

CHARITY REGISTRATION NUMBER: 1191899

PHOSPHOROS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2024

PHOSPHOROS THEATRE

FINANCIAL STATEMENTS

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PHOSPHOROS THEATRE

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 30 APRIL 2024

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	(resigned 19 May 2023)
Jamie Bell	
Ruby Chorbajian	(resigned 23 January 2024)
Syed Haleem Najibi	
Nicholas Paladina	
David Ralf	
Despoina Tsiakalou	
Matthew Lyons (Chair)	(appointed 23 January 2024)
Melanie Delaroche Curtil	(appointed 23 January 2024)
Naomi Angell	(appointed 23 January 2024)
Kyley Winfield	(appointed 23 January 2024)
Mehrdad Hourshad	(appointed 13 August 2024)

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 2024

The trustees present their report and the unaudited financial statements as a charitable incorporated organisation (CIO) for the year ended 30 April 2024.

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.

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.

Our work draws on a bold and informed arts practice rooted in care. We reject a 'top-down' 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 apply this framework of care to explore and demonstrate the solidarity, friendship, and allyship that enables our work to be holistic, responsible, and here for the long-term.

We uphold ethical and artistic standards and work to meet high expectations of what our members can achieve as artists, advocates, leaders and allies. Our work benefits from collaboration across disciplines and varied lived experiences, both professional and personal, drawing on practices developed in youth work, education, applied theatre and performance. As a result, our work is known to be surprising, beautiful, rebellious, intimate, responsible, illuminating, challenging and hopeful, 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.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Split across two programme areas, all our work aims to fulfil the following core objectives:

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

1) Productions

Our Productions create theatre performances and other creative outputs that are shared both in physical venues and digitally with mainstream audiences. We aim to engage a high proportion of refugee and asylum-seeking audiences. Productions are about the lived experience of our actors, who speak to the range of issues facing refugees in the UK. The shows are of a high standard, contributing to the diversity and quality of culture in the UK, whilst raising awareness amongst the public. We partner with theatres to negotiate space for rehearsal, and productions then tour the country with community engagement activities running alongside in the form of workshops in each location.

2) Community Engagement

Our Community Engagement activities include both projects targeting specific groups, and those that are open to all. Together these provide safe spaces for young refugees and asylum seekers to create, connect, and collaborate with their peers. Activities currently take place at the Southbank Centre. Our flagship project is Young Company, running since 2019.

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.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

ACHIEVEMENTS AND PERFORMANCE

1. General overview

2023-24 was an exciting year for Phosphoros Theatre as we produced our fifth show 'Tender', which had more financial, creative and logistical support than any of our previous productions. The scaling up of our production values and further professionalising of our team has had significant impact in the overall success of the project. The tour reached over 850 people, and we succeeded in maintaining our target of 22% of tickets going to those with lived experience of forced migration. We see this as an impressive achievement, given that 0.54% of the UK's population are refugees, and because many of our refugee audience members report they are first-time theatre goers. Alongside the production of 'Tender' we spent time this year developing ideas for new public facing work.

Our Community Engagement projects engaged 410 people over the year, through our Young Company, Phosphoros Sisters, Facilitation Training, one off workshops and 'Tender' workshops. We developed a new relationship with the Roundhouse in Camden who provided a home for the Young Company in their new building. The Young Company leadership team was joined by two facilitators who we have trained, who were previously members of the group.

In regard to grant fundraising, this has been our most successful year to date, having secured three multi-year grants. This allows us to more securely plan our future work, and increase staff capacity. We created two new junior roles, a Community Engagement Assistant and Production and Marketing Assistant, which have been taken up by previous participants of Phosphoros Theatre's work.

The threats to the safety and lives of refugees and asylum-seekers in the UK continue to increase, demonstrated by increased hostile environment policies, such as the Illegal Migration Act. This has created ongoing challenges to our work, and for those that work with us, and demonstrates the ongoing need for our projects as a way of challenging and rethinking dominant asylum narratives. The impact of our activities for the young people we work with continues to be demonstrated in our evaluation. Additionally our audience feedback demonstrates the inspiring and eye-opening potential of our public facing work.

2. Public facing work

Tender

Following a Research and Development process, we received a grant from Arts Council England of £50,000 for the tour of our fifth show, *Tender*. The show explores the complex and nuanced relationships between money and forced migration. From the show description:

*"Tender. A word for young
Soft. Not fully made
Too young to leave our families
But we did.*

A group of friends gather in class. Whispers spread that a student is missing. Messages are sent and stay unanswered. A birthday card arrives. In a dusty market, a girl weighs her mother's gold jewellery to sell.

