tour

In March 2022, Bruiser began pre-production and rehearsals for a UK and ROI venue tour of Mojo Mickybo, funded by ACNI National Lottery Fund, to tour throughout Northern and Southern Ireland. Successfully securing funding from Culture Ireland to tour outside of the island of Ireland, the show ran for one week in The Union Theatre, London - bringing our work to new audiences.

Tour Schedule:

The Garage Theatre, Monaghan
The Old Courthouse, Newtownabbey
Marketplace Theatre, Armagh
The Playhouse, Derry
Watergate Theatre, Kilkenny
An Tain Arts Centre, Dundalk
The Source Arts Centre, Thurles
Dean Crowe Arts Centre, Westmeath
Union Theatre, Southwark
The Mac, Belfast

Bruiser received excellent critical and audience feedback, with 4* and 5* reviews across the board.

Sample Review - Everything Theatre - Union Theatre

Mojo (Michael Condrón) and Mickybo (Terence Keeley) are nine year-old boys who become friends in Belfast in the summer of 1970. The setting foretells all you need to know about how this friendship is to be affected by events, which are totally out of their control.

There is a really clever introduction to the young boys, which gets revisited towards the end: they almost sing-song their names and change the order to “Mickybo Mojo” or “Mojo Mickybo”. For me, this had two strong aspects. First, it really entwines the boys; together they are Mojo Mickybo, and you can imagine them always both being underfoot. Secondly, it shows that these youngsters are the same. No matter their background, no matter the tradition in which they have been brought up, they are just two lads growing up in the same place, interested in the same things; wanting a hut to live in and to eventually grow up to be like Butch Cassidy and the Sundance Kid, riding off to Australia.

The play tears along, thanks in no small part to the sharp direction of Lisa May, and also the sheer energy coming from the two actors. Each of them plays multiple roles; scenes and characters change with a literal twirl. An exaggeration of body language works to great effect, showing the small young lads compared to the bigger, older bullies (well named as Gank the Wank and Fuckface), and this culminates in a spectacular fight, where it's hard to believe there are only two actors on stage. The physical theatre, the comic timing, the choreography behind this is absolutely top notch. On top of that, the ease with which Keeley transforms into Mojo's mother and Condrón into Mickybo's father is hugely impressive, moving from childhood innocence and games into world - and specifically Northern Ireland - weary adulthood. Suffice it to say, both Condrón and Keeley are superb.

From the start it is clear that the actors are going to take us on a journey, and we need to pay attention to their physicality and their language; to learn some Northern Irish dialect as we go along. The play, direction and delivery all help, but it's clear that an audience prepared to put in a small amount of work will get a little more from the show, and the production trusts and respects its audience to go with this. I felt very invested, and found myself getting really tense as the play went along. Even as I laughed (and boy did I laugh a lot - the play is genuinely funny), there was a troubling sense of dread throughout, and then sadness when the inevitable result of sectarianism finally occurred.

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Stuart Marshall's set design is deceptively simple. Before the show begins, it evokes menace from a barricade constructed on the streets of Belfast, the design wordlessly and effectively setting the scene. Garth McConaghie's sound is used to great effect throughout, but in particular as the boys play-act as cowboys. Additionally, the show offers a really slick digital programme, available through scanning a QR code, and delivered by email shortly afterwards. It is one of the better programmes I've seen in a while, providing a lot more than a listing of cast and crew. It includes sections about the theatre company, about the play itself and a really interesting Director's Note.

This play is an enjoyable, thoughtful production; smart, funny and ultimately sad, with superb acting. I loved every minute spent with Mojo Mickybo. *****

Awards

Bruiser received two nominations from the Irish Times Irish Theatre Awards for their production of Mojo Mickybo:

- 1) Best Director - Lisa May
- 2) Best Ensemble

The judges cited their criteria as;

"Excellence: brilliance, superiority, distinction, quality and merit. Innovation and risk must come into the equation as theatre is all about creativity and therefore inventiveness, resourcefulness, vision, imagination, inspiration and originality."

A very high bar. These nominations put Bruiser in the company of Ireland's very best theatre despite the unprecedented times for the industry and the challenges Bruiser itself has faced. Bruiser subsequently won the Best Ensemble Award which was the only award given to a Northern Irish Company in 2022.

