

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 2025

Bruiser Theatre Company

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Bruiser Theatre Company

Reference and Administrative Details

Trustees	Adam Boughton Knight Laura Johnston Marie O'Donoghue Diana McKeown Ella Griffin Colin Morelli Stephen Beggs (appointed 14 November 2024) Paula McKernan (appointed 21 November 2024) Cathryn Gibson (appointed 8 May 2025) Vincent McCann (appointed 8 May 2025) Aoife Browne (Resigned 21 November 2024) Kirsten McGarrity (Resigned 14 November 2024) Aidan Kearney (Resigned 14 November 2024)
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 2025

The trustees, who are directors for the purposes of company law, present their strategic report for the year ended 31 March 2025, in compliance with s414C of the Companies Act 2006.

Financial review

Policy on reserves

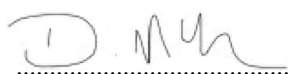
It is the view of the Board of Directors that Bruiser operate prudently and effectively within the parameters of the financial resources which were available.

Bruiser's Trustees were particularly mindful of the need for efficiencies and financial prudence given the probability of growing competition in funding rounds. 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 2024/25. With this in mind, the Bruiser Trustees have agreed to maintain the designated reserves policy to a minimum of six months operating costs going forward.

Principal funding sources

Bruiser was supported by Belfast City Council, the Arts Council of Northern Ireland, the Arts Council of Ireland, the National Lottery, the Paul Hamlyn Foundation and the Future Screens NI fund during the year.

The strategic report was approved by the trustees of the charity on 3 December 2025 and signed on its behalf by:



.....
Diana McKeown
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 2025.

Trustees

Adam Boughton Knight

Laura Johnston

Marie O'Donoghue

Diana McKeown

Ella Griffin

Colin Morelli

Stephen Beggs (appointed 14 November 2024)

Paula McKernan (appointed 21 November 2024)

Cathryn Gibson (appointed 8 May 2025)

Vincent McCann (appointed 8 May 2025)

Aoife Browne (Resigned 21 November 2024)

Kirsten McGarrity (Resigned 14 November 2024)

Aidan Kearney (Resigned 14 November 2024)

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 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 2024/25 includes:

Productions

Wasted by Kat Woods

REGIONAL TOUR - POST-PRIMARY SCHOOLS/COMMUNITY GROUPS/VENUES IN PARTNERSHIP WITH NEXUS AND ASCERT.

AUG/SEPT '24

In Autumn 2024, Bruiser completed their NI tour of Wasted by Kat Woods. Wasted, by award-winning local playwright Kat Woods, is a socio-political play that makes us feel uncomfortable. And we should. "I don't...em...well...yeah we were both pretty wasted...it wasn't the best sex just drunken fumbling more than anything, but I didn't hear her say no..." Join Oli, Emma and their friends on a night out drinking and dancing. The morning after the night before ensues and any events can only be remembered through a blurry hangover haze. Wasted illuminates that grey area in the sexual relationship after a few too many drinks. The characters are unsure what has happened; both experiencing post-alcoholic amnesia. They are both secure in the fact that sex happened but, where alcohol puts one in a state unable to consent, our characters continually ask "what happened" as they are marched through the legal system. Kat is a three times recipient of the Peggy Ramsey award, awardee of the Royal Literary Fund and her work has gauged critical acclaim winning The Stage Award for Excellence and EdFringe Outstanding Theatre award.

Wasted demonstrates how the arts support a strong democracy, engaging communities in civic discourse, dramatising important issues and encouraging audiences to develop a social/political conscience. Wasted is a story focusing on a minority voice represented on the stage based on true events. A minority voice that seems to reflect the majority when it comes to consent and drunken sex. It explores many relevant issues such as alcohol-use, consent, the justice system, assault, relationships, self-care, mental health and communication; all lived experiences of NI citizens. This production acted as an interventionist tool, affecting social change and encouraging discussion around taboo topics with key groups. To do so effectively, we partnered with NEXUS and ASCERT; local consent and drug charities. Kat Woods has a particular interest in providing a platform for those from working class backgrounds. Works that are representative of her community; that redefine the discourse surrounding the poverty stereotype.

"Whether you love something or hate it, as a theatre maker I want to stage works that reflect how universal certain subject matters are. I want you to go away and talk about it, dissect it, come up with alternatives and solutions. If it makes you feel something, if it resonates with you, if you like it or loathe it, then my job is done."

