

**Company registration number 12898557 (England and Wales)**

**Charity registration number 1195678 (England and Wales)**

**BRIGANTIA CREATIVE LTD**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

# BRIGANTIA CREATIVE LTD

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Mrs A J Atkinson Mr P J Douglas Mrs S M Collins	
<b>Country of incorporation</b>	United Kingdom (England and Wales)	12898557
<b>Charity registration</b>	England and Wales	1195678
<b>Registered office</b>	Right Hand Side 5th Floor Block A Empire House Wakefield Road Dewsbury WF12 8DJ	
<b>Independent examiner</b>	Galloways Accounting (Bexhill) Limited 23 St Leonards Road Bexhill on Sea East Sussex TN40 1HH	

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# BRIGANTIA CREATIVE LTD

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# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2025

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The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum of association, the Companies Act 2006 and "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 2019).

#### Objectives and activities

##### 1. About Brigantia Creative

Brigantia Creative was established by a consortium of stakeholders in Kirklees, West Yorkshire to advance education in the arts and culture. This was in response to an identified need to increase capacity and create new opportunities in underserved areas, particularly in the towns of North Kirklees.

**Our charity's purpose as set out in the objects contained in the company's memorandum of association are to:**

- Encourage and develop participation in the arts by presenting art works, commissions, concerts, performances, exhibitions, and festivals.
- Support community well-being and capacity building through the commissioning of collaborative arts projects addressing issues such as place, community, equality, and inclusion.
- Promote, support, and develop the creative community and the understanding of collaborative arts practice nationally and internationally.

Our aim is to enable positive social impact for individuals and communities. We achieved this through our major programme of work 'Creative Scene', made possible with funding through Arts Council England's 'Creative People and Places' programme. This investment enabled us to work with people of all ages, in neighbourhoods with high levels of social and economic deprivation, and with communities who have fewer opportunities and least access to the arts and culture. Our activities are developed with, for and by our communities so as to be inclusive and representative of their diversity, needs and interests, and are facilitated by professional artists and producers.

Our activities are distinctive because they take place not in an arts centre or gallery, but using the spaces where people live, work, shop and socialise: in parks, shopping malls, town squares, play spaces and community halls. Our events and activities are low or no cost, accessible and friendly, and aim to reduce some of the barriers that stop people from engaging in arts and culture, and in doing so, develop their creativity, confidence, and wellbeing.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aim and objectives and in planning our future activities. In particular, the trustees work with our consortium of stakeholders and partners to consider how planned activities will contribute to the aims and objectives they have set. This Report looks at what we achieved and the outcomes of our work in the previous 12 months and highlights key activity and the benefits they have brought to those groups of people we are set up to help.

##### 2. Highlighted Projects

Throughout 2024-25, we delivered meaningful arts and cultural experiences across Kirklees, reaching communities experiencing the greatest barriers to engagement. Our work focused on five key themes, each designed to meet the specific needs and aspirations of different populations.

This year, 3,626 attended our shows and events as audience members, and we supported 2,138 people to actively take part in arts and creative activities. Over 80% of these audiences and participants live in neighbourhoods with high levels of social, educational, and economic deprivation, demonstrating that we are successfully reaching communities of least opportunity.

# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### Families

Throughout the year, we created opportunities for families from areas of high deprivation to access high-quality arts and cultural experiences in their local communities. Our work particularly focused on reaching South Asian families and families in low-income households who face significant barriers to cultural participation.