Commissions - Mother Courage and her Children by Bertolt Brecht

Bruiser continued to work with local playwright Alice Malseed and composer Matthew Reeve in adapting "Mother Courage and her Children" for a modern audience. "Mother Courage" is a curriculum text on the AQA syllabus, plus Brecht is a prescribed practitioner under all exam boards. It is anticipated the production will be staged in 2024/25 as a co-production with a flagship venue in Belfast.

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EDUCATION & COMMUNITY ENGAGEMENT

The Bruiser Digital Grid and Vital Connect Project

Bruiser built on its collection of digital educational resources initiated during the series of Covid-19 lockdowns, meeting student/teacher demands to:

- 1) extend repertoire and engage with professionals
- 2) embrace the potential of tech to fill the gap of contact between schools and the arts

The BRUISER DIGITAL GRID offers exclusive insights and access to interactive digital resources, bringing Bruiser into the classroom to support planning and teaching throughout the academic year.

- Archive footage of past productions/Director's Commentary
- Resources/workshops/lesson plans/Schemes of Work
- Cast/Creatives interviews and design
- Virtual Rehearsal visits: techniques/first-read through/model box presentation
- Script database
- "Devising" practical feedback exchange-digital consultancy
- "How-to" training demos
- "Sharing forum" for open exchange

The Bruiser Digital Grid champions the arts, providing vital access to the creative industries, digital production and creative learning; in turn, positively impacting on the health, well-being, education and resilience and of our young people and educators.

Bruiser leads best practice in education, with an unrivalled track record in increasing our young people's readiness to engage with culture, being the only NI drama practitioner to be accredited by exam boards. Bruiser's ground-breaking Digital Grid connected schools, teachers and students, and is a sharing forum for open exchange helping to gain an understanding of others needs and identities. It breaks down economic and geographical barriers, reducing social exclusion and isolation. By exploiting the digital medium we provided more opportunities for young people to engage in creative practice. By developing fresh creative solutions and converging platforms we increased reach, and grew our audience base, at a time where students and teachers needed additional support.

Bruiser's innovative Digital Grid catapulted classrooms into creative spaces. It promoted a confident, outward-looking society empowering young people and teachers to achieve their ambitions and fulfil their potential; enhancing skill-bases, attainment levels and ultimately employability. The Digital Grid supports the next generation of cultural leaders, building capacity in the sector and investing in accessible career pathways in the creative and cultural industries.

Bruiser makes a long-term contribution to the infrastructure of Belfast's cultural landscape, creating opportunity and growth. Partnership is key to success; every element of Bruiser's programme has been co-designed by key-stakeholders, ensuring we meet need. Bruiser's Digital Grid is part of a larger strategic programme, gaining valuable research to inform drama-in-education policy development, and feeding into Bruiser's VITAL CONNECT pilot in 22/23.

In 21/22 Bruiser was able to provide students and educators with:

- 1) The Bruiser Cinema Club

Each month Bruiser released a new title to the Bruiser Cinema Club; archive recordings of past Bruiser productions.

Archive Recording of Past Production

Podcast Interview from Creatives

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Resource Pack

2) The Bruiser Digital Handbook

The Bruiser Digital Handbook is digital resource for schools. The BDH comes in three tired packages: Excite; Engage and Inspire, incorporating a blend of Digital Workshops, Digital Seminars, Lesson Plans, Schemes of Work and Additional Resources.

3) Industry Roles

Bruiser released a new digital resource for schools that focused on the wider roles within the theatre/arts sector. This was developed in consultation with Magherafelt High School and Dominican College.

Feedback from teachers included:

“This is amazing. I am just so delighted with this! ... Just can't believe such a fab service you have provided!” - Magherafelt High School

“Just wanted to say that the resources are really brilliant. Thanks again for putting these together.” - Dominican College

4) Brave and Bold Monologue and Re-Act Duologue Competitions

Monologue and Duologue competitions for ages 12-18. All applicants received personalised feedback and the winners received a full bursary place on the 2021 Arts Academy.