Kat Woods

Following successful school tours of The Complete Works of William Shakespeare (2023), Teechers (2022) and Mojo Mickybo* (2021), we were keen to transform classrooms/community centres into creative spaces, bringing quality arts opportunities directly to young people across NI.

*Nominated for Irish Theatre Awards: Best Director and Best Ensemble, winning the latter.

Bringing the show on tour in September 2024 as our annual school production, the importance of the play's social impact was at the heart of the project with performances held in community centres and venues alongside schools across Northern Ireland. The play highlights the presence of violence against women and girls in daily life particularly when alcohol is involved.

Following this tour, the feedback from young people, teachers, community leaders, and audiences was unprecedented highlighting the need for further discussion around the topic of sexual violence particularly among young people aged 16-18 as a form of preventative action.

Company:

- Director/Project Manager/Producer-Lisa May
- Project Manager/Producer-Leonarda(Lara) Albergo
- Assistant Producer-Kirsty Dunn(Emerging Creative)
- Stage Management-Jude Barriscale/Emma Gibson(Emerging Creative)

Bruiser Theatre Company

Trustees' Report

- Production Manager-Rory Casey/Malcolm Smith
- Assistant Director-Nuala Donnelly(Return-to-work Creative)
- Set/Costume-Louise Dunne(Emerging Creative)
- Lighting Designer -James C McFetridge
- Sound Designer -Garth McConaghie
- AV Designer-Eoin Robinson
- Education-Cheryl O'Dwyer/Rob Crawford
- Nexus-Jan Winton
- Ascert-Fiona McCann
- Cast-Warren McCook/Sharon Duffy (Emerging Creatives)

TOUR SCHEDULE

4th September 2024 - Antrim Grammar School, Belfast
5th September 2024 - Theatre at The Mill, Newtownabbey
9th September 2024 - Limavady High School, Derry
11th September 2024 - St Dominic's Grammar School, Belfast
13th September 2024 - Southern Regional College, Armagh
16th September 2024 - Blessed Trinity College, Belfast & St. Peters Immaculata Youth Centre, Belfast
17th September 2024 - Girdwood Community Hub, Belfast
18th September 2024 - North West Regional College, Derry
19th September 2024 - Strule Arts Centre, Omagh
20th September 2024 - St Columbanus College, Bangor
21st September 2024 - The Market Place, Armagh
23rd September 2024 - Ulster University, Foyle Campus
25th September 2024 - The MAC, Belfast
26th September 2024 - The MAC, Belfast
27th September 2024 - The MAC, Belfast
28th September 2024 - The MAC, Belfast
29th September 2024 - The MAC, Belfast

Overall Statistics

Average star rating: 4.73 / 5
Enjoyment rating (avg): 4.88 / 5
Learning rating (avg): 4.65 / 5
Seen a Bruiser show before: Only 4.2% (of students)
Would see a Bruiser show again: 98% (78.4% for students)

Teacher Feedback

- "It was a tremendous show, very thought provoking and the usual high standards we have come to expect from Bruiser"
- "Really a piece of theatre that should be seen by all young people"

Bruiser Theatre Company

Trustees' Report

Student Feedback

- 18% of students rated the show 5/5 stars.
- 48% of students rated the show 4/5 stars.
- 96% of students surveyed had not previously seen a Bruiser show before.
- 80% of students surveyed reported that they would see a Bruiser show again.

Student Comments

“It kept my attention very well. The schools should have more talks like this. It was eventful and entertaining while informative. Amazing show.”

“Found it as a great way to get a message across to a younger audience.”

“As a 16-year-old male, the performance was really interesting and made me think a lot more about the issues of consent.”

“It was very powerful - the glitching and replays really made a difference to how you view the situation, showing how quickly things can change.”

Press Reviews

Alan in Belfast

- “It’s a vital and breathtaking piece of theatre, that years later still feels painfully relevant in a place where instances of assault are still excused by laddish behaviour and society at large struggles to see respect and consent as priorities in every situation.”

Pastie Bap

- “the story is as impactful, emotive and provocative as ever with that signature Bruiser energy shining through...for those heading off to University, or who have teenagers of drinking age I would seriously urge you to consider it as it might just change your perspective on these highly emotive themes and encourage some important conversations”

Si Arts NI

- “Wasted is one of the best plays I've seen this year - taut, challenging and powerful, an acting, writing and technical showcase of some magnitude. Directed by Lisa May for Belfast's Bruiser Theatre Company, the production's mental and physical demands on actors Sharon Duffy and Warren McCook translate themselves into an exemplary form of performance art with messages resonant and vital...What is certain is that time spent taking in Wasted is the exact opposite of wasted - within the audience, there is a sense of genuine awe at what Woods, May, Duffy, McCook and their talented team have accomplished here.”

