

CHARITY REGISTRATION NUMBER: 1191899

PHOSPHOROS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2021

PHOSPHOROS THEATRE

FINANCIAL STATEMENTS

CONTENTS

	Page
Reference and administrative details	2
Trustees' annual report	3 - 16
Independent Examiner's report to the trustees	17
Statement of financial activities	18
Balance sheet	19
Notes to the financial statements	20- 24

PHOSPHOROS THEATRE

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 30 APRIL 2021

REGISTERED CHARITY NAME Phosphoros Theatre

CHARITY REGISTRATION NUMBER 1191899

**REGISTERED OFFICE AND
OPERATIONAL ADDRESS** Church Farm
Main Street
Kniveton
Ashbourne
Derbyshire
DE6 1JH

TRUSTEES

The trustees who served during the year and since the year end were as follows:

Aqeel Abdulla	(appointed director of CIC 9 June 2020; appointed trustee of CIO 20 October 2020)
Jamie Bell	(appointed director of CIC 16 June 2020; appointed trustee of CIO 20 October 2020)
Anneliese Margaretta Davidsen	(appointed director of CIC 8 June 2020; appointed trustee of CIO 20 October 2020)
Jane Margaret Earl (Chair)	(appointed director of CIC 9 June 2020; appointed trustee of CIO 20 October 2020)
Syed Haleem Najibi	(appointed director of CIC 9 June 2020; appointed trustee of CIO 20 October 2020)
Nicholas Paladina	(appointed director of CIC 8 June 2020; appointed trustee of CIO 20 October 2020)
Katherine Roberts	(appointed director of CIC 8 June 2020; appointed trustee of CIO 20 October 2020)
Despoina Tsiakalou	(appointed director of CIC 9 June 2020; appointed trustee of CIO 20 October 2020)
Liam Sean Duffy	(resigned as director of CIC 23 June 2020)
Dawn Vanessa Harrison	(resigned as director of CIC 29 June 2020)

All the directors of the CIC serving at the time of conversion to a CIO resigned with effect from that date and were appointed as trustees of the CIO.

KEY PERSONNEL

Kate Duffy-Syedi (Joint Artistic Director)
Dawn Harrison (Joint Artistic Director)
Juliet Styles (Joint Artistic Director)

OUR ADVISORS:

INDEPENDENT EXAMINER

Neil Adshead FCA
21 Halifax Road
Ainsdale
Southport
PR8 3JU

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT FOR THE YEAR ENDED 30 APRIL 2021

The trustees present their first report and the unaudited financial statements as a charitable incorporated organisation (CIO) for the year ended 30 April 2021.

Reference and administrative information set out on page 2 forms part of this report. The financial statements comply with current statutory requirements, the charity's constitution and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

This report represents the first for Phosphoros Theatre as a newly incorporated charitable organisation. The trustees made the decision in 2020 to convert Phosphoros Theatre CIC to a CIO under the same name, being registered with the Charity Commission as a CIO on 20 October 2020.

OBJECTIVES AND ACTIVITIES

The charity's objectives, as set out in its constitution, are for public benefit as follows:

- 1) to advance education amongst refugees and those seeking asylum through the provision of training to advance them in life and assist them to adapt within a new community including, but not exclusively, in subjects related to theatre;
- 2) to advance in life and help young people in particular, but not exclusively, through:
 - i) The participation in youth theatre and other related recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life; and
 - ii) Providing training, support and activities that develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals, and;
- 3) to advance education of the public in general about the issues relating to refugees and those seeking asylum in particular, but not exclusively, through socially engaged theatre and other performances, workshops and other educational activities.

Vision

Refugee stories are all around. Our vision is that these stories are amplified and heard. We collaborate with people with lived experience – as artists, audiences, activists, participants and partners, and invite the wider public to listen and advocate for change.

The work is underpinned by our commitment to developing bold and informed arts practice rooted in care. We use this framework of care to explore and make visible the solidarity, friendship and allyship that enable our work to be sustained, holistic and responsible. We reject a 'top-down' caring approach, whereby refugees are cared for and non-refugees care, instead recognising and highlighting the potential for radical care within and across refugee youth communities. We uphold ethical and artistic standards to our work, and have high expectations of what our members can achieve as artists, advocates, leaders and partners. Our work benefits from collaboration across disciplines and varied lived experience, both professional and personal, and our approaches are influenced by practices developed in youth work, education, applied theatre and performance. Our work results in surprising, beautiful, rebellious, intimate, responsible, illuminating and hopeful work, both on and off the stage.

Mission

We will achieve this vision through our mission, which is to:

- Create performance that amplifies refugees' voices on public platforms.
- Deliver ongoing theatre work with refugees and asylum seekers aged 15-25, with a particular focus on unaccompanied asylum seeking children.
- Engage refugee, recently arrived and other underserved audiences as new audiences to our work.

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

In these ways:

- We collaborate with refugee artists, leaders and youth workers to develop bold and informed arts practices rooted in care.
- We work with refugees to train professionals working in the refugee sector using experiential methods to better understand the refugee experience.
- We raise awareness of refugee issues on a wider societal level through advocacy and media work.
- We provide paid work, training and development opportunities for refugee artists and youth workers.
- We contribute to developing best practice in the arts and refugee sectors, through designing and delivering refugee-led, informed, creative training.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Under the charity's constitution, the first trustees were appointed for various terms to avoid the risk of disruption from a wholesale change in the board. All subsequent and re-elected trustees will be appointed for a term of three years by a resolution passed at a properly convened meeting of the trustees. New trustees are recruited through personal contacts and advertised on relevant websites and online fora.

The trustees meet formally at least four times a year. There will also be informal meetings of smaller groups of trustees and managers to discuss specific issues as the need arises.