Participant Feedback:

“I really enjoyed the whole process, with drama both inside and outside of school being cancelled and also not being able to work it gave me something to do and focus on other than school. It was really enjoyable to read through plays and extracts to find monologues and experiment throughout the creative process.” - Niamh (17)

“I found the Brave and Bold monologue competition a well needed creative outlet and challenge for myself. Throughout lockdown, I found it fascinating to watch how the arts industry had adapted for online performances and the sheer creativity that went into devising them. I have had this monologue in my head through most of lockdown and was dying to perform it somehow, so the opportunity to do so was a brilliant end to the year!” - Beth (18)

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Trustees' Report

Bruiser Development Ambassadors Programme

Bruiser's Young Development Ambassadors Programme engaged in analysis and discussion to generate creative ideas and solutions to, ultimately, shape the future of Bruiser's Educational and Professional Development Courses. The Bruiser Development Ambassadors Program was developed as a method of communicating with our key stakeholders on a personal basis. We wanted to know what more we can be doing to ensure that Bruiser can continue to provide the young people of Northern Ireland with relevant, high-quality training and development programmes.

The project was open to anyone over the age of 16; innovative and creative thinkers whose experience and understanding of the Northern Irish Arts industry had prepared them to comment on future project proposals and offer insight and suggestions for further development in the key areas of education and professional development. It is anticipated that this will form more creative projects and regular weekly classes for young people in 22/23.

The Bruiser Arts Academy

In July & August 2021, Bruiser successfully delivered The Bruiser Arts Academy: The START Academy, Summer School and Graduate Academy.

Summer School Participant feedback included:

"This experience was absolutely fantastic. It helped improve my ability as a performer in so many ways..." - Summer School Participant

"I learnt to be confident, no matter what. I learnt that it's ok to express myself. Felt very comfortable and accepted." - Summer School Participant

Graduate Academy Feedback included:

"Thank you for a wonderful time! These two weeks have really fired me up as an actor to keep learning my craft and challenging myself. We're so lucky to have a theatre company like Bruiser here in Northern Ireland."

"I really loved my experience and will take away lots from this experience. As a graduate - there is NOTHING like this; both in UK and NI. The opportunity to be in a rehearsal room and apply what I learnt was great but talks with casting directors was really a highlight. I actually have so many good things to say but there isn't enough room. Will happily chat about it in person/phone/email if you ever wanted more feedback!"

"I've learned/developed more during this course than in any drama modules I took at university. Really helpful facilitators, everyone here is class and I love watching how people work. Everything is real, no bs"

"Definitely good value for money - I came home everyday exhausted! It was definitely tough - coming home to go over lines etc having worked from 9-6pm was a challenge - but it was a really good challenge! I'm thoroughly glad that I did it and I have an even greater appreciation for Bruiser's style. I'm sad it's over!"

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Bespoke Workshops

Bruiser continued to offer bespoke workshops to schools and community groups across Northern Ireland throughout 2021-2022. Informed by our expansion into digital delivery during the Covid-19 pandemic, we continued to offer online/virtual Q&As and workshops to broaden our reach and connect with new audiences.

Additional workshops / consultancy provided throughout 2021-2022 included working with: Banbridge Academy; Rose Bruford College; Ashfield Girls; Sullivan Upper and Strathearn.

Feedback from this work includes:

“We were delighted - (The Facilitator) was excellent, well prepared, flexible but firm and had a really good handle on the group and the specific brief I had given you - I wish we had had 3 hours! The kids had a ball and found it really useful.”

Friel Reimagined

Bruiser worked in partnership with Queen’s University, Belfast on the delivery of participatory drama workshops for schools and community groups as part of the Friel Reimagined Project. Funded by The National Lottery Heritage Fund, this ambitious two-year-long partnership will see the delivery of 112 hours of workshop activity across Northern Ireland.

In 2021-22, Bruiser delivered sessions on the works of Brian Friel with:

- The Stronger Together Network, a network of NI community organisations who work predominantly with culturally and linguistically diverse communities;
- Hazelwood Integrated College, a non-selective and integrated post-primary school in North Belfast;
- General Public, an open call for adults across NI to participate in a series of workshops at Accidental Theatre in Belfast.

“It is clear that the workshops are making a strong and helpful connection with the participants.”

- Paul Murphy, Queen’s University Belfast

Participant feedback included:

"I really loved this workshop. Our host really set us all at ease and brought a new slant to Brian Friel's works. His bright caring personality gave me confidence and enjoyment, taking away any self-consciousness I may have had at the beginning of this workshop. Thank you."