Audience Reviews - Girdwood Community Hub & the MAC, Belfast

- “Two supremely gifted actors faithfully serve life-changing writing and immerse themselves in flawless direction. Supremely supported by sound design and visual execution the result is a piece of work that can actually save lives... if you see it in time.”
- “We just watched ‘WASTED’ and it’s electrifying. The play should be packed out every evening with teens/youth groups... The performances from Sharon Duffy and Warren McCook are nothing short of spectacular”
- “Performed in a way that connected with me to almost feel like I was there along the journey”
- “The actors were amazing and the message was very hard hitting.”
- “What a performance by those two young actors. Their energy, interaction, timing and movement were all superb. Really a piece of theatre that should be seen by all young people”
- “The direction was incredible and the message is so powerful! Should be seen by everyone”
- “It was a tremendous show, very thought provoking and the usual high standards we have come to expect from Bruiser”
- “A brilliantly executed production - huge congratulations to all involved.”

Bruiser Theatre Company

Trustees' Report

- “The acting was the strongest aspect, closely followed by the script... excellent production, lighting, and staging. A fine example of theatre we don't see enough of these days.”
- “Wish there was something like it out there when I was younger! Those topics were and partially are still taboos in our society, but they are so poignant and profound.”
- “Really well acted & poses a timely challenge to males to actively seek consent.”
- “A very important subject that I learned a lot from.”
- “Warren and Sharon were incredible - the show felt so real. I loved it.”

Bruiser Theatre Company

Trustees' Report

Arts Academy

July - August 2024

The Bruiser Arts Academy, our annual series of professional development courses for young people and emerging artists, returned for Summer 2024. Through this project, Bruiser delivered two courses for participants of different ages and abilities:

- Summer School -an intensive ten-day professional training course for young people with a passion for the performing arts. This course, now combined with our former Start Academy, is designed to inspire and challenge young actors, providing them with the building blocks required to further pursue their acting ambitions. The Bruiser team are joined by a range of local industry professionals to coach and guide participants, holding them to a high standard of practice and providing essential experience and insight into the working world.
- Graduate Academy -an intensive twelve-day training course for young adults with a passion for the performing arts, who are serious about their career. The Graduate Academy is aimed at actors aged 18+ who are preparing for Drama School, are attending further education, have graduated or are professional actors wanting to enhance their skills. The course culminates in a showcase performance for local industry professionals.

The Bruiser Arts Academy was delivered in partnership with The MAC, Belfast who provided charities reduced rates space for both course delivery and showcase performances. Further collaboration with other local charities included working with Queen's University, Belfast to promote the engagement of their undergraduate Drama students as project interns-an opportunity to gain hands-on experience in workshop facilitation and project planning/management.

Participants worked with local professional theatre practitioners on acting, singing and dancing -delivered as a 'crash course' aimed at boosting confidence/self-esteem, as well as developing their performance skills on the following two courses: Summer School (15th - 25th July 2024); Graduate Academy (29th July - 10th August 2024).

We specifically targeted participants from areas of disadvantage and those who may experience barriers to arts engagement, in an effort to improve access and diversify our audience/participant base. In doing so, we delivered drama workshops to schools/community centres to aid recruitment and encourage participation from young people with little-no previous experience. Bursary places were also offered to young people through schools, community groups and charities working with young people.

In delivering the project we were able to offer training opportunities for entry-level young professionals, as well as involve volunteer interns in our work. This enabled young people to gain work experience in workshop facilitation and project management -two areas of the arts that are hard to break into without prior credits or a high profile in the sector.