TRUSTEE INDUCTION AND TRAINING

All trustees are already familiar with the charity's practical work. On conversion to a CIO all trustees were issued with the charity's constitution, together with the Charity Commission publication 'Guidance for Charity Trustees'.

RISK MANAGEMENT

As we are currently largely project funded we will continue to operate diligently within budget restrictions. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces.

Budgets are prepared for all projects, and are very closely monitored throughout the year by the key managers and the trustees. This ensures that, in the event of any unexpected changes to projected income or spend, there is adequate time to make necessary adjustments without endangering the success of projects.

We continue to update our business plan as applicable. We have allowed for diversification of activities and funding sources.

ACHIEVEMENTS AND PERFORMANCE

a) Overview

On 20 October 2020 Phosphoros Theatre CIC (registration no: 10708597) was converted into a CIO (charity registration no: 1191899). All of the directors of the CIC at that date became trustees of the charity.

2020-21 was our fifth year since being established, and saw us engage more refugee young people than ever before. Whilst this trajectory may appear unsurprising, it is important to recognise the significance of this achievement, given this year was dominated by the COVID-19 global pandemic. Faced with ongoing and ever-changing national lockdowns, lack of face-to-face support

**TRUSTEES' ANNUAL REPORT (CONTINUED)
FOR THE YEAR ENDED 30 APRIL 2021**

services and increasing anxiety and worry, the communities we work with experienced enormous challenges this year. In addition to issues facing the nation; mental health issues, isolation from friends and family, fear and stress, and loss of opportunity; refugee young people were presented with a particular set of circumstances due to the precarity of living under the asylum system. For example: loss of face-to-face support from social services, missed schooling, delayed immigration cases, lack of access to internet and IT equipment, overcrowded housing, ongoing fear for family living outside the UK with limited COVID safety measures. In the context of these barriers to engagement, we were determined to offer relevant, creative and inclusive creative activities that could be engaged with online with minimal digital competency.

We successfully delivered a full year of online sessions for our Young Company, totalling 50 weekly workshops, breaking only for Christmas, and not missing a single week when the lockdown was announced. As this report will cover, our activities with refugee communities were expansive and far reaching, working with new and existing partners and creating outputs widely shared. We also created three new creative projects for the public (But everything has an ending; Strung Out; Sun Up, Rain Falls, River Rises), which offered important opportunities for our ensemble of actors to remain engaged as artists, receive paid work and make important contributions to the arts and cultural sector's response to the pandemic. In lieu of our planned tour of 'All the beds I have slept in', halted when theatres closed, these were projects that will have lasting legacy on our digital archive.

Lastly, the most significant unexpected outcome to come out of 2020-21 is that we expanded our activities to engage young women. This was made possible through opening up our online workshops for young people outside of London, meaning we had more exposure to girls and women with specific interest in being creative. As we look ahead to 2021-22 we look forward to building on our work with girls and women to discover how we might develop this work further, retaining our principles of care, solidarity, responsibility and elevating refugee communities through the arts.

Despite all the challenges this year has brought, we have continued to develop important, meaningful and high quality creative projects that have refugee communities at their heart. 2020-21 also signalled an exciting new direction for Phosphoros Theatre, as we became a Charitable Incorporated Organisation. Transitioning into our new identity as a Charity has been a learning opportunity and we have had the privilege of working with our first board of trustees, guided by our excellent Chair Jane Earl and other highly skilled board members from the accountancy, legal, theatre, refugee, and academic fields.

b) Engagement figures

This year Phosphoros Theatre worked directly through workshops and projects with 257 refugees aged 15-25, and an additional 28 refugee adults above this age, engaged 490 audience members and reached 10,000 online viewers.

c) Key projects

Our work has two main strands: our public facing work; and our work with refugee young people and communities.

(i) Public facing work

About our company of actors

Our company of actors is a small group of emerging artists who work with us to create our shows, and then perform in them. Everyone in the company of actors is aged 18-25 and has recent lived experience of forced migration. To be more specific, they all came to the UK as unaccompanied asylum seeking children and the majority are also care experienced. Our company of actors has had a total of fifteen members, and in 2020-21 we worked with seven performers. Most members of our company of actors have had no experience of drama or theatre, and none have professional

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

training. Currently all these artists are men, though as we expand our work with young women this is likely to change in the next 1-2 years.

Some of our current company of actors have been working with Phosphoros Theatre since we started in 2015, and others have developed with us through our Young Company. Outside of working with us, the actors are college or university students or work long hours in the gig economy or in construction. In general, they are engaged in precarious labour and this means we have a set of responsibilities as an organisation to ensure they are supported to participate in arts activities without putting other parts of their lives under pressure. Through practicing a methodology rooting in care, solidarity and responsibility we work towards dismantling barriers to access and inclusion.

In 2020-21 our company of actors were involved in four projects:

1. **But everything has an ending**
2. **Strung Out**
3. **Pizza Shop Heroes (screening)**
4. **Sun Up, Rain Falls, River Rises**

1. **But everything has an ending**

In March when the UK had its first experience of national 'lockdown' we felt well placed to offer a creative response. Our actors, as well as the wider community of young people we work with, were sharing concerns about safety, financial wellbeing, dwindling local networks, isolation and family back home; concerns that were not being represented in the media. Through a series of online workshops we created five short films, each offering a poetic and raw insight into the perspectives of young adults under the additional pressure of being locked in the asylum system. The films are based on real experiences, but were created out of a desire to speak beyond individual lived experience and more broadly about issues facing the refugee community, such as precarious labour, the impact of COVID-19 in home countries, mutual aid and previous experience of living 'locked down', due to circumstances in Albania.

These films were shared on YouTube to a total of 4,000 people.

