



MIDLAND ACTORS THEATRE

ANNUAL REPORT, 2021-2



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MIDLAND ACTORS THEATRE

ANNUAL REPORT 2021-2

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1 Introduction

In the summer of 2021, MAT staged the world premiere of a new play, *Descent* by David Calcutt and Sarah Sayeed. The play was scheduled for the previous year, but had been delayed due to the pandemic. The production was given a two-week run in a site-specific venue, the Lampworks, a former factory in Birmingham's Jewellery Quarter.

The audience & critical response to the production was overwhelmingly positive. Elise Evans (Radio WM) described it as a "brilliant piece of theatre." In an extended review for "IAMBIRMINGHAM," Rangzeb Hussain praised this "stark and daring new drama ... a unique theatrical journey." A number of audience members posted reviews online; comments included: "...the setting was darkly haunting and amazing and the use of the space extremely imaginative."

"Dark, tough, but wonderful to be part of. ... Like theatre should be."

"HIGHLY RECOMMENDED. Incredible setting ... VERY emotional and an absolute must see."

"A theatre piece for our times. Outstanding cast ... One of the best theatrical experiences I've seen."

The company has continued its work in different fields, including two Erasmus Plus projects, on the Commission Model of Teaching, and Rolling Role. MAT is lead partner in both projects, with partners in Turkey, Portugal, Germany, Poland, Spain and the UK. In November 2021, we were able to resume "in person" meetings, with a three-day event in Porto. A significant development has been the creation of the Facebook group, *The Commission Model of Teaching*. First launched in July 2020, it features daily posts on the work of Dorothy Heathcote, and has grown to 1200+ members. The success of the FB group has raised our profile, and we have developed new contacts in Europe, India, Singapore, Hong Kong, and elsewhere.

The Erasmus Plus project outcomes are published on the website www.mantlenetwork.com. In 2021, the number of visits was 2073 – an increase of 237% on the previous year; and in 2022, there has been another increase, of 15%. The MAT youtube channel has also grown significantly, in subscribers and number of views.

In October 2021, we co-organised a 3-day conference with Birmingham City University, called *Dorothy Heathcote Now*. 80 delegates attend in person and another 45 online. A special issue of *The Journal for Drama in Education*, published by the National Association for the Teaching of Drama, was issued to coincide with the conference, and included articles about the Erasmus Plus projects. Another *Dorothy Heathcote Now* conference is planned for November 2022.

We have undertaken two projects with funding from Birmingham City Council, called "Dreaming Museums." We worked with school-based groups in several venues; participants created art work inspired by local heritage sites, such as Sarehole Mill and Soho House. The results were published on the project website, www.dreamingmuseums.com. In these projects, we continued our working relationship with Professor Carl Chinn.

We can celebrate a year of great success in our educational and our theatrical work, which has raised our profile as a company, both nationally and internationally.



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"...the setting was darkly haunting and amazing and the use of the space extremely imaginative."

"Dark, tough, but wonderful to be part of. ... Like theatre should be."