Feedback from participants and parents/guardians of those participating in The Bruiser Arts Academy 2024 included:

- "This was so much fun the facilitators created a comfortable and safe space for us to learn and create in." - 2024 Summer School Participant
- "I've really enjoyed this experience and Rob and Cheryl have been amazing teachers that have made this challenging experience extremely rewarding!" - 2024 Summer School Participant
- "The whole cast was brilliant and they learned so much in 6 days." - 2024 Showcase Audience Member
- "Amazing what they can achieve in one week."- 2024 Showcase Audience Member
- "I loved the constant energy of kindness, inclusiveness and warm nature. I really loved this. I felt wholly comfortable learning and performing." - 2024 Graduate Academy Participant
- "This is an invaluable company helping young people to realise their potential." - 2024 Graduate Academy Audience Member

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Trustees' Report

- "A fantastic showcase of some amazing talent. I thoroughly enjoyed it." - 2024 Graduate Academy Audience Member

Vital Connect

September 2024 - March 2025

With the support of the Paul Hamlyn Foundation, Bruiser continued to deliver Vital Connect in September 2024 - our most ambitious education project to date. Vital Connect offered four partner schools a physical theatre "shot in the arm", aiming to boost resilience and liberate the imaginations of young people in disadvantaged areas.

Over the course of the year, we delivered bespoke workshops, inter-school engagement, mentoring, in-school performances and access to on-demand digital educational resources. The result: high-quality arts provision across Northern Ireland.

From September 2024 we partnered with the following four post-primary schools: Belfast Model School for Girls, Dalriada School, North Coast Integrated College and Southern Regional College.

"The Arts & Education panel members are particularly pleased to support this work because of Bruiser's track record of working with schools, and the potential for this project to have a wide and positive impact on drama education in Northern Irish secondary schools."

-The Paul Hamlyn Foundation

Feedback from participating schools included:

- "Having support throughout the year, bringing theatre into the college and then working directly with the creatives was brilliant for the students"
- "'Group workshops at the Mac were a great introduction to physical theatre and an opportunity for our pupils to learn with pupils from other schools. Most importantly for me as a teacher of Devising Theatre, Rob & Mary's contribution was vital to the success of the A-Level piece.'"
- "Certainly has given me a lot more confidence in teaching Devising."

"Definitely learnt some ways to teach Devising. Students are really enthused by the facilitators' work. I took them to see Murder for Two and they are all very keen to attend more theatre in general - but especially Bruiser productions"

In the third year of this project, we were able to maintain our Education Department team to include our part-time Facilitator in Residence position - helping us to work more efficiently and engage more young people in our work.

Bruiser Theatre Company

Trustees' Report

A Day With Bruiser

January - February 2025

In January 2025, we returned with our annual NI tour of 'A Day With Bruiser' - a full-day crash course for Drama students across Northern Ireland. This is an opportunity for students of GCSE, AS, A2 Level and BTEC Drama, Performing Arts and Theatre courses to get to grips with Bruiser's unique physical theatre style.

A Day With Bruiser consists of three workshops delivered by Bruiser's team of expert facilitators, and a showcase performance/Q&A session at the end of the day to bring all the learning together. Course content is specifically tailored to the requirements of all major exam boards and devised according to consultation with post-primary school teachers across Northern Ireland.

TOUR SCHEDULE

22nd January 2025 - The Market Place Theatre, Armagh

23rd January 2025 - The Playhouse, Derry ~ Londonderry

27th - 31st January 2025 - The MAC, Belfast

Teacher Feedback

100% of teachers would recommend A Day With Bruiser

100% of teacher assistants responded 'Yes, definitely' to whether or not ADWB was enjoyable 100% of teachers agreed that ADWB was inspiring

100% of teachers agreed that the material was relevant to their teaching

100% of teachers agreed that ADWB was well organised

100% of teachers responded 'Yes, definitely' to whether or not ADWB was useful

90% of teachers agreed that ADWB was different/special from other workshop opportunities

Teacher highlights include:

- "Excellent delivery and engagement with the students. A wide range of techniques explored, tailored to the students' level and confidence."
- "Interacting with students from other schools and developing skills with the help of knowledgeable practitioners."
- "enthusiastic and skilled practitioners, and facilitators - great energy"
- "communication and opening is very effective! sharing of techniques and performance - excellent."
- "an excellent experience for our students. They felt comfortable from the start and were able to fully commit to each session."
- "Great day that all of our students really enjoyed. A fantastic opportunity for all KS4 students."
- "It was brilliant that even students who are not yet enrolled on a performing arts course at college were encouraged and enabled to express themselves fully, learning brand new skills and developing a confidence in their abilities."