Anecdotal evidence demonstrated to us that several English learning classes and refugee youth groups engaged with these films, and the content of the films also helped us form new partnerships.

Given the themes of the 'But everything has an ending' series, we had several requests from individuals on social media to signpost them to refugee organisations who would benefit from private donations. We added to our website a list of organisations we respect and know, as well as those recommended to us (that we researched ourselves subsequently). This demonstrates how we were able to use this project to raise awareness of the specific issues facing refugees, and use our own platform to amplify the missions and needs of others.

But everything has an ending was written by Dawn Harrison, with contributions from Emirjon Hoxhaj, Tewodros Aregawe, Goitom Fesshay, Mohamed Abdu and Syed Haleem Najibi. The directors were Pavlos Christodoulou, Esther Dix and Kate Duffy-Syedi, and the producer was Juliet Styles.

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

This project was made possible through The Arts Council England Emergency Response Fund, through which we received a grant of £18,000, for this as well as other activities.

2. Strung Out

From April to September, in addition to the Arts Council grant, we were also supported by a grant from City Bridge Trust via the London Community Response Fund to produce (amongst other activities) a 40 minute film to be shared during Refugee Week. Considering that Refugee Week has historically been our busiest week of the year, with multiple performances, workshops, talks and media appearances, we wanted to create an alternative output that would be reflective of our interests as an organisation. We were keen not to focus on the pandemic in the film we created, so instead produced an adventure film that explored the importance of friendship, the complexity of 'refugee' identity, and the prejudices faced by refugee artists. The project also enabled us to provide paid work to our company of actors as well as other frequent collaborators, all of whom were affected professionally as freelance artists in the national lockdowns.

Strung Out was written by Dawn Harrison and directed by Dawn Harrison and Pavlos Christodoulou. It was produced by Becca Bullen and edited by Michael Lynch. The cast were Syed Haleem Najibi, Tewodros Aregawe, Emirjon Hoxhaj, Mohamed Abdu Fahmi, Ali Ghaderi and Goitom Fesshaye.

3. Pizza Shop Heroes (screening) - Refugee Week

During Refugee Week 2020 we were invited by Migration Matters festival to put on a live online screening of our 2018-20 production 'Pizza Shop Heroes'. Migration Matters have programmed our work twice before, and have been a supportive critical friend of Phosphoros Theatre.

The live screening was watched by 490 individual viewers during Refugee Week, and we had an additional 39 viewers who joined us for a live Q&A after the initial screening. Excitingly, the viewers came from beyond the UK only, and we engaged people from 39 countries.

Following the production we had a live Question and Answer session with our creative team, which engaged 45 people. This was a valuable opportunity to discuss our practice and creative process, and speak to the experiences of refugee communities during the pandemic.

A number of refugee organisations watched the screening in their online youth group sessions (which also means our total viewer numbers are bigger than stated, as, for example, a group of 15 young people watching together would only appear as 1 viewer). Some organisations had seen our show before, live, and decided to share the production with different young people, and other organisations were based in locations we have not yet visited on tour.

Alongside the screening we produced an online PDF resource, aimed specifically at refugee young people and youth groups to help them engage with the themes of the play. This was available (for free) on our website and included contextual information, a scene breakdown and suggested activities to do individually or with friends.

We also delivered six online workshops with refugee groups around the UK, who then watched the screening. These workshops included drama and creative writing exercises focussing on human rights and the notion of welcoming new arrivals, and aimed to encourage empathy, understanding and validation of refugee narratives. The workshops

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

were well received and resulted in several referrals of participants to join our weekly online Young Company sessions. Five of the groups were for young people and one was for adult women. The groups were: Dost youth group, Young Roots youth group, Young Roots girls group, Refugee Action Colchester, Norwich International Youth Project, and Barnados Counter Trafficking group. Additionally we provided a pre-show talk to CARAS. In total, these wraparound activities engaged 48 number of people.

We collected feedback from partners and participants:

Lockdown has been such a difficult time and we are so lucky to still be able to reach our women through Zoom. It was such a pleasure to have you join us yesterday and for all of us to be able to express some really deep feelings and share together. Thank you again for facilitating this, we are so grateful to both you and Becca for your time, energy and warmth.
(Group leader, Refugee Action Colchester)

During Refugee Week we invited our online audience members to contribute a 20 word poem reflecting on the themes of 'Pizza Shop Heroes'. This was inspired by Refugee Week's 'Simple Acts' initiative. We had multiple contributions from both workshop participants and the general public, and compiled them into one long poem called 'I'll lend you my coat so you feel warm', which was edited by Dawn Harrison and Kate Duffy-Syedi and recorded by Syed Haleem Najibi, ready to share online on World Refugee Day. Developing the poem helped us track how participants and organisations engaged with the themes of the workshops and other content we shared during Refugee Week:

*Meet each new person with your heart open wide
And your mind ready to welcome them into your life with warmth
Welcome, bring your warmth because it will be cold
Share food, together we will taste new things and build family*

*As an asylum seeker I miss being myself
As having no status is as good as having no life
And hence I miss being myself
I don't know how I'll feel if I become a refugee*

*Life is really nothing without love and care
Give it to everyone, but don't expect it back
Because it's a feel not a deal*

During Refugee Week we hosted a roundtable discussion in partnership with Counterpoints Arts, on the theme of how artists and arts practice can challenge hostile environments. We were joined by a range of panellists representing different art forms and expertise, including theatre academic and practitioner (and one of our trustees) Dr Aqeel Abdulla; rapper, poet and educator Mohammed Yahya; cultural producer Tobi Kyeremateng; and Kate and Syed from Phosphoros. We were joined by 45 participants, and after the event produced a set of responses to the roundtable theme that we circulated on social media.