'Tender' draws on the personal narratives of its company of refugee actors. With no safety net, no right to work and debts to pay, what does it mean to build a future? When it's a choice between going

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

to college or earning money, what gives? How much human potential is compromised by Britain's ever-tightening hostile environment?"

We partnered with Derby Theatre, HOME (Manchester) and Rich Mix (London), who provided seed funding and in-kind support for the production, as well as programming the show for the tour.

The cast features five actors all of whom were previously members of our Young Company. It was also the first of our productions to have women in the cast. The show was written by Dawn Harrison, and directed by Pavlos Christodoulou (who was the associate director of our show *Pizza Shop Heroes*). We worked with a designer, Jida Akil and lighting designer KJ. This is our first time collaborating with designers professionally, and we successfully achieved our aim of elevating the production values of the show in this way. We also employed a Creative Access Worker in a distinct role for the first time, having previously incorporated a similar role into existing staff responsibilities. This has been a great success so far and enables a higher level of focus on the wellbeing and care of the actors throughout the process.

We have completed two shows at Derby Theatre. We have further performances scheduled in June 2024 at HOME (Manchester) and Rich Mix (London.)

We have also delivered a 'Community Engagement on Tour programme.' This consisted of delivering workshops with refugee youth groups in our tour locations. We worked with Upbeat Communities and Derby College in Derby, Afrocats in Manchester and Da'aro Youth Project in London. The aim is for participants to join our actors on stage.

Family Show Research and Development

During August 2023 we ran a week of Research and Development in collaboration with the Barbican Centre, who are keen to expand their family programming. As such we developed ideas for a new show for family audiences. This is an area that Phosphoros have been interested to explore for some time.

At the end of the week we shared a short version of a play that we hope to expand. The story follows a father, who is a refugee, and a son who is born in the UK. It explores themes of family connections across borders, how to share your story with your children and keep your heritage alive. We used mixed media including movement and puppetry to create a dynamic, touching and funny piece. Whilst this piece was aimed at a different demographic to our usual shows, it retained the thematic focus on forced migration, and the inclusion of personal narrative.

We are keen to develop this into a full production. We are in conversation with the Barbican about programming this in 2025 and are seeking wider collaborative partners.

Reaching wider audiences

In addition to our artistic work we continue to speak directly to the public through media work. We were featured in UNHCR's "Great British Welcome" series, including a feature and video piece on our [work](#). As well as a public [photo exhibition](#) by Tower Bridge in London. We were shortlisted for the [Innovation in Politics Award](#) in the Social Cohesion category. We attended the awards ceremony and roundtable discussion in Barcelona to share our work with invitees from across Europe. The cast of 'Tender' were interviewed by a journalist from AFP News agency, the [story](#) was syndicated by news outlets from across the world.

Kate has shared academic research about our work in a number of conference papers and publications this year, including:

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Sherringham, O. Taylor, H. Duffy-Syedi, K. (2024) 'Creative connections in pandemic times: care, hope and new temporalities of resistance with refugees and people seeking asylum' in the Journal of Ethnic and Migration Studies (written with Olivia Sherringham and Helen Taylor)

Written with Olivia and Helen from one of our partner organisations 'Stories and Supper'

Duffy-Syedi, K. and Najibi, S.H. (2023) 'Disruptive narratives: interconnected care and co-responsibility in theatre-making processes with refugee performers' (written with Syed Haleem Najibi) in Crisis for Whom? Critical global perspectives on childhood, care, and migration (eds Rachel Rosen, Elaine Chase, Sarah Crafter, Valentina Glockner and Sayani Mitra) UCL Press

Written with trustee Syed

Plus four papers: Theatre and Performance Research Association (Leeds); Never at Sea Symposium (Kings College London); Theatre and Performance Research Association Postgraduate (Guildhall); Royal Central School of Speech and Drama seminar series.

3. Community Engagement

In total our activities reached 410 people in 2023-24.

Young Company

Our flagship youth project Phosphoros Young Company continues to be delivered year round, and in 2023-24 engaged 47 young people. Between May-July 2023 the group met weekly at Theatre Deli. They created a new piece of theatre exploring how discrimination affects them in their day to day lives, and how different forms of communication can include and exclude people within communities. This was shared alongside Phosphoros Sisters in two performances at the Roundhouse studio for an invited audience including friends, colleagues, peers and family.