Participant Feedback

97% of young people reported that they enjoyed ADWB

67% stated they enjoyed learning devising exercises

65 % stated they enjoyed working with industry professionals

- "I really loved today - thank you so much for making me feel comfortable and you were all amazing."
- "I loved how energetic the sessions were - they made me feel that I could achieve anything."
- "I enjoyed working with all the teachers and it really helped me step out of my comfort zone."

Bruiser Theatre Company

Trustees' Report

- “Had loads of fun! The performance was absolutely amazing!”

Digital Educational Resources

April 2024- March 2025

Bruiser continued to offer and develop their range of digital education resources to post-primary schools throughout 2024/25. As of 31st March 2025, our portfolio included:

- The Bruiser Digital Handbook - a selection of pre-recorded lectures and workshops to aid the study of Bruiser Theatre Company as a chosen practitioner, as well as a host of additional educational resources (Worksheets, lesson plans, schemes of work) on offer through three-tiered packages: Excite, Engage and Inspire.
- How To Demo Videos - a selection of videos giving students an insight into the wider roles within theatre. Each topic contains a series of educational videos on a range of areas: Set Design; Costume Design; Multimedia; Sound Design; Theatrical Make-up; and Lighting Design.

Bruiser also developed digital resources on working with monologues, and the different roles/positions within the arts sector and to provide more insight/context for our live theatre productions.

Bruiser Theatre Company

Trustees' Report

Bruiser Development Ambassadors Programme

April 2024- March 2025

Bruiser's Young Development Ambassadors Programme engaged in analysis and discussion to generate creative ideas and help shape the future of Bruiser's educational, community engagement and professional development activities. The Bruiser Development Ambassadors Programme was developed as a method of communicating with our key stakeholders on a personal basis. We wanted to know what more we can do 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.

Bespoke Workshops

April 2024 - March 2025

Building on existing relationships with schools, and in particular, Vital Connect schools from the previous pilot year, Bruiser continued to offer bespoke workshops to schools and community groups across Northern Ireland throughout 2024-2025. We also continued to offer online/virtual Q&As and workshops to broaden our reach and connect with new audiences.

Operational Growth and Development

April 2024 - March 2025

- **Belfast City Council: Cultural Multi-annual Grant Scheme** -In March 2024 Bruiser was successful in securing Cultural Multi-annual Grant Arts & Heritage funding from Belfast City Council for a period of two years. Bruiser benefited from the support of this grant throughout 2024-2025.
- **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 has been used to employ an entry-level Development Officer to work across Bruiser's annual programme in 2024-2025.
- **Dormant Accounts** -In April 2023 Bruiser secured funding from Dormant Accounts to employ a full-time Development Manager for two years from appointment. This funding scheme has also supported Bruiser in working with an external business consultant to strategise and redevelop our business plan for the years ahead.
- **Paul Hamlyn Foundation** -On completion of the pilot year of Vital Connect, in December 2023, Bruiser had secured funding for a further 3 years for the project, as well as being able to maintain in position the Education Officer and to employ a part-time Facilitator in residence.
- **Garfield Weston Foundation** - In January 2025, Bruiser secured funding from Garfield Weston Foundation. The grant of £20,000 has been designated to maintain the positions of the Development Manager and Development Officer.

Bruiser Theatre Company

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 the Charities Commission for Northern Ireland (CCNI).

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

Bruiser Theatre Company

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.

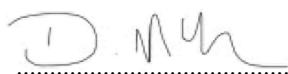
The charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

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 3 December 2025 and signed on its behalf by:



.....
Diana McKeown
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 3 December 2025 and signed on its behalf by:



Diana McKeown
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 2025 which are set out on pages 18 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Chartered Institute of Management Accountants.