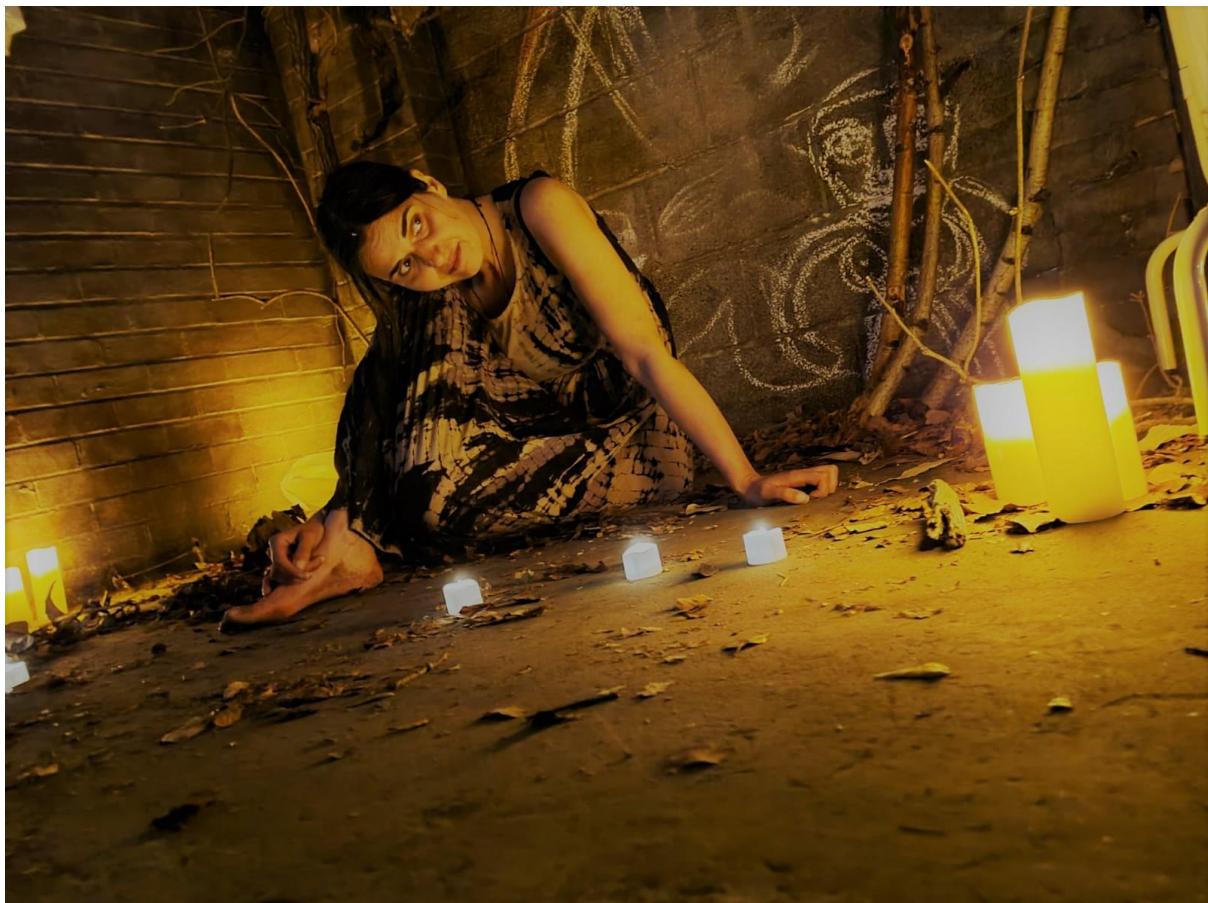
"HIGHLY RECOMMENDED. Incredible setting ... VERY emotional and an absolute must see."

"A theatre piece for our times. Outstanding cast ... One of the best theatrical experiences I've seen."



We made increased use of social media in promoting the production, including youtube, Instagram, and Facebook. Facebook posts alone reached over 31,000 people. We organised an innovative online "seminar" series in the run-up to the production, attracting an impressive line-up of speakers including academics and practitioners; topics covered different aspects of the play, such as: "Myths of Descent" and "The Drama of the Word." This helped to raise awareness of the production, but its impact was wider, in raising our profile, and informing our own thinking about our work, through dialogue with specialists in other fields. One of the speakers, Professor Gwenyth Hood of Marshall University, wrote an extended review and analysis of the play, which has been published on our website.

The project enabled us to experiment with form, in particular: the creation of work that is site-specific; the development of immersive experiences for the audience; the integration of different artistic elements and art forms, and the combination of sound, word, image, and space. *Descent* has increased our reputation for innovative work. We are hoping to tour the production in the future.



3 Erasmus Plus

In October 2019, we began an Erasmus Plus project on Dorothy Heathcote's Commission Model of Teaching. MAT is lead partner, working with a range of other partners in Turkey, Portugal, Germany, Poland and the UK. We were able to resume in-person meetings, with an event in Porto in November 2021.

In 2020, we began another Erasmus Plus project, this time looking at Dorothy's Rolling Role system, with partners in Spain, Italy, Poland and the UK.

We have continued to promote both projects through the Facebook group, *The Commission Model of Teaching*, first launched in July 2020. it features daily posts on Dorothy's work of Dorothy's work, and has grown to 1200+ members. The success of the FB group has raised our profile, and we have developed new contacts in Europe, India, Singapore, Hong Kong, and elsewhere.

The Erasmus Plus project outcomes are published on the website www.mantlenetwork.com. In 2021, the number of visits was 2073 – an increase of 237% on the previous year; and in 2022, there has been another increase, of 15%. The MAT youtube channel has also grown significantly, in subscribers and number of views. In part, this is a result of the synergy between the different internet platforms, and also our involvement in activities and events such as the *Dorothy Heathcote Now* conference. We have played a significant role in reawakening interest in Dorothy's work.