During Refugee Week we also put on a half day workshop for artists and practitioners interested in working with autobiography. This was delivered by our Artistic Directors Dawn, Kate and Juliet, and Syed. We were joined by a range of participants, including artists, students and practitioners in the refugee sector, totalling 12 participants.

4. Sun Up, Rain Falls, River Rises

In July we were commissioned by Journeys Festival International as part of Liberty EU

**TRUSTEES' ANNUAL REPORT (CONTINUED)
FOR THE YEAR ENDED 30 APRIL 2021**

programme to create three audio narratives responding to the theme of 'place'. Our co-Artistic Director Dawn worked with three members of our company: Syed Haleem Najibi, Mohamed Abdu and Goitom Fesshaye on a collaborative writing process. This was the first time we have had sustained capacity and funding to focus on collaborative writing and co-authorship, and we were proud of the richness of the work created. Using an aural rather than visual approach prompted us to think of new ways of evoking surprising, beautiful stories. We wanted to create stories that the listener could find points of connection with,

The audio narratives were heavily publicised by Journeys Festival International during Refugee Week, and the public could access them through the festival's website. We also shared 'Sun Up, Rain Falls, River Rises' on our own social media platforms, and sent it directly to refugee organisations for young people to access. The audio narratives continue to be hosted on both Journeys Festival International's website and our own website.

'Let **Sun Up, Rain Falls, River Rises** take you to three different countries as you listen to the memories shared by the writers. We recommend listening to **The Dawning** after sunrise, imagining Goitom's journey as you experience the same calm and stillness of the early morning. **After The Rain** is best heard after a rain shower, as life resumes its usual pace and the ground and trees are still wet from the downpour. Whether by a lake, a canal or even your garden pond, listening to **My Life as a River** by water reminds us of the immense power Mohamed witnesses as he grows up by the Nile.'

This project involved collaboration with composer Mira Siegel who created original scores for the narratives, Pickle Illustration who created three visuals for the series, and HighTide who provided dramaturgical support.

This project will have a lasting legacy through our website, and Journeys Festival International have proposed re-sharing the audio narratives in Refugee Week 2021, using QR codes on posters situated around the key cities they work with (Leicester, Manchester and Portsmouth as well as in Sheffield for Migration Matters festival).

(ii) Work with refugee young people and communities

Phosphoros Young Company

2020-21 was the second year of our flagship project for young people: Phosphoros Young Company. Since 2019 we have run Phosphoros Young Company in partnership with the Unicorn Theatre as part of our Associate Company relationship with them. The group is a weekly youth theatre for refugees and asylum seekers aged 14-18, of any gender, immigration status and language level. The sessions involve play, developing drama skills, role play, creative writing, and self-expression, and involves working towards creative outputs. Young people who engage with Young Company develop enhanced feelings and experiences of bravery, belonging and creativity.

Having transferred our sessions online due to the pandemic, we decided to extend the project's reach to young people outside of London. This enabled us to foster new friendships and connections with people who would have otherwise never met, and meant we could engage young people experiencing extreme isolation and lack of local friendships. We observed that the issues faced by young people outside London were different, namely the reduced number of activities on offer. In total, during 2020-21, we engaged 47 young people, which includes 16 members outside London from places including Brighton, Essex, Manchester, Norwich, Coventry, Leicester, Glasgow and Slough. The members came from Afghanistan, Iran, Syria, Albania, Iraq, Kurdistan, Chad, Sudan, Eritrea, Congo, Vietnam, Somalia, Guinea; 33 were young men and 14 were young women.

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

During 2020-21 we developed three creative outputs, in the form of short films we shared on our social media. These included a short film about food and friendship; an imaginary story about a boy making friends with an unusual creature who they became separated from during a storm; and an exploration of home in the form of a 'one second per day' style film.

In 2020-21 we worked with six different arts practitioners, including Syed Haleem Najibi who has lived experience of forced migration. In January 2021 we expanded our team to include Mohamed Abdu as an assistant. Mohamed has been a participant in our group since we began at the Unicorn Theatre in September 2019, and participated in our training before joining our delivery team.

Here are some of the comments Young Company members made about being involved with Phosphoros Theatre:

'As much as I hate coronavirus and this circumstance. I also love the consequences because I met new friends and new faces online. Our sessions was just limited to London, but now it isn't we can meet people from different cities, different parts of the UK. Drama is always fun for me and precious'

'Drama makes me smile and feel good. Talking about things is really good for me. It helps me know I can share again.'

'When you talk you teach us new words. They stay in my mind. I pay lots of attention when you talk - like Syed has really good English - it improves my grammar. Syed taught me 'absolutely', Becca taught me 'generous', Kate taught me 'celebrate'.

Below is a longer reflection from Nour, 21, who lives in Manchester and engaged with us in our online sessions:

I feel a sense of belonging with you guys, I feel like there is so much that we share in common like our backgrounds. The young people who I am with in the group are living here alone without their families, they're going through the same stuff I went through. When they share their stories, I feel like I'm one of them, like family. I feel comfortable with you guys, I feel like I can say whatever I want to say.

My confidence has grown and I understand more about drama. My hobby is writing stories and drama has given me another talent in acting, creating and working in a team. I feel proud that I am making stuff with you guys, we do little things in the workshop and they turn out so good. I posted our last project on my Instagram and Whatsapp and every one of my friends said 'oh my god, how did you make it?'. I told them it was teamwork and we have some mentors in the Phosphoros team who help us. After Kate and Syed tell us to try to write something, they send us ideas and encourage us; I've actually started writing my own story and then translating it into English.