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

3 December 2025

Bruiser Theatre Company

Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £	Total 2024 £
Income and Endowments from:					
Charitable activities	3	20,663	202,291	222,954	265,767
Other trading activities		-	2,800	2,800	-
Other income	4	<u>14,238</u>	<u>13,973</u>	<u>28,211</u>	<u>85,749</u>
Total Income		<u>34,901</u>	<u>219,064</u>	<u>253,965</u>	<u>351,516</u>
Expenditure on:					
Raising funds	5	(348)	(1,400)	(1,748)	(7,169)
Charitable activities	6	<u>(11,481)</u>	<u>(262,792)</u>	<u>(274,273)</u>	<u>(315,839)</u>
Total Expenditure		<u>(11,829)</u>	<u>(264,192)</u>	<u>(276,021)</u>	<u>(323,008)</u>
Net income/(expenditure)		23,072	(45,128)	(22,056)	28,508
Transfers between funds		<u>17,519</u>	<u>(17,519)</u>	-	-
Net movement in funds		40,591	(62,647)	(22,056)	28,508
Reconciliation of funds					
Total funds brought forward		<u>109,633</u>	<u>103,447</u>	<u>213,080</u>	<u>184,570</u>
Total funds carried forward	15	<u><u>150,224</u></u>	<u><u>40,800</u></u>	<u><u>191,024</u></u>	<u><u>213,078</u></u>
	Note	Unrestricted funds £	Restricted funds £	Total 2024 £	
Income and Endowments from:					
Charitable activities	3	4,300	261,467	265,767	
Other income	4	<u>35,695</u>	<u>50,054</u>	<u>85,749</u>	
Total Income		<u>39,995</u>	<u>311,521</u>	<u>351,516</u>	
Expenditure on:					
Raising funds	5	(400)	(6,769)	(7,169)	
Charitable activities	6	<u>(23,261)</u>	<u>(292,578)</u>	<u>(315,839)</u>	
Total Expenditure		<u>(23,661)</u>	<u>(299,347)</u>	<u>(323,008)</u>	
Net income		16,334	12,174	28,508	
Transfers between funds		<u>(11,817)</u>	<u>11,817</u>	-	
Net movement in funds		4,517	23,991	28,508	
Reconciliation of funds					
Total funds brought forward		<u>105,114</u>	<u>79,456</u>	<u>184,570</u>	
Total funds carried forward	15	<u><u>109,631</u></u>	<u><u>103,447</u></u>	<u><u>213,078</u></u>	

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

Bruiser Theatre Company

**Statement of Financial Activities for the Year Ended 31 March 2025
(Including Income and Expenditure Account and Statement of Total Recognised Gains
and Losses)**

The funds breakdown for 2025 & 2024 is shown in note 15.

Bruiser Theatre Company
(Registration number: NI601058)
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	11	4,628	12,128
Current assets			
Debtors	12	4,229	3,895
Cash at bank and in hand		<u>286,254</u>	<u>257,837</u>
		290,483	261,732
Creditors: Amounts falling due within one year	13	<u>(104,087)</u>	<u>(60,782)</u>
Net current assets		<u>186,396</u>	<u>200,950</u>
Net assets		<u>191,024</u>	<u>213,078</u>
Funds of the charity:			
Restricted funds			
		<u>40,800</u>	<u>103,447</u>
Unrestricted income funds			
Unrestricted funds		30,105	39,152
Designated Funds		<u>120,119</u>	<u>70,479</u>
Total unrestricted funds		<u>150,224</u>	<u>109,631</u>
Total funds	15	<u>191,024</u>	<u>213,078</u>


For the financial year ending 31 March 2025 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 18 to 30 were approved by the trustees, and authorised for issue on 3 December 2025 and signed on their behalf by:



.....
Diana McKeown
Trustee

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

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.

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

Income and endowments

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:

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

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

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 2025

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 charitable activities

	Unrestricted funds	Restricted funds	Total 2025	Total 2024
	General			
	£	£	£	£
Charitable Activities	<u>20,663</u>	<u>202,291</u>	<u>222,954</u>	<u>265,767</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

4 Other income

	Unrestricted funds	Restricted funds	Total 2025	Total 2024
	General	£	£	£
	£	£	£	£
Box Office & programme sales	14,238	13,973	28,211	85,749

5 Expenditure on raising funds

a) Costs of generating donations and legacies

		Unrestricted funds	Restricted funds	Total 2025	Total 2024
	Note	General	£	£	£
		£	£	£	£
Marketing and publicity		348	1,400	1,748	7,169

6 Expenditure on charitable activities

		Unrestricted funds	Restricted funds	Total 2025	Total 2024
	Note	General	£	£	£
		£	£	£	£
Box Office & programme sales		11,459	79,402	90,861	168,549
Staff costs		-	154,184	154,184	112,327
Allocated support costs	7	22	26,346	26,368	31,975
Governance costs	7	-	2,860	2,860	2,988
		11,481	262,792	274,273	315,839