In September 2023 we began a new partnership with the Roundhouse, in their new Roundhouse Works building. This has offered us a brand new space for the group, as well as giving young people access to their studio membership programme. We employed two facilitators (Abel Atsede and Sara Zeus) to join the delivery team. Both of whom have previously been participants of the Young Company and subsequently took part in our training.

In the Autumn term the group worked on building new skills including shadow puppetry, stop motion animation, movement and film editing. This culminated in the group creating three short films which were shared at the end of term. These were based on the themes of change, the seasons, creating a sanctuary and new friendships.

In the Spring term we recruited a new facilitator Varshini Pichemuthu who joined the team. They have continued to build and develop their skills. New members have joined following taster workshop delivery in local colleges and youth settings. They are working on a new performance looking at social media and (dis)connection that will be shared with an invited audience.

The group have also engaged with several theatre trips including *For Black Boys That Have Considered Suicide When the Hue Gets Too Heavy* (Ryan Calais Cameron); *Love from Carmen* (Chickenshed); *The Toymaker's Child* (Chickenshed); *Kin* (Gecko Theatre); *Follow the Yellow Brick Road* (Lambeth College pantomime - supporting two of our members); *Bullring Techno Makeout Jamz* (Royal Court); *Get*

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Happy (Told by an Idiot). Additionally, of course, the group have been to see our performance of *Tender*.

Our evaluation shows this space is necessary for young refugees and asylum seekers to find connection and confidence in London. We also continue to see how essential this group is for developing ongoing pathways for young people to develop their potential: from participant to leader.

From Young Company member Ibrahim:

I first joined Phosphoros Young Company when I was very new to the UK - I'd only been in London for a couple of months. I'd never done any acting before, and English is my fourth language so I thought it would be very difficult. I was nervous when I went to my first session, but now I feel like I'm with friends and family. I'm still with them after more than two years.

The biggest thing I have gained from Young Company is confidence in myself. My English isn't perfect but now when I make a mistake I don't care because I do it with confidence. I share this advice with new members to our group so they feel proud of speaking different languages too.

As well as support with acting the team have helped me with other stuff, giving advice about my education and goals. I have joined Phosphoros' leadership training too, and soon I will help the team run workshops for refugee young people, so I will support others like me. I'm also one of the actors in 'Tender', and this will be my first professional acting experience. I'm a bit nervous but am excited to work with my friends and the team!

Phosphoros Sisters

Phosphoros Sisters is our project for young women with lived experience of forced migration, aged 16-25. At the beginning of 2023 the group gathered in London to begin research and development for their new piece. Themes emerged around our bodies and connection with nature, how our choices can change our lives (or not) and what it means for women to share their voices. These ideas were further developed during a residential in the countryside in Derbyshire during the Easter holidays. Following this in rehearsals in London, the group created their piece 'Luna's Phases,' influenced by their experiences of womanhood and societal pressure.

From the show copy:

"Luna's Phases is the story of Luna, from a baby staring up at the moon, to a young woman lost under the sky. The choices she makes, and doesn't, and the choices that are made for her. **Luna's Phases** is the story of a woman losing her voice and searching for its power again."

The piece was shared alongside the Young Company at the Roundhouse in June during Refugee Week. The group consisted of 6 members who contributed to the creation of the piece. We hope to expand the group in the following year to include new members.

Audience feedback from the June 2023 sharings:

"Beautiful hearing young people's voice seeing their smiles and witnessing their talent"

"Heart warming - You can feel the impact this company has on people"

"I had so much fun watching your show. Everyone brought something unique to the performance. Thank you!"

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Training

Our group facilitation training sessions continued monthly for young people that are interested in delivering creative arts work. This year we have trained 3 new facilitators, whilst supporting the ongoing development of 3 trainees. The initial group sessions build foundational skills in leadership, focusing on facilitation skills, group management and creative strategies for engaging young people. Follow up trainings are bespoke and planned around the individual needs and goals for the trainees. This includes 1:1 meetings where the trainees identify personal goals and receive support planning their next steps.

This has recently involved supporting trainees with their ambitions to develop creative careers, and has included personalised support around applying to universities and drama schools. Given the extremely low number of refugees who access higher education globally (6%), as well as the underrepresentation of refugees in the arts, we are passionate about supporting pathways to higher education in the arts.