4 Dorothy Heathcote Now

MAT was co-organiser with Birmingham City University of the 3-day *Dorothy Heathcote Now* conference, held at BCU. 80 delegates attended in person, and another 45 online. 11 videos of the event have been published on the MAT youtube channel; they have reached up to 350 views.

The National Association for the Teaching of Drama (NATD) produced a special "Dorothy Heathcote" issue of the organisation's Journal, to coincide with the conference. It included an article by David Allen.



David was also interviewed about the conference by Tom Craig, for the "Applied Theatre" podcast:

<https://tcapplied.squarespace.com/applied-theatre-podcast/david-allen-dorothy-heathcote-now-international-conference>

Another *Dorothy Heathcote Now* conference is planned for November 2022.

David was invited by London Drama / National Drama to present an online talk on "Mantle of the Expert"; and he also gave a talk on "The Iconic, Symbolic, and Expressive Modes in Language Learning" as part of the "Drama Days" event organised by the German drama association, dramapaedagogik.de. He has also convened monthly online Dorothy Heathcote seminars.

In April 2021, a group was formed to develop the Dorothy Heathcote Archive, currently housed in Manchester Metropolitan University. A new home needs to be found for the Archive in a library; and materials need to be digitised. The group is led by David Allen; it includes leading members of the drama in education world, including the Chairs of the two UK drama associations, NATD and National Drama.

5 "Dreaming Museums"



We undertook two projects funded by Birmingham City Council, with the title *Dreaming Museums*. We worked with groups in six different schools. There was a history and an arts focus: each group focused on a local museum or heritage site (such as Sarehole Mill, Soho House and the Pen Museum). Carl Chinn acted as historical consultant. Participants produced artwork inspired by the heritage site, through drama, music, prop-making, story writing, etc. Their work is featured in an online "exhibition," as a kind of "virtual museum," on the website www.dreamingmuseums.com. (The image above was produced by a student at George Dixon Academy.)

The second project culminated in an event at George Dixon Academy, where groups came together, to share their work.



6 Future Plans

Our future plans include:

- continuing the Erasmus Plus projects on Dorothy Heathcote's "Commission Model" and "Rolling Role"
- new local history projects for schools, funded by Birmingham City Council and the National Lottery Heritage Fund
- a new play commission

7 Funding

In 2021-2, we received funding from National Lottery Heritage Fund, Arts Council England, the British Council (Erasmus Plus), and Birmingham City Council.

A full breakdown of income and expenditure for 2021-2 can be found in our Financial Statements.

Appendix A

Artistic Policy

MAT is a 'learning theatre' company. We are dedicated to:

- using drama and theatre as a way to help people learn
- breaking down the barriers that exist between different communities, cultures and traditions; and encouraging processes of dialogue, exchange, and learning
- helping disadvantaged groups
- developing our own understanding and expertise

There are three main strands to our work:

- Theatre productions
- Education
- Research and Communication

Appendix B

Company Members, 2021-2

Artistic Director

David Allen

Secretary

Maretha Wallace

Board of Directors

Gill Adamson

Iris Bertz

Zak Hamza

Yi Ann Kok

George Pearce

Jo Thackwray (Vice-Chair)

Iona Towler-Evans

Jon Trevor (Chair)

Consultant to Board

Carol Meekins

Writers

David Calcutt

Sarah Sayeed

Filming

Zak Hamza

Matt Kowalczyk

Rachel Gillies

Designer

John Bell

Artist

Lilith Piper

Accountant

Barry Matthews (Bissell & Brown Ltd.)

Historical Consultant

Professor Carl Chinn

Workshop Facilitators

David Allen

Yi Ann Kok

Costume

Jo Thackwray

Music

Alicia Gardener-Trejo

Josh Herring

Choreography

Helen Calcutt

Company Members

Caroline Cooke

Harriet Ellis

Shelley Eva Haden

Alex Kapila

Vimal Korpai

Sarah Macqueen

Dominic Thompson

Stage Management

Rachel Barnes

Make-up

Erin Connolly

Set construction

Jack Barnes

Lighting and sound

Liam Walsh

Erasmus Plus Team

Claire Armstrong Mills

Iris Bertz

Iona Towler Evans

Company registration number: 4322413

Charity registration number: 1091498

Midland Actors Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2022

Bissell & Brown Birmingham Ltd
Chartered Accountants
12 Portman Rd
Birmingham
B13 0SL

Midland Actors Theatre

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Notes to the Financial Statements	8 to 12

Midland Actors Theatre

Reference and Administrative Details

Trustees	Jon Trevor
	Zak Hamza
	Joanne Thackwray
	Iona Towler Evans
	Maretha Wallace
	Yi Ann Kok
	Gillian Adamson
	George Pearce
Charity Registration Number	1091498
Company Registration Number	4322413
Registered Office	The charity is incorporated in England & Wales.
	25 Merrishaw Rd
	Northfield
	Birmingham
	B31 3SL
Independent Examiner	Bissell & Brown Birmingham Ltd
	Chartered Accountants
	12 Portman Rd
	Birmingham
	B13 0SL

Midland Actors Theatre

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.