We partnered with Ravensthorpe Community Centre to open new horizons for local families through a visit to Yorkshire Sculpture Park. The coach journey itself became a space for community connection, allowing families to meet and build relationships while experiencing a destination many had never visited before, and back at their community centre after the visit, responding by creating their own sculptures from clay. We engaged 25 young people in week-long theatre workshops exploring storytelling and food themes, culminating in performances of 'Scrumptious' by Beggars Belief Collective. These performances brought professional theatre directly into Ravensthorpe, reaching 157 people in their own neighbourhood—many experiencing live theatre for the first time. Our programme expanded this work through accessible performances of 'The Firework Maker's Daughter' at the Centre and at Elim Church, Dewsbury, along with firework-themed crafting sessions at four community venues. We brought circus and aerial performance to Ravensthorpe Nursery and embedded creative activities within Holiday Activities and Food (HAF) clubs at Mirfield Hub, Chickenley Community Centre, and Crow Nest Park Adventure Playground, ensuring families with young children could access arts experiences alongside essential support services. As part of British Science week, we delivered climate-themed workshop with Dewsbury Community Outreach, connecting environmental learning with creative activities for families across Dewsbury.

### Young People

Our work with young people focused on sustained, meaningful engagement with those who typically face barriers to arts participation, including neurodiverse young people and those not regularly engaged in school or wider cultural activities. We partnered with Huddersfield Town Foundation to support girls aged 13-16 in working with a Hip-Hop artist to create a powerful song exploring their identity and lived experiences in their community—a creative process that gave voice to their perspectives and reached a digital audience of 296 through SoundCloud. We established our Young Producers programme through after-school sessions at St John Fisher School. The group grew organically by word-of-mouth among the young people themselves—a testament to the programme's relevance and appeal. Many participants identify as neurodiverse or have special educational needs and built skills, confidence, and self-expression through creative writing and podcasting. The school reported that these young people rarely engage in regular school activities or wider arts opportunities and noted the transformative impact with a group they described as typically disengaged.

### Older People

Our programme with older people prioritized bringing joy, creative expression, and social connection to those experiencing isolation, dementia, and with learning disabilities. Artist residencies in care settings involved older people in creative workshops to explore themes and memories that bring joy to them. We commissioned SpiltMilk as artists in residence at AGE UK Day Centres in Batley to develop and inform their new Spring-themed show specifically designed for older people. The three-week residency allowed artists to build meaningful rapport with participants through their playful and flexible approach. Care managers reported remarkable outcomes, including one participant who had never previously engaged in activities joining in for the first time—a powerful testament to the impact of thoughtful, person-centred creative practice. It's been powerful to see individuals develop creative confidence, feel heard, and creatively involved in something they helped inspire. We built on established relationships with care settings to offer weekly movement sessions at Branches Day Centre over six weeks. We also partnered with Keep Hecky Tidy and the Salvation Army to engage local retirees aged 55-69 in creating a new exhibition for the Heckmondwike Phone Box Gallery, celebrating local heritage. Participants felt proud and developed a sense of ownership and community pride over this unique exhibition space, a community cultural asset at the centre of the town.

# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### South Asian Communities

Our work with South Asian communities was guided by lived experience, cultural understanding, and a commitment to creating spaces where people feel seen, valued, and represented. South Asian communities in Kirklees are among the least engaged in arts and culture, and our programme specifically addressed this through culturally responsive approaches. We created The Big Community Eid Party—a free celebration bringing together South Asian communities across Batley and Dewsbury. Through spoken word, creative workshops, henna, and food from local Halal businesses, we provided a culturally relevant event that felt welcoming and familiar. The event reached over 200 people, with 100% of survey respondents strongly agreeing the event was distinct, relevant, and had genuine local impact. We built on this foundation through 'Peace by Piece'—a four-week programme engaging South Asian women and girls in creating a collaborative tapestry exploring peace, heritage, hopes, and responses to conflict. Participants described the experience as therapeutic, new, and exciting, with the collaborative creative process building a profound sense of belonging. We convened three steering group meetings with South Asian community leaders to shape an Eid celebration for April 2025, ensuring the community had ownership and leadership in programme development. This generated plans for the 'Celebration of Hope' in partnership with Bagshaw Museum, for next year. This work emerged from our Assistant Producers' knowledge, networks, and lived experience, and led to new partnerships with South Asian led organisations and community leaders. We ran five storytelling and reminiscence sessions at Milen Care, a day setting for older South Asian women and Al Hikmah Centre. Initially reluctant, believing they couldn't sing or remember songs, participants were supported by an experienced artist who created a safe environment for engagement. By the end, women were joining in, laughing, sharing stories about heritage and families, and singing together. Impact data showed 83% of women strongly agreed the sessions helped them feel more confident to engage creatively—evidence of genuine empowerment which has led to new creative ambitions.