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

7 Analysis of governance and support costs

Charitable activities expenditure

	Basis of allocation	Unrestricted funds	Restricted funds	Total 2025	Total 2024
		General £	£	£	£
Rent & Rates		-	10,253	10,253	9,220
Telephone & Internet		-	488	488	1,633
Printing, Postage & Stationery		-	328	328	468
Legal & Professional		-	120	120	2,013
Insurance		-	1,667	1,667	1,781
Membership & Subscriptions		-	912	912	200
Software & IT Costs		-	864	864	907
Depreciation		-	7,500	7,500	7,638
Office/General Admin costs		-	1,137	1,137	-
Staff Welfare		-	400	400	1,279
Bank Charges	22		42	64	199
Advertising		-	173	173	38
Travel costs		-	1,953	1,953	2,263
Sundry Expenses		-	610	610	4,126
Repairs & Maintenance		-	120	120	32
Foreign Exchange Loss		-	-	-	178
		22	26,567	26,589	31,975
		22	26,567	26,589	31,975

Governance costs

	Restricted funds	Total 2025	Total 2024
	£	£	£
Independent examiner fees			
Examination of the financial statements	2,860	2,860	2,988
	2,860	2,860	2,988

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

8 Staff costs

The aggregate payroll costs were as follows:

	2025 £	2024 £
Staff costs during the year were:		
Wages and salaries	142,226	103,481
Social security costs	8,262	5,840
Pension costs	3,696	3,006
	<u>154,184</u>	<u>112,327</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:

	2025 No	2024 No
Staff	<u>5</u>	<u>5</u>

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

9 Independent examiner's remuneration

	2025 £	2024 £
Examination of the financial statements	<u>2,860</u>	<u>2,988</u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

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 2024	<u>38,431</u>	<u>38,431</u>
At 31 March 2025	<u>38,431</u>	<u>38,431</u>
Depreciation		
At 1 April 2024	26,303	26,303
Charge for the year	<u>7,500</u>	<u>7,500</u>
At 31 March 2025	<u>33,803</u>	<u>33,803</u>
Net book value		
At 31 March 2025	<u>4,628</u>	<u>4,628</u>
At 31 March 2024	<u>12,128</u>	<u>12,128</u>

12 Debtors

	2025 £	2024 £
Trade debtors	2,926	3,065
Prepayments	<u>1,303</u>	<u>830</u>
	<u>4,229</u>	<u>3,895</u>

13 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	3,748	3,953
Other taxation and social security	2,770	2,990
Other creditors	<u>97,569</u>	<u>53,839</u>
	<u>104,087</u>	<u>60,782</u>

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 £3,695 (2024 - £3,007).

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

15 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
Unrestricted funds					
General	(39,154)	(34,901)	11,829	32,121	(30,105)
Designated	<u>(70,479)</u>	<u>-</u>	<u>-</u>	<u>(49,640)</u>	<u>(120,119)</u>
Total unrestricted funds	(109,633)	(34,901)	11,829	(17,519)	(150,224)
Restricted funds	<u>(103,447)</u>	<u>(219,064)</u>	<u>264,192</u>	<u>17,519</u>	<u>(40,800)</u>
Total funds	<u><u>(213,080)</u></u>	<u><u>(253,965)</u></u>	<u><u>276,021</u></u>	<u><u>-</u></u>	<u><u>(191,024)</u></u>
	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2024 £
Unrestricted funds					
General	(34,635)	(39,995)	23,661	11,817	(39,152)
Designated	<u>(70,479)</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>(70,479)</u>
Total unrestricted funds	(105,114)	(39,995)	23,661	11,817	(109,631)
Restricted funds	<u>(79,456)</u>	<u>(311,521)</u>	<u>299,347</u>	<u>(11,817)</u>	<u>(103,447)</u>
Total funds	<u><u>(184,570)</u></u>	<u><u>(351,516)</u></u>	<u><u>323,008</u></u>	<u><u>-</u></u>	<u><u>(213,078)</u></u>

16 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds
	General £	Designated £	£	£
Tangible fixed assets	1,619	-	3,009	4,628
Current assets	137,991	120,119	32,373	290,483
Current liabilities	<u>(104,087)</u>	<u>-</u>	<u>-</u>	<u>(104,087)</u>
Total net assets	<u><u>35,523</u></u>	<u><u>120,119</u></u>	<u><u>35,382</u></u>	<u><u>191,024</u></u>

Bruiser Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

17 Analysis of net funds

	At 1 April 2024 £	Cash flow £	At 31 March 2025 £
Cash at bank and in hand	257,837	28,417	286,254
Net debt	<u>257,837</u>	<u>28,417</u>	<u>286,254</u>