The training group are currently working on the planning and delivery of a series of workshops for Refugee Week 2024, with multiple workshops taking place across the UK. They have been essential in the planning for these workshops around the theme of 'Our Home', and we will conduct a thorough evaluation process to consider their next steps.

The trainees take part in internal (and external) safeguarding training, as well as additional training where relevant for example, first aid, trauma informed approaches and mental health first aid. We continue to explore the possibility of providing additional accredited training, which would involve support from an external partner.

Collaborations

Our one-off/short term projects continue to be in demand, this year we have delivered workshops for British Red Cross, West London Kingsway College, Hammersmith and Fulham College, Harrow College, Brent Youth Ambassadors and Baytree Centre amongst others. These have all been creative workshops, on the themes of welcome, compassion and justice. As well as adding bespoke elements according to the interests and aims of the groups. Two of our team also collaborated with Little Angel Theatre on a new touring show about welcome. This was created for children and families and toured London and Manchester for schools, refugee groups, hotels and prisons.

We achieved London Youth's Bronze Award, which is an accreditation demonstrating the quality of our work for young people. The process was an audit of all our services, policies and youth engagement, enacting a thorough review which ensures our governance, processes and safeguarding are of the highest standard.

Fundraising

This has been our most successful year for fundraising to date. We have confirmed three multi-year grants which will cover our core costs until 2027, from National Lottery Reaching Communities, Paul Hamlyn Foundation and City Bridge Foundation. Additionally we received unrestricted grants from Backstage Trust and Postcode Lottery Trust. We also received funding from Arts Council England for the tour of Tender.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Organisational Infrastructure

Thanks to our successful fundraising this year we were able to increase staff capacity, with our Producer working full time and Head of Community Engagement working 3 days per week. We also created two new roles, Community Engagement Assistant and Production and Marketing Assistant. These roles were taken up by Abel Atsede and Ismael Mohammed, both of whom were previously participants of Young Company, and have since performed in two of our productions. These roles have been designed with training and support embedded, for the staff members to increase their administrative and project design and management skills. We hope to continue to build these roles over the coming year.

Our trustee board also grew this year. We have been joined by four new trustees, including a Chair. They bring robust skills and experience to our board in the fields of law, youth work, advocacy, participatory theatre, marketing and communications.

FUTURE DEVELOPMENTS

Thanks to our success with multi-year fundraising we are looking forward to the stability this affords us over the next 3 years. This also allows us to grow, through creating a new managerial position, the senior team and board will explore the most strategic area for this role to encompass.

We are keen to expand and formalise our workshop programme, which will be made possible by a wider team of facilitators that have taken part in our training.

This year we have been approached by a number of organisations interested in developing bespoke projects. We hope to continue these relationships and be considered for co-commissioned artistic and education projects.

In 2024-2025 we want to develop our family show into a full-scale production, with shows programmed for Spring 2025, allowing us to reach a new audience. Alongside this, following evaluation of our remaining 'Tender' show dates, we will seek further funding for another tour. Potentially for Summer 2025.

FINANCIAL REVIEW

A surplus of £44,089 arose during the year (2023: Surplus £2,989). Unrestricted funds increased from £26,526 at 30 April 2023 to £80,305 at 30 April 2024. Restricted reserves of £13,845 were unspent and carried forward (2023: £23,535). Total funds amounted to £94,150 (2023: £50,061).

Principal funding sources

As well as drawing on grants received in the previous financial year, the charity was very grateful to receive continued support from the Paul Hamlyn Foundation and the Arts Council, together with grants from: The Portal Trust and The Arnold Clark Community Fund. Both regular and one-off donations were also kindly given by individual donors.

All funds have been applied in support of the charity's key objectives and within the restrictions specified by donors, where applicable.

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.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2024

Reserves and going concern policy

The trustees aim to maintain the charity's free reserves at a level equivalent to at least three months' running costs. Free reserves at 30 April 2024 exceeded that level in order to enable the charity to self-fund research and development work for new productions without the need for external funding.

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



Matthew Lyons (Chair)

Dated: 22 October 2024

Independent examiner's report on the accounts

Report to the trustees of

Phosphoros Theatre

On accounts for the year ended

30 April 2024

Charity no
(if any)

1191899

Set out on pages

13 to 20

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 30 April 2023.

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.