### Community Celebration

Our Community Celebration work focused on co-creating distinct, high-quality arts experiences, partnering with diverse community organisations to embed arts into local celebrations, predominantly in Dewsbury, Batley, and Heckmondwike—areas identified as among the lowest engaged in arts and culture. At Batley Family Fun Day, organised by Change Grow Live (a charity supporting people experiencing multiple disadvantages), 'The Bee Cart,' engaged over 200 local people with themes of the environment. We brought 'The Cricketers' to Batley Gala at Batley Cricket Club, serving the predominantly South Asian community attending this event. For Heritage Open Day, we partnered with Friends of Crow Nest Park to create a vibrant day of family-friendly workshops, performances, and exhibitions celebrating the park as a community asset and its rich heritage. The Garden Tea Party and Play Lawns event engaged approximately 620 people, bringing together residents from across Dewsbury who care deeply about this shared space. We partnered with local Christmas celebrations, including street performance at Birstall Christmas Lights, reaching 400 families, and brought a sensory bubble performance to elderly residents at Priestley Care Home who were unable to attend the outdoor event, ensuring they were included in festive celebration in their town. Our newly launched POW! Pop-up Space in Dewsbury town centre became a welcoming hub where 142 local people enjoyed free performances of 'A Christmas Cracker' and drop-in shows, making professional arts accessible in the heart of their community, 100% of attendees strongly agreed the event provided an important addition to the area's cultural life.

### Brigantia Studio and The POW Pop Up- supporting Artists, Voluntary and Third Sector Organisations

We continued to offer a Brigantia membership scheme, enabling artists from the region who would otherwise not have access to facilities, to use our Brigantia Studio space. We also offer low- cost meeting room space to voluntary and third sector organisations. We took on a new 'meanwhile' space, a disused unit offered at no cost by the landlords. Situated within a shopping centre in Dewsbury Town Centre, this enables us to contribute to the regeneration of the town through regular drop-in activities, including family performance and festive workshops as part of the Christmas Celebrations.

# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### 3. Sharing Our Learning & Developing Our Knowledge

- Throughout the year we participated in Arts Council England's Peer Learning programme, sharing knowledge, and learning with a network of 30+ peers working nationally across similar contexts.
- We shared evidence of impact and successful approaches through quarterly evaluation with our cross sectoral Partnership group of stakeholders including the local authority, three local charities and a CIC.
- We were members of the Kirklees wide Culture Collective
- We maintained our relationship with the Tandem Regions consortium of European-based organisations working for change and social justice through culture.
- We joined online networks to share practice, contributed expertise on community-engaged practice, participated in online webinars and contributed time to develop seminar programmes and funding bids.

### 4. Volunteers & Partnership Working: Informing Our Work from Ground-Up

Our work was informed by a consortium of local stakeholders with a shared ambition for enabling opportunities for communities in Kirklees, known as 'The Creative Scene' Partnership Group, made up of: Huddersfield Town Foundation Trust, Spark Skills, Support to Recovery, Kirklees Council & Kirklees Youth Alliance.

The Partnership Group steers the Creative Scene programme in Kirklees and enables much deeper engagement with target communities through enhanced knowledge of the local area and shared connections. Alongside the Partnership Group, we worked with 45 unique partner organisations, ranging from faith centres, play centres and services, voluntary dance groups, Community Centres, Day Centres and homes for the elderly, specialist services for people experiencing homelessness, neurodivergent children and for LGBTQ+ young people, alongside Museums and Libraries, town centre regeneration initiatives, and in local parks and green spaces. Through partnership with grass roots organisations we have been able to provide expertise and capacity to lever funds into the area and to make a cultural contribution to their many activities, from fun days in local parks, 'friends of' groups, and school careers events.