Drama is a place that you can go and feel safe and secure and you can enjoy your time, you'll have a fun time with us. Everytime we get new people, people bring new stories, we find out about them and their ideas and how they think. We come together in one place and respect each other. Everytime there's something new you learn and the good thing is, even though we never meet each other in real life, we feel like a family. It will benefit you to communicate with other

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

people and grow your confidence. We can't touch hands but we feel like we're all together. It's really nice and unique, everyone can add something and we all work together.

Imagine me going through quarantine and feeling sad because of family stuff and after spending just two hours with you guys, its a relief for myself. It's so nice meeting new people.

When This Is Over project

In February 2021 we were selected by leading UK youth theatre organisation Company Three to collaborate on a nation-wide Research and Development project called When This Is Over. The project involves working with a cohort of 18 different UK based youth theatre organisations on the same stimulus:

'WHEN THIS IS OVER is a play in which teenagers tell their life stories. The things that have happened to them already, and the things that might happen for them in the future. Through these modest predictions for lives not yet lived we see ourselves for who we are right now - and how we want the world to change.' (Company Three)

At the end of the 2020-21 year we are in the early stages of developing our own version of *When This Is Over* with Phosphoros Young Company, with the intention of performing in front of a live performance at the Unicorn Theatre in July 2021. The performance will be reflective and responsive to the lived experiences of the young people working with us, and will be devised by them, with our support as writers, directors and dramaturgs.

Specifically in relation this project, our members have said:

'I feel more confident and am more comfortable sharing my ideas. I feel my ideas are really appreciated in this group. Other people haven't believed in me but you guys take the ideas seriously and make good work out of it. I feel proud.'

'We work as a group and there's no right or wrong. Everyone has their own idea and own opinion - we respect each other's opinion and in the end we respect each other.'

'The thing about drama is I feel a sense of belonging. You guys are sharing a common thing between all of us. It's free for me to speak about what I feel from inside, to share with you without getting scared. I feel comfortable.'

Training for workshop facilitators

In October 2020 we ran our first training course for facilitators, all of whom had recent lived experience of forced migration. Our twelve hour training (over three days) was attended by 9 individuals, 6 of whom completed the course. Three participants were senior members of Phosphoros Young Company who wanted to further their development and leadership skills, and the rest came to us through an accessible recruitment process. Fortunately we were able to deliver this training in person, adhering to safety measures in line with pandemic guidelines.

The training covered a broad range of introductory topics, including hands-on facilitation skills, navigating boundaries, safeguarding, and managing challenges. Following the course the trainees will contribute to Phosphoros Young Company, one-off workshops and collaborations as workshop assistants and then co-leaders, after a period of shadowing and further development. In 2021 we aim to repeat this training to keep building the skills of young adults already engaging with our work, as well as people we meet through open recruitment.

TRUSTEES' ANNUAL REPORT (CONTINUED)
FOR THE YEAR ENDED 30 APRIL 2021

Here's what the trainees said:

'When I assisted with my first workshop I felt comfortable. I met the girls and realised we understood each other. I loved hearing their thoughts and seeing what they could create'

'I can communicate easily with people in my physical life. I've now learnt how to build connections and conversations virtually, online, and that I am good at it!'

Stories for Sleeping

In February we started a new project, in collaboration with Kate as part of her PhD practice research at the Royal Central School of Speech and Drama. The project involves creating audio stories and messages with refugee young people that might help their peers feel relaxed and calm. The young people create their own story or message, and we support them to refine it, and then they record it in English and, where possible, their home language too. It responds to the widespread sleep problems facing refugee communities, specifically unaccompanied minors. We partnered with three organisations (Red Cross RnB project; Bay Tree Centre Into School; West London College) as well as a group we created with young people living outside of London, and led a total of 16 workshops with 45 participants. These workshops were supported in their design, delivery and evaluation by a small group of four youth advisors. The audio stories, once completed, will be accessible to the public on Instagram and our website, and we will circulate them widely to ensure refugee young people can find them easily. Here are some comments from project participants about the experience of creating and listening to the **Stories for Sleeping** collection:

'I talk so much in my writing. I explained so much about my feelings. I want to use words from my heart to help people like me. They're worth a lot. I wanted to include peace, hope and feeling good'

'When we listen to these stories you feel like it's not just you going through this - it makes our sadness go down. It's good to hear that other people have been stressed like me'

'How do I feel when I listen to the stories? When we get through hard times it feels like we're in the same body. The same bones, the same liver. I'm not a dictionary but this is what solidarity means to me'

(iii) Broadening our reach through collaboration

During 2020-21 we were presented with several exciting opportunities to collaborate with partner organisations who share our ethos for developing meaningful and responsive work with refugee communities. Working on these projects enabled us to extend our reach beyond our own projects, provide paid work for our practitioners, build our network, generate new referrals and learn from and share best practice with communities and groups we respect and trust.

Stages project

In Spring 2020 we were the lead arts organisation on a collaborative project as part of the wider 'Our Wandsworth' initiative. The 10 week online project was a partnership between four organisations: Phosphoros Theatre, CARAS (a London based refugee organisation), *Stages* at People's Palace Project (based at Queen Mary University of London), and Protection Approaches (a charity campaigning against identity based violence).

The project involved supporting a group of refugee young people to create a short film exploring themes including place, identity, community, human rights, welcome, and hope. Kate and Syed

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

from Phosphoros developed a series of workshops that involved play, creative writing and self-expression to address these themes in imaginative and thoughtful ways. The project took part in the early stages of the COVID-19 pandemic, and therefore was a significant intervention for the young people involved, supporting them to engage in productive, regular activity and reflect on how they were coping with the uncertain circumstances the pandemic presented.

The project culminated in an online sharing for local government and professionals in Wandsworth, attended by more than 50 people. Following the project, People's Palace Project developed a resource for practitioners working on similar projects, to which Phosphoros Theatre contributed a chapter. In total we engaged 30 young people over the course of this project, and 2 of those young people subsequently became regular core members of our Young Company. Additionally, this project allowed us to develop a strong relationship with CARAS who continue to be a trusted referral partner and organisation we would partner with in the future.