Objectives and activities

Objects and aims

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively, the art of drama.

Objectives, strategies and activities

In the summer of 2021, MAT staged the world premiere of a new play, *Descent* by David Calcutt and Sarah Sayeed. The play was scheduled for the previous year, but had been delayed due to the pandemic. The production was given a two-week run in a site-specific venue, the Lampworks, a former factory in Birmingham's Jewellery Quarter.

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Public benefit

Activities undertaken to further public benefit

The trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Midland Actors Theatre

Trustees' Report

Trustees and officers

The trustees and officers serving during the year and since the year end were as follows:

Trustees:	Jon Trevor
	Zak Hamza
	Joanne Thackwray
	Iona Towler Evans
	Maretha Wallace
	Yi Ann Kok
	Gillian Adamson
	George Pearce

Structure, governance and management

Nature of governing document

Memorandum and Articles of Association , incorporated 14th November 2001, as amended by special resolution dated 18th September 2002.

The company was registered as a charity on 2nd April 2002.

Recruitment and appointment of trustees

Trustees retire by rotation every three years and are eligible for re-appointment.

Statement of Trustees' Responsibilities

The trustees (who are also the directors of Midland Actors Theatre 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:

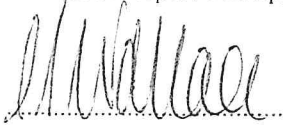
- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed 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.

Midland Actors Theatre

Trustees' Report

The annual report was approved by the trustees of the charity on 14/12/22 and signed on its behalf by:



Trustee

MARETHA WALLACE

Midland Actors Theatre

Independent Examiner's Report to the trustees of Midland Actors Theatre ("the Company")

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

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

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

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


B J Matthews FCA
Chartered Accountants
Bissell & Brown Birmingham Ltd

12 Portman Rd
Birmingham
B13 0SL

Date: 14 Dec 2022

Midland Actors Theatre

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 £	Restricted £	Total 2022 £	Total 2021 £
Income and Endowments from:					
Charitable activities	3	9,093	41,383	50,476	77,228
Investment income	4	<u>7</u>	<u>-</u>	<u>7</u>	<u>29</u>
Total Income		<u>9,100</u>	<u>41,383</u>	<u>50,483</u>	<u>77,257</u>
Expenditure on:					
Charitable activities	5	<u>(6,606)</u>	<u>(99,119)</u>	<u>(105,725)</u>	<u>(46,053)</u>
Total Expenditure		<u>(6,606)</u>	<u>(99,119)</u>	<u>(105,725)</u>	<u>(46,053)</u>
Net income/(expenditure)		<u>2,494</u>	<u>(57,736)</u>	<u>(55,242)</u>	<u>31,204</u>
Net movement in funds		2,494	(57,736)	(55,242)	31,204
Reconciliation of funds					
Total funds brought forward		<u>3,124</u>	<u>142,243</u>	<u>145,367</u>	<u>114,163</u>
Total funds carried forward	11	<u><u>5,618</u></u>	<u><u>84,507</u></u>	<u><u>90,125</u></u>	<u><u>145,367</u></u>

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

Midland Actors Theatre

(Registration number: 4322413)
Balance Sheet as at 31 March 2022

	Note	2022 £	2021 £
Current assets			
Debtors	8	5,756	158
Cash at bank and in hand	9	<u>85,929</u>	<u>145,989</u>
		91,685	146,147
Creditors: Amounts falling due within one year	10	<u>(1,560)</u>	<u>(780)</u>
Net assets		<u>90,125</u>	<u>145,367</u>
Funds of the charity:			
Restricted income funds			
Restricted funds	11	84,507	142,243
Unrestricted income funds			
Unrestricted funds		<u>5,618</u>	<u>3,124</u>
Total funds	11	<u>90,125</u>	<u>145,367</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.