### 5. Inclusion, Diversity & Equality

Our Equality and Diversity plan takes steps to prioritise the engagement of marginalised and under-represented groups and provide new opportunities for people who have least access to them. This includes reaching out to invite participation from groups including young carers, women, care experienced young people, LGBTQ+ community. We target work into the towns in the most economically disadvantaged areas of Kirklees and in neighbourhoods which experience economic disadvantage. We take steps through recruitment processes to ensure our artists opportunities are promoted locally, seeking to reflect the populations we work with. We commissioned 43 unique artists and arts organisations in this year, with 10% identifying as global majority artists, and 88% identified as originating from lower socio-economic backgrounds.

Cultural responsiveness to the interests and cultures of diverse communities is a key element in promoting equality of opportunity and expression. Our South Asian cultural programme was led by a steering group of South Asian women, with activities being delivered by South Asian artists; artist commissions and residencies started with on-the-ground research and connection with local communities to ensure that co-creation is culturally responsive. We employ an assistant producer with knowledge of community languages, who is able to facilitate discussions and support work with participants to gather meaningful input to project design and to ensure feedback.

### 6. Evidencing Impact

Our programme is grounded in a rigorous cycle of learning and adaptation. We plan with communities, deliver meaningful activities, reflect on outcomes, share our findings, and continually refine our approach. This evidence-based methodology—rooted in action research principles—ensures that every decision we make is informed by what genuinely works for the people we serve. We track our impact through multiple data streams, including postcode collection, demographic surveys, and post activity quality assessments. We used Audience Spectrum data to define an approach to meet where there is most need and identify the communities facing the greatest barriers to arts and cultural engagement.

# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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This demographic intelligence guides every aspect of our work, ensuring resources reach those who need them most. Our main activity in this year focused on neighbourhoods in Dewsbury (WF12, WF13, WF14), Heckmondwike (WF16), and Batley (WF17)—areas characterized by high concentrations of low-income families, and communities experiencing multiple dimensions of deprivation, where access to quality arts experiences is limited.

We review our activities work throughout the year through a cycle of action research, which includes a quarterly review with a consortium of stakeholders, participants feedback, data collection, partner evaluation, independent evaluation, and data analysis. Central to designing our approach to delivery is listening to what communities want. We:

- Involve people in making decisions about what they want to see and get involved in –through regular meetings and conversations with grass roots groups and through project steering groups, so that activities and projects have meaning to the cultures and communities that have shaped them.
- Find out what people value about the arts experiences they take part in and the impact they aim to create for themselves, their towns and communities.
- Produce inspiring and accessible creative activities and events, in accessible and welcoming places- the places where people live, shop, work, socialise and play.

Grow leadership and support talent in the area, so we can support the development of a cultural infrastructure North Kirklees.

For sustained, deeper engagement projects, we employ comprehensive evaluation frameworks aligned with Arts Council England's Impact and Insights Toolkit methodology. We collect detailed feedback on quality dimensions—asking participants about the distinctiveness of activities, their relevance to lived experience, the rigor of artistic practice, and the impact on their sense of connection and confidence. Individual project surveys allow us to understand nuanced outcomes specific to each community and art form. These frameworks capture not just numbers, but the transformational quality of experiences. Our work follows Arts Council England's best practice and quality principles, both in process and production, including:

- Striving for excellence and innovation
- Being authentic
- Being exciting, inspiring, and engaging
- Ensuring a positive and inclusive experience
- Actively involving children and young people
- Enabling personal progression
- Developing belonging and ownership

Our projects scored highly on Impacts and Insights dimensions for artistic excellence, particularly for distinctiveness, rigour and enthusiasm. We used this evaluation to help inform decisions and to provide data-driven evidence to demonstrate the effectiveness of our work to funders. We will use this tool to inform and publish case studies that numbers alone cannot tell, evidencing quality of process and outcome. These qualitative accounts—such as Len Grant's creative documentation of the BLOOM Artist Residencies—reveal the human impact of our work: moments of joy, newfound confidence, communities strengthened, and individuals discovering their own creative voice.