"I am in my late Eighties. I don't drive. I rarely go out shopping. I joined this group of 4 Friday morning sessions and I thoroughly enjoyed it - I surprised even myself. I feel now that I should get more interested in opportunities like this one. Of course, a lot depends on the person providing the 'course'. In this case, (The Facilitator) was excellent - really entertaining, funny and an expert at his craft."

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A Day with Bruiser On Your Doorstep

Bruiser's annual education project A Day with Bruiser was reimagined in light of the Covid-19 pandemic, bringing workshops directly to the school, to ensure young people and schools across NI maintained access to high quality arts provision throughout this challenging time.

Over the course of the project, we worked with 17 post-primary schools across Northern Ireland. We connected schools with local expert facilitators who delivered participatory drama workshops. Sessions were informed by the curriculum, maximising potential for grade attainment.

Teachers reported that KS3 pupils lacked experience due to Covid-19 restrictions, reducing uptake at GCSE/Alevel. We responded to this by adapting our sessions to suit those with little/no previous experience; focusing on confidence-building.

We worked with an early-career stage facilitator who assisted across workshops. This supported their professional development and provided an opportunity for them to gain practical experience.

Passionate about equity and access, we specifically targeted schools from disadvantaged areas. This involved schools that would otherwise not have been able to participate. The MDM Report 2017 and EA Schools Enrolment Data guided this aspect of recruitment.

We worked to ensure project activity was socially distanced and had measures in place to prevent the spread of Covid-19. In the interest of the health and safety of our staff and all participants we embraced a 'blended' approach to this project. We delivered the project both live and online; tailored to the needs of each group and in line with government guidance. Follow-up digital resources gave teachers practical drama exercises they could use independently while maintaining social distancing upon their return to the classroom.

Feedback expressed how valuable it was to have this while home-schooling:

"We had a great time last week and it was really useful ... I got some great ideas for moving forward back in the room which we started putting into practice today." - Head of Drama, St. Malachy's College

Teachers were asked to rate the workshops on a scale of 1-5 (90% of respondents rated 5/5, with the remaining 10% scoring it 4/5). In addition to this, they were asked to give feedback on strengths/weaknesses. This information was collected on an ongoing basis so we could adapt/ improve over the course of the project.

"The workshop, as ever, was excellent. We are so very grateful for the immense and invaluable work you put into supporting them in their work. The Y14s did their assessment yesterday and were SUPERB! They are so grateful and see the value/wisdom of the workshop." - Head of Drama, Sacred Heart

"The workshop was very informative and beneficial for the girls. The girls appeared to be more confident by the end of the session and took away some great ideas for devising their own performance." - Head of Drama, Belfast Model School for Girls

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Operational Growth

Belfast City Council - Cultural Multi-annual Grant

In March 2022 Bruiser was successful in securing Cultural Multi-annual Grant - Arts & Heritage funding from Belfast City Council for a period of two years.

JobSTART

Committed to professional development, Bruiser successfully applied to the JobSTART Scheme, to employ and train an Arts Administration Assistant to support the delivery of our annual programme and offer an entry level opportunity to a young professional interested in a career in arts management. This is due to commence in 22/23.

Artwork Scheme

In March 2022, Bruiser was awarded funding from Future Screens NI and the Department for Communities NI through the Art Work Scheme. The grant of £60,326.16 over a period of three years will be used to employ an entry level Development Officer to work across Bruiser's annual programme in 22/23.

Blueprint

Bruiser was selected to participate in Blueprint with Arts & Business NI. Blueprint is a pioneering 5-year financial growth programme enabling small to medium- sized cultural organisations in Northern Ireland to take a more long-term approach to income generation. Blueprint is about investment in long-term growth and finding the route to greater financial security and artistic freedom. In 2021-22 Bruiser participated in the following Blueprint sessions: Introduction to Blueprint in January 2022, Creative Resilience with Mark Robinson in February 2022 and Leading for Change with Dorothy McKee in March 2022. The project will continue in 2022/23 for a further three months of training and development, as well as bespoke mentoring support.

DigiGrowth Programme

Bruiser participated in the DigiGrowth Programme with Belfast City Council throughout 2021-22. This included training and support in digital marketing facilitated by Profile Tree NI.