The financial statements on pages 6 to 12 were approved by the trustees, and authorised for issue on 14/12/22 and signed on their behalf by:



Trustee

MARETHA WALLACE

Midland Actors Theatre

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

1 Charity status

The charity is limited by guarantee, incorporated in England & Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

25 Merrishaw Rd
Northfield
Birmingham
B31 3SL

Authorised for issue date

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)) (issued in October 2019) - (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

Midland Actors Theatre 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.

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

Investment income

Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

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.

Midland Actors Theatre

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

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.

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.

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

The results of overseas operations are translated at the average rates of exchange during the period and their balance sheets at the rates ruling at the balance sheet date. Exchange differences arising on translation of the opening net assets and results of overseas operations are reported in other comprehensive income and accumulated in equity (attributed to non-controlling interests as appropriate).

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for:

- 1) exchange differences on transactions entered into to hedge certain foreign currency risks (see above);
- 2) exchange differences arising on gains or losses on non-monetary items which are recognised in other comprehensive income; and
- 3) in the case of the consolidated financial statements, exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

3 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total funds £
Heritage Lottery Fund	-	20,703	20,703
Arts Council	-	4,970	4,970
Birmingham City Council	-	15,710	15,710
Educational projects	8,742	-	8,742
Book sales	351	-	351
Total for 2022	9,093	41,383	50,476
Total for 2021	653	76,574	77,227

Midland Actors Theatre

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

4 Investment income

	Unrestricted funds General £	Total funds £
Interest receivable and similar income; Interest receivable on bank deposits	7	7
Total for 2022	7	7
Total for 2021	29	29

5 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2022 £	Total 2021 £
Project purchases	1,224	-	1,224	1,656
Research	206	-	206	-
Birmingham City Council	-	20,902	20,902	-
AFA & ACE project costs	-	16,413	16,413	8,840
Erasmus direct costs	-	56,605	56,605	18,929
Admin	2,985	-	2,985	-
Heritage Lottery Fund costs	-	1,203	1,203	12,150
Insurance	1,406	-	1,406	998
Independent examination	780	-	780	780
P&L on exchange	-	3,996	3,996	2,640
Bank charges	5	-	5	60
	6,606	99,119	105,725	46,053

2022
£
2021
£

6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses from the charity during the year.

7 Taxation

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

Midland Actors Theatre

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

8 Debtors

	2022 £	2021 £
Accrued income	<u>5,756</u>	<u>158</u>

9 Cash and cash equivalents

	2022 £	2021 £
Cash at bank	85,903	145,963
Short-term deposits	<u>26</u>	<u>26</u>
	<u>85,929</u>	<u>145,989</u>

10 Creditors: amounts falling due within one year

	2022 £	2021 £
Accruals	<u>1,560</u>	<u>780</u>

11 Funds

	Balance at 1 April 2021 £	Incoming resources £	Resources expended £	Balance at 31 March 2022 £
Unrestricted funds				
<i>General</i>				
Unrestricted funds	3,124	9,100	(6,606)	5,618
Restricted funds				
Heritage Lottery Fund	(2)	20,703	(1,203)	19,498
British Council / Erasmus 3	49,687	-	(33,680)	16,007
British Council / Erasmus 4	55,694	-	(26,921)	28,773
Arts Council	29,565	4,970	(16,413)	18,122
Bham City Council	<u>7,299</u>	<u>15,710</u>	<u>(20,902)</u>	<u>2,107</u>
Total restricted funds	<u>142,243</u>	<u>41,383</u>	<u>(99,119)</u>	<u>84,507</u>
Total funds	<u>145,367</u>	<u>50,483</u>	<u>(105,725)</u>	<u>90,125</u>

Midland Actors Theatre

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

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
Unrestricted funds				
<i>General</i>				
Unrestricted funds	4,279	682	(1,837)	3,124
Restricted				
Heritage Lottery Fund	8,418	3,730	(12,150)	(2)
Big Lottery Arts For All	2,516	-	(2,516)	-
British Council / Erasmus 3	63,060	-	(13,373)	49,687
British Council / Erasmus 4	-	63,889	(8,195)	55,694
Arts Council	35,890	-	(6,325)	29,565
Bham City Council	-	8,955	(1,656)	7,299
Total restricted funds	<u>109,884</u>	<u>76,574</u>	<u>(44,215)</u>	<u>142,243</u>
Total funds	<u><u>114,163</u></u>	<u><u>77,256</u></u>	<u><u>(46,052)</u></u>	<u><u>145,367</u></u>