Ultimately, our data demonstrates social value. We show that arts and cultural experiences can reach communities experiencing disadvantage when delivered with cultural sensitivity, local partnership, and genuine commitment to access. We evidence that sustained engagement builds confidence and creative capability. We prove that quality matters: professionally produced, artistically rigorous work creates the most meaningful impact. Our evidence base allows us to make informed decisions about where to invest resources, which partnerships to nurture, and how to design activities that genuinely meet needs. It enables us to advocate for continued investment in community-led arts, demonstrating tangible outcomes for funders, partners, and the communities we serve.



# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### Financial review

Total income for the year was £253,379 (2024: £422,034), of which £244,450 (2024: £412,167) was restricted income. Total expenditure was £458,679 (2024: £373,383) resulting in a net deficit for the year of £205,300 (2024: net surplus £48,651) which was largely due to expenditure against brought forward restricted funds. Restricted funds held as of 31 March 2025 were £4,636 (2024: £192,036).

### Reserves policy

The Board of Trustees agree to build unrestricted financial reserves to a level which covers three months of core operational costs, including core staff salaries and administration costs. The reserves level will be monitored every quarter by the Board of Trustees and the policy and reserves target will be reviewed annually or whenever there are significant changes in core staff or administration costs.

As at 31 March 2025 £89,000 was held as a designated reserve which was 99% of the targeted reserves level.

### Structure, governance and management

The organisation is a charitable company limited by guarantee, incorporated on 23.09.2020 and registered as a charity on 26.07.2021. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mr W Bramley	(Resigned 12 November 2024)
Mrs A J Atkinson	
Mr P J Douglas	
Mrs S M Collins	

### Recruitment and appointment of trustees

Trustees are appointed and retired under the terms of the Articles of Association. The board of trustees aim to maintain a broad mix of business, artistic and community-based skills, and to this end an audit of trustee skills is carried out on a regular basis.

### Organisational structure

The directors of the company are also charity trustees for the purposes of charity law and are also known as Board Members. All Board members give their time voluntarily and received no benefits from the charity. Any expenses reclaimed from the charity are set out in note 9 to the accounts. Board members are required to complete a skills audit and conflict of interests declaration, and this was updated during the year.

In the course of the year the Chair, resigned and a new Chair was nominated and took up the role. The Board has expertise in Human resources, legal, PR and governance, and has Trustees who live and work area in which the majority of the Charity's work takes place; they are familiar with the practical work of the charity having attended events and they offer valuable feedback, connections and advocacy. Across the Year the Trustees were active in reviewing key company policies, including a new Environmental Policy, reviewing the Risk Register, attending "Governance Now" conference, and meeting with stakeholders in support of the funding bid to Arts Council England. The Board is supported in its responsibilities with professional services for Human Resources and Accountancy.

A Chief Executive is appointed by the trustees to manage the day-to-day operations of the charitable company. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trustees, for the implementation of the strategic decisions at an operational level. The Chief Executive is responsible for ensuring that the charity delivers the services specified and that key performance indicators are met. A scheme of delegation is in place in her absence. Procedures are in place to ensure compliance with health and safety of staff, volunteers, participants, and audiences.

Brigantia Creative continues to provide a sustainable structure and capacity for community-based and led, arts and educational activities in Kirklees. It led a consortium of four partners to make an application for funding to the Arts Council England CPP NPO programme 2026-29 for a further phase of work with communities in Kirklees.