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Trustees' Report

Structure, governance and management

Nature of governing document

Bruiser is a company limited by Guarantee governed by its Memorandum and Articles of Association dated 9th August 2011 (amended). It is registered as a charity with HMRC.

Recruitment and appointment of trustees

Directors are elected at the AGM by the Members present. A Director shall hold office until the next AGM following his/her appointment at which point they must retire. A retiring Director shall be eligible for re-election.

The Directors shall:

Have the power at any time and from time to time to appoint any person to be a Director to fill a casual vacancy. Any Director so appointed shall hold office only until the next following Annual General Meeting and shall then be eligible for re-election. Have the power at any time to appoint as additional Directors up to but not exceeding a number equivalent to one third of the elected Directors for the time being. Directors so appointed shall hold office only until the next following Annual General Meeting and shall then be eligible for re-appointment.

Induction and training of trustees

All newly appointed Directors meet with the Chair and Artistic Director to discuss the roles and responsibilities of a Director and also to audit specific skills and areas of interest they may be able to bring to the role, as well as any relevant areas of training they may be interested in undertaking. They are also presented with an information pack on the Company.

The Board of Directors, which has no maximum number but shall not be less than 5 Directors, administrates the charity. The board meets quarterly. An Artistic Director is appointed by the Directors to manage the day to day operations of the charity. To facilitate effective operations the Artistic Director has delegated authority, within the terms of delegation approved by the Directors, for operational matters including finance and employment. The Artistic Director has delegated authority for artistic performance related activity.

Financial instruments

Objectives and policies

Risk management and Internal Controls

The Board of Directors has established a system on internal controls, designed to provide reasonable, but not absolute, assurance against material misstatement or loss. They include:

- Regular consideration of the financial position of Bruiser by the Directors
- Ensuring at least one Director has the necessary skills to interpret and analyse Bruisers financial records and reports
- Delegation of authority and segregation of duties
- The contract of an external company to prepare financial statements

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Trustees' Report

Credit risk

The charity's principal financial assets are bank balances and cash, trade and other receivables, and investments. The charity's credit risk is primarily attributable to its trade receivables. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds and derivative financial instruments is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

Liquidity risk

In order to maintain liquidity to ensure that sufficient funds are available for ongoing operations and future developments, the charity uses a mixture of long-term and short-term debt finance.

Further details regarding liquidity risk can be found in the Statement of accounting policies in the financial statements.

The annual report was approved by the trustees of the charity on 6 December 2022 and signed on its behalf by:



Miss Rosie Timoney
Trustee

Bruiser Theatre Company

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Bruiser Theatre Company for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

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 its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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 the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 6 December 2022 and signed on its behalf by:



Miss Rosie Timoney
Trustee

Bruiser Theatre Company

Independent Examiner's Report to the trustees of Bruiser Theatre Company

I report on the accounts of the charity for the year ended 31 March 2022 which are set out on pages 19 to 30 .

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company 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 65(2) of the Charities Act (Northern Ireland) 2008 (the 2008 Act) and that an independent examination is needed.

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 65 of the 2008 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 65(9)(b) of the 2008 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 charity 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

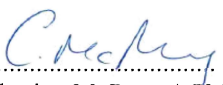
In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.


.....
Catherine McRory ACMA CGMA
Chartered Management Accountant
Chartered Institute of Management Accountants