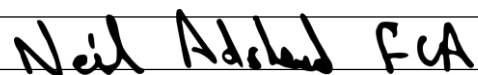
Independent examiner's statement

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:

22 October 2024

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

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STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 30 APRIL 2024

		2024	2024	2024	2023	2023	2023
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Note	funds	funds	funds	funds	funds	funds
		£	£	£	£	£	£
Income from:							
Donations and legacies	2	29,539	125,999	155,538	3,797	97,500	101,297
Charitable activities	3	5,440	-	5,440	18,579	-	18,579
Other	4	3,765	-	3,765	-	-	-
Total income		38,744	125,999	164,743	22,376	97,500	119,876
Expenditure:							
Expenditure on charitable activities	5	4,940	115,714	120,654	6,638	110,249	116,887
Total expenditure		4,940	115,714	120,654	6,638	110,249	116,887
Net income /(expenditure) for the year		33,804	10,285	44,089	15,738	(12,749)	2,989
Transfers between funds		19,975	(19,975)	-	(9,405)	9,405	-
Net movement in funds in the year		53,779	(9,690)	44,089	6,333	(3,344)	2,989
Reconciliation of funds:							
Total funds brought forward		26,526	23,535	50,061	20,193	26,879	47,072
Total funds carried forward		80,305	13,845	94,150	26,526	23,535	50,061

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

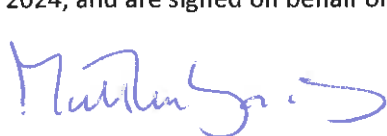
All income and expenditure derive from continuing activities.

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BALANCE SHEET AS AT 30 APRIL 2024

		2024		2023
		Unrestricted	Restricted	
		Funds	Funds	All Funds
Note	£	£	£	£
Current Assets				
Debtors	10	6,594	20,000	1,987
Cash at bank and in hand		75,235	10,376	55,035
Total Current Assets		81,829	30,376	57,022
Creditors: amounts falling due within one year				
	11	(1,524)	(16,531)	(6,961)
Net current assets		80,305	13,845	50,061
Net assets		80,305	13,845	50,061
Funds of the charity:				
Unrestricted income funds	12	80,305	-	26,526
Restricted income funds	13	-	13,845	23,535
Total charity funds		80,305	13,845	50,061

These financial statements were approved by the trustees and authorised for issue on 22 October 2024, and are signed on behalf of the board by:



Matthew Lyons (Chair)



Nick Paladina FCA (Treasurer)

The notes on pages 15 to 20 form part of these accounts

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2024

1. Accounting Policies

General information

Phosphoros Theatre is a charitable incorporated organisation registered with the Charity Commission in England & Wales. The registered 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.

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.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2024 (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 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
General grants and donations	29,539	-	29,539	3,797
Restricted grants	-	125,999	125,999	97,500
	29,539	125,999	155,538	101,297

3. Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Performance income	3,400	-	3,400	17,104
Workshop fees	2,040	-	2,040	1,435
Other charitable income	-	-	-	40
	5,440	-	5,440	18,579

4. Other income

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Theatre Tax Relief	3,765	-	3,765	-
	3,765	-	3,765	-

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 April 2024 (continued)

5. Expenditure on charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Production costs	3,806	111,608	115,414	113,191
	3,806	111,608	115,414	113,191
Share of support costs (note 6)	284	4,106	4,390	2,896
Share of governance costs (note 6)	850	-	850	800
	4,940	115,714	120,654	116,887

6. Support and Governance costs

	Support costs £	Governance costs £	Total 2024 £	Support costs £	Governance costs £	Total 2023 £	Basis of allocation
Office costs	1,166	-	1,166	1,179	-	1,179	Direct
Professional fees	2,879	-	2,879	1,373	-	1,373	Direct
Insurance	345	-	345	344	-	344	
Independent examination fee	-	850	850	-	800	800	Direct
	4,390	850	5,240	2,896	800	3,696	

7. Trustees

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

Syed Najibi received fees amounting to £1,935 (2023: £7,952) for work on projects and workshops during the year. He was also reimbursed for expenses of 35 (2023: £1,883) for travel arising from projects and workshops.

8. Related party transactions

Kate Duffy-Syedi (Joint Artistic Director) (related to Syed Najibi) received salary (including NIC) and pension contributions amounting to £13,728 (2023: £6,948) for administration and project work during the year. She was also reimbursed for expenses incurred while undertaking those duties amounting to £402 (2023: £623).