# BRIGANTIA CREATIVE LTD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

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In the coming year the Charity will continue to deliver the Creative Scene programme of work and to operate Brigantia Studios and the POW pop up space. We are particularly proud of the how we have brought together diverse communities and created opportunities to take part in arts and culture for those who have least access. Our work with older people in day centres and care settings has storing potential for further development; and our work with South Asian communities has shown the impact that careful and culturally sensitive work can have on confidence and cohesion. We are also proud of how our small team's producing skills have developed—from responding to community interests and ideas, to delivering high-quality events in accessible, local spaces. This growth has strengthened our ability to co-create with communities and bring ambitious work to where people are.

The coming year will require the Charity to respond to the ongoing funding challenges in the arts and cultural sector, and work will be undertaken to map new funding that can diversify funding streams for our activities.

The Board of trustees, which shall have no less than 3 members but is not subject to a maximum number, administers the charitable company. The board meets at least 4 times a year. A Chief Executive is appointed by the trustees to manage the day to day operations of the charitable company. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trustees, for the implementation of the strategic decisions at an operational level.

The trustees' report was approved by the Board of Trustees.



Mr P J Douglas  
**Trustee**

16 December 2025

# BRIGANTIA CREATIVE LTD

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF BRIGANTIA CREATIVE LTD

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I report to the trustees on my examination of the financial statements of Brigantia Creative Ltd (the charity) for the year ended 31 March 2025.

#### **Responsibilities and basis of report**

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

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

#### **Independent examiner's statement**

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements 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 financial statements 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 financial statements to be reached.



Peter Watters FCA BFP

#### **Galloways Accounting (Bexhill) Limited**

23 St Leonards Road

Bexhill on Sea

East Sussex

TN40 1HH

Date: 16 December 2025

# BRIGANTIA CREATIVE LTD

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2025**

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds (designated) 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
<b>Income from:</b>						
Donations and legacies	3	580	-	244,450	245,030	412,167
Charitable activities	4	4,288	-	-	4,288	7,123
Investments	5	4,061	-	-	4,061	2,744
<b>Total income</b>		8,929	-	244,450	253,379	422,034
<b>Expenditure on:</b>						
Charitable activities	6	(4,998)	-	463,677	458,679	373,383
<b>Total expenditure</b>		(4,998)	-	463,677	458,679	373,383
<b>Net income/(expenditure)</b>		13,927	-	(219,227)	(205,300)	48,651
Transfers between funds		(31,827)	-	31,827	-	-
<b>Net movement in funds</b>	8	(17,900)	-	(187,400)	(205,300)	48,651
<b>Reconciliation of funds:</b>						
Fund balances at 1 April 2024		72,977	89,000	192,036	354,013	305,362
<b>Fund balances at 31 March 2025</b>		55,077	89,000	4,636	148,713	354,013

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

# BRIGANTIA CREATIVE LTD

## STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

**FOR THE YEAR ENDED 31 MARCH 2025**

Prior financial year		Unrestricted funds general 2024 £	Unrestricted funds (designated) 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes				
<b>Income from:</b>					
Donations and legacies	3	7,126	-	405,041	412,167
Charitable activities	4	-	-	7,123	7,123
Investments	5	2,744	-	-	2,744
<b>Total income</b>		9,870	-	412,164	422,034
<b>Expenditure on:</b>					
Charitable activities	6	(4,999)	-	378,382	373,383
<b>Total expenditure</b>		(4,999)	-	378,382	373,383
<b>Net income</b>		14,869	-	33,782	48,651
Transfers between funds		(48,000)	48,000	-	-
<b>Net movement in funds</b>	8	(33,131)	48,000	33,782	48,651
<b>Reconciliation of funds:</b>					
Fund balances at 1 April 2023		106,108	41,000	158,254	305,362
<b>Fund balances at 31 March 2024</b>		72,977	89,000	192,036	354,013

# BRIGANTIA CREATIVE LTD

## BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
<b>Current assets</b>					
Debtors	12	35,459		25,954	
Cash at bank and in hand		166,568		351,633	
		<u>202,027</u>		<u>377,587</u>	
<b>Creditors: amounts falling due within one year</b>	13	(53,314)		(23,574)	
<b>Net current assets</b>			148,713		354,013
<b>The funds of the charity</b>					
Restricted income funds	14		4,636		192,036
Unrestricted funds - general	16		55,077		72,977
Unrestricted funds - (designated)	15		89,000		89,000
			<u>148,713</u>		<u>354,013</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 16 December 2025