Stories and Supper

During Spring 2020 we delivered several one-off online workshops to frequent partner organisation Stories and Supper, a Walthamstow based refugee supper club and storytelling collective. These explored food and memory and provided meaningful opportunities for adults (including elders) to participate in creative activity whilst often living in challenging circumstances.

Later, between December 2020 and February 2021 we collaborated with Stories and Supper on a joint project, where we created two short films based on online creative writing workshops developed over 10 weeks. The themes reflected hope, finding comfort in waiting and patience. Having worked in partnership with Stories and Supper since 2018 it was a great opportunity to develop a new project together and learn from colleagues and participants new ways to create work online.

In total we engaged 20 people throughout this project. Several of the participants involved are destitute asylum seekers with little access to social activities, particularly in the lockdown. Many were experiencing difficult loneliness. Here is some of the feedback we collected about attending the weekly online workshops:

'It makes me awake. It's a good start to the day. I feel more connected. Even though I'm not with you physically it has become my Saturday morning routine. We are in lockdown but it's still positive for me, and makes me feel good. The exercises that we do, the warm ups, even though they are at home they are something.'

'Being at home makes me so weak, and my energy has gone. Any time I come online like this, somehow my energy is a bit restored. At least to be able to get up and be able to join the team, and then I get excited with it. I acquire more energy to keep going.'

'It makes me more confident. I learnt different skills. It's fun for me because even now I need more days - twice a week. It's really good and makes me not lonely, because now I just stay at home. It's good, so good.'

One off workshops

In addition to the six workshops we delivered in Refugee Week, we have delivered other one-off bespoke workshops to various youth organisations during 2020-21.

These include creative, drama based workshops with Harrow College, Springboard Youth Academy and Croydon Summer MIX project. In the workshops young people develop drama

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

skills and engage with issues around human rights and refugees, enhancing bravery, belonging and empathy.

We also delivered three bespoke training workshops to Young Roots and Coram Young Citizens project. Both organisations have programmes for young adults to develop leadership skills to apply to workshop settings, echoing our own commitment to ensuring professional development opportunities for refugees. Syed's workshops for these groups focussed on two important aspects of our practice: how to navigate boundaries and self-care as a leader with potentially similar lived experience; and the importance of performance skills in workshop facilitation.

In total these activities reached 79 people.

(iv) Phosphoros Theatre showing solidarity

We continue to maintain and develop partnerships with other refugee charities whose values align with ours, and support each other through artistic collaborations, sharing best practice, networking and using each other's platforms to raise awareness about our activities. Examples of recent partnerships include Refugee Action, Women for Refugee Women, CARAS, Springboard Youth Academy, Stories and Supper, Red Cross, and Coram Young Citizens project. We are also active members of the City of Sanctuary network, and contribute regularly to meetings about programming across the UK, including Refugee Week.

(v) Our team

As well as the board of directors and artistic directors shown in the Administrative Details section, our day-to-day work is undertaken by the following people:

- **Participation:** Kate Duffy-Syedi, Juliet Styles, Becca Prentice, Syed Najibi, Mohamed Abdu, Esther Dix, Pavlos Christodoulou, Nieta Irons (Placement student from RCSSD)
- **Company of actors:** Syed Najibi, Goitom Fesshaye, Tewodros Aregawe, Emirjon Hoxhaj, Ali Ghaderi, Mohamed Abdu, Talal Hassan
- **Trainee facilitators:** Nourahuda Idris, Yasin Moradi, Bayram Turkut, Mohamed Abdu, Moawia Mohamed, Sara Zeus
- **Marketing volunteer:** Charlie Ensor
- **Production volunteer:** Liam Duffy

Special thank you to Julian Lomas from Almond Tree Strategic Consultancy who kindly advised us throughout the process of converting our Community Interest Company (CIC) into a Charitable Incorporated Organisation (CIO).

FUTURE DEVELOPMENTS

Productions

In 2021-22 we hope to restart rehearsals for our fourth production, *All the beds I have slept in*, ready to go on tour in Autumn 2021 to Leeds Playhouse, Nottingham Playhouse, Manchester HOME, Derby Theatre, Theatre Clwyd, Rich Mix, Kiln Theatre cinema and Canada Water theatre.

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

Young Company

In 2021-22 we intend to complete our performance of *When This Is Over*, culminating in a live performance to mark the young people's achievement on the project.

Our relationship with the Unicorn Theatre is set to finish in July 2021, meaning we are required to find an alternative partner venue to host our Young Company.

When we restart the Young Company in Autumn 2021 we hope to be able to engage higher numbers of young people (in line with pandemic restrictions easing); ideally 20 regular members. We intend to continue working with our current members, as well as recruiting more, and aim to work towards the target of 50% of our members being girls and women. If we achieve this target our membership will not be reflective of national statistics, whereby girls make up 10% of unaccompanied minors; however we are committed to furthering our engagement with girls and women above and beyond. We are also committed to continuing to work with facilitators from refugee backgrounds.

Strategic focus

During the year a business plan for the charity, setting out plans and objectives for the next three years, was agreed by the trustees. Our main strategic focuses include the following:

- Remounting *All the beds I have slept in*, ready to tour in Autumn 2021, which includes engaging new audiences of refugee young people
- Sustaining our Young Company project, including staging *When This Is Over* with Phosphoros Young Company in July 2021
- Developing a clear strategy for our work with young women, including holding a 5 day 'Girls Retreat' in August 2021
- Beginning work on a new piece of work, exploring global economics, called *Tender*, starting with a Research and Development phase in late 2021 (already funded by ACE)
- Recruiting 1-2 new paid staff members with lived experience of forced migration (funded by Paul Hamlyn Foundation)
- Establishing a strategy for our facilitation training programme
- Working with consultants on developing a robust business plan and new evaluation framework
- Increasing refugee representation on the board

FINANCIAL REVIEW

A surplus of £64,485 arose during the year (2020: £3,075). At the year end, restricted reserves of £59,203 were unspent and carried forward (2020: Nil), and an accumulated surplus of £10,957 on unrestricted reserves was carried forward (2020: £5,674).