Unit 3 Dargan Industrial Park
60-84 Dargan Crescent
Belfast
BT3 9JP

6 December 2022

Bruiser Theatre Company

Statement of Financial Activities for the Year Ended 31 March 2022 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
Income and Endowments from:					
Donations and legacies	3	-	110	110	-
Charitable activities	4	8,850	111,042	119,892	164,103
Other trading activities		-	6,661	6,661	3,200
Total Income		<u>8,850</u>	<u>117,813</u>	<u>126,663</u>	<u>167,303</u>
Expenditure on:					
Raising funds	5	-	(1,150)	(1,150)	-
Charitable activities	6	(5,897)	(123,248)	(129,145)	(112,591)
Total Expenditure		<u>(5,897)</u>	<u>(124,398)</u>	<u>(130,295)</u>	<u>(112,591)</u>
Net income/(expenditure)		<u>2,953</u>	<u>(6,585)</u>	<u>(3,632)</u>	<u>54,712</u>
Net movement in funds		2,953	(6,585)	(3,632)	54,712
Reconciliation of funds					
Total funds brought forward		<u>84,643</u>	<u>43,849</u>	<u>128,492</u>	<u>73,780</u>
Total funds carried forward	15	<u>87,596</u>	<u>37,264</u>	<u>124,860</u>	<u>128,492</u>
		Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:					
Charitable activities		4	1,170	162,933	164,103
Other trading activities			-	3,200	3,200
Total Income			<u>1,170</u>	<u>166,133</u>	<u>167,303</u>
Expenditure on:					
Charitable activities		6	(261)	(112,330)	(112,591)
Total Expenditure			<u>(261)</u>	<u>(112,330)</u>	<u>(112,591)</u>
Net income			909	53,803	54,712
Transfers between funds			9,954	(9,954)	-
Net movement in funds			10,863	43,849	54,712
Reconciliation of funds					
Total funds brought forward			<u>73,780</u>	<u>-</u>	<u>73,780</u>
Total funds carried forward	15		<u>84,643</u>	<u>43,849</u>	<u>128,492</u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2021 & 2021 is shown in note 15.

Bruiser Theatre Company
(Registration number: NI601058)
Balance Sheet as at 31 March 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	11	24,013	15,749
Current assets			
Debtors	12	6,858	5,273
Cash at bank and in hand		<u>120,066</u>	<u>119,831</u>
		126,924	125,104
Creditors: Amounts falling due within one year	13	<u>(26,077)</u>	<u>(12,361)</u>
Net current assets		<u>100,847</u>	<u>112,743</u>
Net assets		<u><u>124,860</u></u>	<u><u>128,492</u></u>
Funds of the charity:			
Restricted funds			
		<u>37,264</u>	<u>43,849</u>
Unrestricted income funds			
Unrestricted funds		17,117	84,643
Designated Funds		<u>70,479</u>	<u>-</u>
Total unrestricted funds		<u>87,596</u>	<u>84,643</u>
Total funds	15	<u><u>124,860</u></u>	<u><u>128,492</u></u>

For the financial year ending 31 March 2022 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors 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.

The financial statements on pages 19 to 30 were approved by the trustees, and authorised for issue on 6 December 2022 and signed on their behalf by:



Miss Rosie Timoney
Trustee

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

1 Charity status

The charity is a charity limited by guarantee and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

Each of the members is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

Bruiser 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 notes.

Going concern

The financial statements have been prepared on a going concern basis.

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

The Trustees are aware that the Charity has lost its main funding, but remain hopeful that steps can be taken to ensure the organisation continues with its activities. Steps have been taken by the Trustees to reduce non-essential costs to allow the Charity to regroup and source alternative funding.

Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Tangible fixed assets

Individual fixed assets costing £0.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

Asset class	Depreciation method and rate
Office Equipment	20% Straight Line

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Statement of Financial Activities over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the charity has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees's discretion in furtherance of the objectives of the charity.

Designated funds are unrestricted funds set aside for specific purposes at the discretion of the trustees.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

Financial instruments

Classification

Financial assets and financial liabilities are recognised when the charity becomes a party to the contractual provisions of the instrument.

Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the charity after deducting all of its liabilities.

Recognition and measurement

All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Financial assets and liabilities are only offset in the statement of financial position when, and only when there exists a legally enforceable right to set off the recognised amounts and the charity intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the charity transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the charity, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

Fair value measurement

The best evidence of fair value is a quoted price for an identical asset in an active market. When quoted prices are unavailable, the price of a recent transaction for an identical asset provides evidence of fair value as long as there has not been a significant change in economic circumstances or a significant lapse of time since the transaction took place. If the market is not active and recent transactions of an identical asset on their own are not a good estimate of fair value, the fair value is estimated by using a valuation technique.