Mr P J Douglas  
Trustee

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2025

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#### 1 Accounting policies

##### Charity information

Brigantia Creative Ltd is a private company limited by guarantee incorporated in England and Wales. The registered office is Right Hand Side, 5th Floor Block A Empire House, Wakefield Road, Dewsbury, WF12 8DJ.

##### 1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's Memorandum of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

##### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

##### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

##### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

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### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

#### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

##### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

##### **Basic financial liabilities**

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

##### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.



# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2025

#### 1 Accounting policies

(Continued)

##### 1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

#### 3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	180	-	180	2,503	-	2,503
Grants	400	244,450	244,850	4,623	405,041	409,664
	<u>580</u>	<u>244,450</u>	<u>245,030</u>	<u>7,126</u>	<u>405,041</u>	<u>412,167</u>
<b>Grants</b>						
Arts Council England	-	244,450	244,450	4,623	389,822	394,445
Local Authority Grants	400	-	400	-	-	-
Premises In Kind	-	-	-	-	14,000	14,000
Tandem Regions of Solidarity	-	-	-	-	1,219	1,219
	<u>400</u>	<u>244,450</u>	<u>244,850</u>	<u>4,623</u>	<u>405,041</u>	<u>409,664</u>

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 4 Income from charitable activities

	<b>Total 2025 £</b>	<b>Total 2024 £</b>
Commissioning	-	2,500
Ticket sales	88	140
Membership income	-	24
Studio space	4,200	3,600
Other income	-	859
	<u>4,288</u>	<u>7,123</u>
	<u><u>4,288</u></u>	<u><u>7,123</u></u>
<b>Analysis by fund</b>		
Unrestricted funds - general	4,288	-
Restricted funds	-	7,123
	<u>4,288</u>	<u>7,123</u>
	<u><u>4,288</u></u>	<u><u>7,123</u></u>

### 5 Income from investments

	<b>Unrestricted funds 2025 £</b>	<b>Unrestricted funds 2024 £</b>
Interest receivable	4,061	2,744
	<u>4,061</u>	<u>2,744</u>

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 6 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
<b>Direct costs</b>		
Staff costs (non programme)	3,875	15,180
Programme expenditure	336,140	254,555
Evaluation and development	12,625	10,637
Marketing and communications	30,582	25,084
In Kind sponsorship and expenditure	-	14,000
	<u>383,222</u>	<u>319,456</u>
<b>Share of support and governance costs (see note 7)</b>		
Support	70,250	49,026
Governance	5,207	4,901
	<u>458,679</u>	<u>373,383</u>
<b>Analysis by fund</b>		
Unrestricted funds - general	(4,998)	(4,999)
Restricted funds	463,677	378,382
	<u>458,679</u>	<u>373,383</u>

### 7 Support costs allocated to activities

	2025 £	2024 £
<b>Basis of allocation</b>		
Office running costs	8,698	6,903
Rent, Rates and utilities	12,772	11,865
Legal and professional	39,973	20,516
Insurance	1,194	2,813
Bank charges	561	472
Staff recruitment & training	417	705
Staff travel & subsistence	4,694	3,574
Payroll fees	575	843
Subscriptions	1,366	1,335
Governance costs	5,207	4,901
	<u>75,457</u>	<u>53,927</u>
<b>Analysed between:</b>		
Total	<u>75,457</u>	<u>53,927</u>

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 7 Support costs allocated to activities (Continued)

	2025 £	2024 £
<b>Governance costs comprise:</b>		
Accountancy and audit	1,474	1,440
Legal and professional	420	-
Board meetings	3,313	605
Organisational Development	-	2,856
	<u>5,207</u>	<u>4,901</u>

### 8 Net movement in funds

	2025 £	2024 £
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The net movement in funds is stated after charging/(crediting):

Fees payable for the independent examination of the charity's financial statements	1,474	1,440
	<u>1,474</u>	<u>1,440</u>

### 9 Trustees

There were no trustees payments for their services this year, last year Alison Atkinson was paid £1,600 for freelance contract work with the charity.