Principal funding sources

Principal funding sources for the period under review were grants from the Arts Council, the Paul Hamlyn Foundation, the London Community Response Fund and Awards for All (all of which are within Restricted Funds – see Note 13 to the Accounts). Other significant funding was from partnership funding from the Unicorn Theatre.

PHOSPHOROS THEATRE

TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2021

All funds have been applied in support of the charity's key objectives.

Investment policy

Most of the charity's funds are to be spent in the short term, so money is kept in a current account to enable immediate access. The trustees will consider alternative investments for funds should the need arise in the future.

Reserves and going concern policy

The trustees aim to maintain the charity's unrestricted reserves at a level equivalent to three months' running costs.

The trustees do not consider there to be any going concern issues at present. The board assesses the risks to which the charity is or might be exposed, in terms of both underlying operations and for each project, and considers that adequate systems are in place to minimise and mitigate exposure to them.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which give a true and fair view of the state of affairs of the CIO and of the incoming resources and application of resources, of the CIO for that period. In preparing the financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the CIO and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the trust deed. They are also responsible for safeguarding the assets of the CIO and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the CIO and financial information included on the CIO's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

By order of the board of trustees



Trustee

Dated: 22 November 2021

PHOSPHOROS THEATRE

Independent examiner's report on the accounts

Report to the trustees of

Phosphoros Theatre

On accounts for the year ended

30 April 2021

Charity no
(if any)

1191899

Set out on pages

18 to 24

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 30 April 2021.

Responsibilities and basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

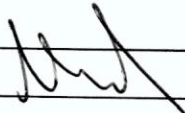
Independent examiner's statement

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Date:

23 November 2021

Name:

Neil Adshead

Relevant professional qualification(s) or body (if any):

FCA. Institute of Chartered Accountants in England and Wales

Address:

21 Halifax Road

Ainsdale

Southport PR8 3JU

PHOSPHOROS THEATRE

STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 APRIL 2021

		2021	2021	2021	2020	2020	2020
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		funds	funds	funds	funds	funds	funds
	Note	£	£	£	£	£	£
Income from:							
Donations and legacies	2	4,782	92,029	96,811	465	70,065	70,530
Charitable activities	3	20,685	-	20,685	19,898	-	19,898
Other income	4	962	-	962	-	-	-
Total income		26,429	92,029	118,458	20,363	70,065	90,428
Expenditure:							
Expenditure on charitable activities	5	21,147	32,826	53,973	17,288	70,065	87,353
Total expenditure		21,147	32,826	53,973	17,288	70,065	87,353
Net income /(expenditure) for the year		5,282	59,203	64,485	3,075	-	3,075
Transfers between funds		-	-	-	-	-	-
Net movement in funds in the year		5,282	59,203	64,485	3,075	-	3,075
Reconciliation of funds:							
Total funds brought forward		5,674	-	5,674	2,599	-	2,599
Total funds carried forward		10,956	59,203	70,159	5,674	-	5,674

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

PHOSPHOROS THEATRE

BALANCE SHEET
AS AT 30 APRIL 2021

		2021		2020
		Unrestricted	Restricted	
		Funds	Funds	All Funds
Note	£	£	£	All funds
				£
Current Assets				
Debtors	10	912	-	3,181
Cash at bank and in hand		11,544	65,482	23,179
Total Current Assets		12,456	65,482	26,360
Creditors: amounts falling due within one year	11	(1,500)	(6,279)	(20,686)
Net current assets		10,956	59,203	5,674
Net assets		10,956	59,203	5,674
Funds of the charity:				
Unrestricted income funds	12	10,956		5,674
Restricted income funds	13		59,203	-
Total charity funds		10,956	59,203	5,674

These financial statements were approved by the trustees and authorised for issue on 22 November 2021, and are signed on behalf of the board by:



Trustee

The notes on pages 20 to 24 form part of these accounts

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2021

1. Accounting Policies

General information

Phosphoros Theatre is a charitable incorporated organisation registered with the Charity Commission in England & Wales. The office address is Church Farm, Main Street, Kniveton, Ashbourne, Derbyshire DE6 1JH.

1.1 Accounting convention

These financial statements have been prepared in accordance with the charity's constitution, the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP FRS 102) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The CIC was converted to a CIO on 20 October 2020. Since that date falls within the "conversion year" as defined in paragraph 14(1)(b) of the Charitable Incorporated Organisation (Conversions) Regulations 2017, paragraph 14(3)(b) of the Regulations has been followed, and accounts have been prepared as required for a CIO.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

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 £.

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.

At the date of approval of the accounts, the trustees are aware of the potential impact on the charity of covid-19. The trustees have actively taken and continue to take all reasonable steps to mitigate any impact the virus may have on the charity.

1.3 Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

1.4 Fund accounting

Unrestricted funds are funds that can be used in accordance with the objectives of the charity at the discretion of the trustees.

Restricted funds are funds that can only be used for particular restricted purposes within the objectives of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

1.5 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.

For donations to be recognised the charity will have been notified of the amounts. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2021 (continued)

Income from government and other grants, whether 'capital grants or revenue grants', are recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received, and the amount can be measured reliably and is not deferred. Where a grant is received for a specific purpose, it is included in restricted income and any unexpended portion carried forward as a restricted fund.