3 Income from donations and legacies

	Restricted funds £	Total 2022 £
Donations and legacies;		
Donations from individuals	110	110
	<u>110</u>	<u>110</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

4 Income from charitable activities

	Unrestricted funds	Restricted funds	Total 2022	Total 2021
	General £	£	£	£
Charitable Activities	8,850	86,632	95,482	162,933
Box Office & programme sales	-	24,410	24,410	1,170
	8,850	111,042	119,892	164,103

5 Expenditure on raising funds

a) Costs of generating donations and legacies

	Note	Restricted funds £	Total 2022 £
Marketing and publicity		1,150	1,150
		1,150	1,150
			Total 2022 £

6 Expenditure on charitable activities

	Note	Unrestricted funds	Restricted funds	Total 2022	Total 2021
		General £	£	£	£
Box Office & programme sales		5,897	54,888	60,785	52,519
Staff costs		-	45,257	45,257	45,359
Allocated support costs	7	-	20,268	20,268	12,256
Governance costs	7	-	2,835	2,835	2,457
		5,897	123,248	129,145	112,591

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

7 Analysis of governance and support costs

Charitable activities expenditure

	Basis of allocation	Restricted funds £	Total 2022 £	Total 2021 £
Rent & Rates		3,540	3,540	3,560
Telephone & Internet		1,286	1,286	1,221
Printing, Postage & Stationery		2,025	2,025	547
Legal & Professional		2,682	2,682	538
Insurance		1,527	1,527	1,143
Membership & Subscriptions		280	280	140
Software & IT Costs		1,438	1,438	906
Depreciation		6,988	6,988	3,985
Staff Welfare		285	285	175
Bank Charges		217	217	41
		<u>20,268</u>	<u>20,268</u>	<u>12,256</u>

Governance costs

	Restricted funds £	Total 2022 £	Total 2021 £
Independent examiner fees			
Examination of the financial statements	<u>2,835</u>	<u>2,835</u>	<u>2,457</u>
	<u>2,835</u>	<u>2,835</u>	<u>2,457</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

8 Staff costs

The aggregate payroll costs were as follows:

	2022 £	2021 £
Staff costs during the year were:		
Wages and salaries	44,089	44,226
Pension costs	1,168	1,133
	<u>45,257</u>	<u>45,359</u>

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2022 No	2021 No
Staff	<u>2</u>	<u>3</u>

No employee received emoluments of more than £60,000 during the year.

9 Independent examiner's remuneration

	2022 £	2021 £
Examination of the financial statements	<u>2,835</u>	<u>2,457</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

10 Taxation

The charity is a registered charity and is therefore exempt from taxation.

11 Tangible fixed assets

	Furniture and equipment £	Total £
Cost		
At 1 April 2021	19,926	19,926
Additions	<u>15,252</u>	<u>15,252</u>
At 31 March 2022	<u>35,178</u>	<u>35,178</u>
Depreciation		
At 1 April 2021	4,177	4,177
Charge for the year	<u>6,988</u>	<u>6,988</u>
At 31 March 2022	<u>11,165</u>	<u>11,165</u>
Net book value		
At 31 March 2022	<u>24,013</u>	<u>24,013</u>
At 31 March 2021	<u>15,749</u>	<u>15,749</u>

12 Debtors

	2022 £	2021 £
Trade debtors	5,455	675
Prepayments	1,403	3,505
Other debtors	-	1,093
	<u>6,858</u>	<u>5,273</u>

13 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	3,952	1,223
Other taxation and social security	803	988
Other creditors	<u>21,322</u>	<u>10,150</u>
	<u>26,077</u>	<u>12,361</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

14 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £1,168 (2021 - £1,133).

15 Funds

	Balance at 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2022 £
Unrestricted funds					
General	(84,643)	(8,850)	5,897	70,479	(17,117)
Designated	-	-	-	(70,479)	(70,479)
Total unrestricted funds	(84,643)	(8,850)	5,897	-	(87,596)
Restricted funds	(43,849)	(117,813)	124,398	-	(37,264)
Total funds	(128,492)	(126,663)	130,295	-	(124,860)
	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2021 £
Unrestricted funds					
General	(73,780)	(1,170)	261	(9,954)	(84,643)
Restricted funds	-	(166,133)	112,330	9,954	(43,849)
Total funds	(73,780)	(167,303)	112,591	-	(128,492)

16 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds
	General £	Designated £	£	£
Tangible fixed assets	165	-	23,848	24,013
Current assets	43,030	70,479	13,415	126,924
Current liabilities	(26,077)	-	-	(26,077)
Total net assets	17,118	70,479	37,263	124,860

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

17 Analysis of net funds

	At 1 April 2021 £	Cash flow £	At 31 March 2022 £
Cash at bank and in hand	119,831	235	120,066
Net debt	<u>119,831</u>	<u>235</u>	<u>120,066</u>