Also, there were no trustees' expenses paid this year. Last year, Alison Atkinson was paid £19 for expenses.

### 10 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Artistic Programme	3	4
Administration	-	1
	<u>3</u>	<u>5</u>

There were no employees whose annual remuneration was more than £60,000.

#### Remuneration of key management personnel

Key management personnel cost was £57,636 for the year ended 31 March 2025 & last year was £55,622. The charity considers its key management personnel to comprise the Chief Executive Officer.

### 11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 12 Debtors

	2025 £	2024 £
<b>Amounts falling due within one year:</b>		
Other debtors	33,342	25,304
Prepayments and accrued income	2,117	650
	<u>35,459</u>	<u>25,954</u>

### 13 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	25,178	8,209
Other creditors	207	6,588
Accruals and deferred income	27,929	8,777
	<u>53,314</u>	<u>23,574</u>

### 14 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Batley Art Trail	13,887	-	(9,250)	(1)	4,636
Batley & Spen Youth Company	7,522	-	(8,768)	1,246	-
Arts Council England	170,627	244,450	(445,659)	30,582	-
	<u>192,036</u>	<u>244,450</u>	<u>(463,677)</u>	<u>31,827</u>	<u>4,636</u>

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Batley Art Trail	33,634	-	(19,747)	-	13,887
Batley & Spen Youth Company	7,686	-	(164)	-	7,522
Arts Council England	116,987	410,945	(357,305)	-	170,627
Tandem Regions of Solidarity	(53)	1,219	(1,166)	-	-
	<u>158,254</u>	<u>412,164</u>	<u>(378,382)</u>	<u>-</u>	<u>192,036</u>

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 14 Restricted funds

(Continued)

#### Notes to the Restricted funds

- Batley Art Trail: commission from Kirklees Council, to realise a project creating a virtual art trail across the town of Batley; the work is in progress and expected to be completed in 2024-5.
- Batley & Spen Youth Company: donation received from the wind up of the Batley & Spen Youth Company Charity, charity, ringfenced for work with young people, will be expended as part of our Young producers project in 2024-5.
- Creative People and Places National Portfolio 2022-25: *Creative Scene* is an Arts Council England funded project which aims to increase arts and culture engagement in Kirklees.
- Tandem: fees received from Tandem Regions to collaborate as part of the network, restricted to work in the Tandem Partnership network.

### 15 Unrestricted funds - (designated)

These are unrestricted funds which are material to the charity's activities.

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Core operational costs	89,000	-	89,000
	<u>          </u>	<u>          </u>	<u>          </u>
Previous year:	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Core operational costs	41,000	48,000	89,000
	<u>          </u>	<u>          </u>	<u>          </u>

Designated Reserves have been set aside by the Charity for core operational costs in accordance with the Charity's Reserves Policy.

### 16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	72,977	8,929	4,998	(31,827)	55,077
	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>	<u>          </u>

# BRIGANTIA CREATIVE LTD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 16 Unrestricted funds (Continued)

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	106,108	9,870	4,999	(48,000)	72,977

### 17 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds (designated) 2025 £	Restricted funds 2025 £	Total 2025 £
<b>At 31 March 2025:</b>				
Current assets/(liabilities)	55,077	89,000	4,636	148,713
	55,077	89,000	4,636	148,713
	Unrestricted funds general 2024 £	Unrestricted funds (designated) 2024 £	Restricted funds 2024 £	Total 2024 £
<b>At 31 March 2024:</b>				
Current assets/(liabilities)	72,977	89,000	192,036	354,013
	72,977	89,000	192,036	354,013

### 18 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).