1.6 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the amount of the obligation can be measured reliably. All expenditure was incurred in carrying out the charitable activity of the charity, including the costs of operating.

The charity is not registered for VAT and therefore all expenditure is recorded inclusive of VAT.

1.7 Taxation

The charity is exempt from corporation tax on its charitable activities. The charity is not registered for VAT.

2. Donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
General grants and donations	1,601	-	1,601	465
Performance related grants	3,181	92,029	95,210	70,065
	4,782	92,029	96,811	70,530

Performance related grants:

Arts Council England	3,181	29,538	32,719	39,487
Awards for All	-	6,387	6,387	9,987
London Community Response Fund	-	7,620	7,620	-
Paul Hamlyn Foundation	-	47,284	47,284	11,717
Groundwork London	-	1,200	1,200	-
Lush Foundation	-	-	-	3,500
Creative Scotland	-	-	-	4,405
Swindon City of Sanctuary	-	-	-	969
	3,181	92,029	92,210	70,065

3. Income from charitable activities

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Performance income	-	-	-	19,898
Young Company	14,240	-	14,240	-
Audio Narratives	3,750	-	3,750	-
Workshop fees	2,695	-	2,695	-
	20,685	-	20,685	19,898

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 April 2021 (continued)

4. Other income

	Unrestricted funds 2021 £	Unrestricted funds 2020 £
Theatre Tax Relief	962	-
	<u>962</u>	<u>-</u>

5. Expenditure on charitable activities

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Production costs	19,309	29,357	48,666	81,283
	<u>19,309</u>	<u>29,357</u>	<u>48,666</u>	<u>81,283</u>
Share of support costs (note 6)	1,088	3,469	4,557	5,410
Share of governance costs (note 6)	750	-	750	660
	<u>21,147</u>	<u>32,826</u>	<u>53,973</u>	<u>87,353</u>

6. Support and Governance costs

	Support costs £	Governance costs £	Total 2021 £	Support costs £	Governance costs £	Total 2020 £	Basis of allocation
Office costs	1,464	-	1,464	2,837	-	2,837	Direct
Professional fees	2,848	-	2,848	1,852	-	1,852	Direct
Insurance	245	-	245	-	-	-	
Corporation tax	-	-	-	721	-	721	Direct
Independent examination fee	-	750	750	-	660	660	Direct
	<u>4,557</u>	<u>750</u>	<u>5,307</u>	<u>5,410</u>	<u>660</u>	<u>6,070</u>	

7. Trustees

No trustee received remuneration for their services as a trustee during the year.

Syed Najibi received fees amounting to £5,432 for work on projects and workshops during the year. He was also reimbursed for expenses of £1,567 for travel and subsistence arising from projects and workshops.

Aqeel Abdulla received fees amounting to £100 for project work for the charity.

8. Related party transactions

Kate Duffy-Syedi (Joint Artistic Director) (related to Syed Najibi) received fees/salary amounting to £8,714 for administration and project work during the year. She was also reimbursed for expenses amounting to £342.

There were no payments of fees or expenses outstanding at the year end.

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2021 (continued)

9. Employees

The number of employees of the company during the year was 2 (with effect from 1 April 2021) (2020: Nil).

Staff costs during the year were as follows:

	2021	2020
	£	£
Salaries and wages	2,349	-
Social security costs	121	-
	<u>2,470</u>	<u>-</u>

No employee received more than £60,000 in salaries and benefits during the year.

10. Debtors

	2021	2020
	£	£
Accounts receivable	600	3,181
Gift Aid receivable	312	-
	<u>912</u>	<u>3,181</u>

11. Creditors: amounts falling due within one year

	2021	2020
	£	£
Accounts payable	2,580	-
Accruals	5,200	660
Deferred income/Income in advance	-	19,306
Corporation tax	-	720
	<u>7,780</u>	<u>20,686</u>

12. Unrestricted funds

These are the unrestricted funds which are material to the charity's activities, and are made up as follows:

	Balance at 1 May 2020	Incoming resources	Resources expended	Transfers	Balance at 30 April 2021
	£	£	£	£	£
Unrestricted Fund					
- General	5,674	26,429	(21,147)	-	10,956

For the year ended 31 December 2020

	Balance at 1 May 2019	Incoming resources	Resources expended	Transfers	Balance at 30 April 2020
	£	£	£	£	£
Unrestricted Fund -					
General	2,599	20,363	(17,288)	-	5,674

Unrestricted funds comprise income granted or donated to or earned by the charity to be used at the discretion of the trustees to fund any activity in furtherance of the charity's objectives.

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2021 (continued)

13. Restricted funds

The income funds of the charity include restricted funds consisting of the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 May 2020	Incoming resources	Resources expended	Transfers	Balance at 30 April 2021
	£	£	£	£	£
Arts Council 1	-	18,517	(14,788)	-	3,729
Arts Council 2	-	11,021	-	-	11,021
Awards for All	-	6,387	-	-	6,387
Groundwork London	-	1,200	-	-	1,200
London Community Response Fund	-	7,620	(4,333)	-	3,287
Paul Hamlyn Foundation	-	47,284	(13,905)	-	33,579
	-	92,029	(32,826)	-	59,203

Arts Council of England & Wales 1: Grant given to support work during the Covid-19 pandemic.

Arts Council of England & Wales 2: Grant given to support production *All the Beds I Have Slept In*.

Groundwork London: Grant given to support production of *But Everything Has an Ending*.

Awards for All: Grant given to support the Young Company work in 2021.

London Community Response Fund: Grant given to support work during the Covid-19 pandemic.

Paul Hamlyn Foundation: Grants given to support the charity's strategic development.