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

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2024 (continued)

9. Employees

The number of employees of the company during the year was 3 (2023: 3).

Staff costs during the year were as follows:

	2024	2023
	£	£
Salaries and wages	54,876	44,238
Social security costs	4,437	3,686
Pension contributions	1,131	1,031
	60,444	48,955

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

10. Debtors

	Unrestricted funds	Restricted funds	Total	2023
	2024	2024	2024	£
	£	£	£	
Accounts Receivable	1,500	-	1,500	1,595
Accrued income	4,768	20,000	24,768	57
Gift Aid receivable	326	-	326	335
	6,594	20,000	26,594	1,987

11. Creditors: amounts falling due within one year

	Unrestricted funds	Restricted funds	Total	2023
	2024	2024	2024	£
	£	£	£	
Accruals	1,524	14,981	16,505	6,401
PAYE & NIC	-	1,247	1,247	276
Other creditors	-	303	303	284
	1,524	16,531	18,055	6,961

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 2023	Incoming resources	Resources expended	Transfers	Balance at 30 April 2024
	£	£	£	£	£
Unrestricted Fund – General Fund	26,526	38,744	(4,940)	19,975	80,305
– Designated Fund	-	-	-	-	-
	26,526	38,744	(4,940)	19,975	80,305

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2024 (continued)

Unrestricted funds (continued)

For the year ended 30 April 2023:

	Balance at 1 May 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 30 April 2023 £
Unrestricted Fund					
– General Fund	19,693	21,376	(5,138)	(9,405)	26,526
– Designated Fund	500	1,000	(1,500)	-	-
	20,193	22,376	(6,638)	(9,405)	26,526

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.

The Designated Fund comprised a donation from the Arnold Clark Community Fund in the current year, and a donation of £500 from the Leathersellers' Company Charitable Fund in the previous financial year which the trustees designated for support of the Young Company and Phosphoros Sisters project respectively.

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 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 30 April 2024 £
Arts Council 1	1,302	-	-	(1,302)	-
Arts Council 2	-	2,514	(30)	(2,484)	-
Arts Council 3	-	45,000	(40,318)	1,304	5,986
Backstage Trust	-	15,000	-	(15,000)	-
City Bridge Foundation	-	30,485	(22,643)	-	7,842
Groundwork	300	-	-	(300)	-
The Ironmongers' Company	4,720	-	(2,527)	(2,193)	-
Portal Trust	17,213	33,000	(50,196)	-	17
	23,535	125,999	(115,714)	(19,975)	13,845

Arts Council of England & Wales 1: Grant given to support first tour of *Tender*.

Arts Council of England & Wales 2: Final tranche of grant given for tour of *All the beds I have slept in*.

Arts Council of England & Wales 3: Grant given to support second tour of *Tender*.

Backstage Trust: Grant given to support core expenditure.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2024 (continued)

Restricted funds (continued)

City Bridge Foundation: Grants given to support core costs from 2024 to 2026.

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

The Ironmongers' Company: Grant given to support Sharma Project.

Portal Trust: Grant given to support the charity's strategic development and core costs.

For the year ended 30 April 2023:

	Balance at 1 May 2022	Incoming resources	Resources expended	Transfers	Balance at 30 April 2023
	£	£	£	£	£
Arts Council 1	9,996	1,500	(10,194)	-	1,302
Arts Council 2	(70)	27,000	(35,200)	8,270	-
Awards for All	4,674	-	(5,718)	1,044	-
Backstage Trust	3,554	-	(3,407)	(147)	-
Groundwork	300	-	-	-	300
The Ironmongers' Company	7,800	-	(3,081)	-	4,719
The Leathersellers' Company	-	-	(497)	497	-
London Community Response Fund	260	-	-	(259)	1
Paul Hamlyn Foundation	365	36,000	(42,116)	5,751	-
Portal Trust	-	33,000	(10,036)	(5,751)	17,213
	<u>26,879</u>	<u>97,500</u>	<u>(110,249)</u>	<u>9,405</u>	<u>23,535</u>

Arts Council of England & Wales 1: Grant given to support production of *Tender*.

Arts Council of England & Wales 2: Grant given (in May 2022) to support second tour of *All the beds I have slept in*.

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

Backstage Trust: Grant given to support running of Phosphoros Sisters.

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

The Ironmongers' Company: Grant given to support Sharma Project.

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 and core costs.

Portal Trust: Grant given to support the charity's strategic development and core costs.