

# PHOENIX DANCE THEATRE

England & Wales · Charity number 516672

## Details

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**Other names** PHOENIX DANCE THEATRE

**Status** Registered

**Legal form** Charitable company

**Company number** [01921513](#)

**Registered** 1985-09-07

**Register** [View on the Charity Commission register](#)

## Contact

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Leeds  
LS2 7PA

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**Website** [www.phoenixdancetheatre.co.uk](http://www.phoenixdancetheatre.co.uk)

## Activities

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**Objects:** TO PROMOTE, MAINTAIN, IMPROVE AND ADVANCE THE EDUCATION OF THE PUBLIC IN THE ARTS AND SCIENCES AND IN PARTICULAR THE ART AND SCIENCE OF DANCE BY THE PRESENTATION OF PUBLIC PERFORMANCES AND OTHER SIMILAR ACTIVITIES.

**Activities:** Dance repertoire and educational activities, promoting contemporary dance in Leeds, West Yorkshire and the UK.

## Classification

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- **How:** Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

## Geography

- Scotland
- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£998,154	£1,180,477	£-141,869	30
2024-03-31	£860,487	£1,043,379	£40,454	30
2023-03-31	£721,944	£835,254	£223,346	15
2022-03-31	£988,727	£1,032,758	£336,656	23
2021-03-31	£804,941	£637,138	£364,507	26

## Trustees

Name	Role	Appointed
<b>Cordelia Redwood-Sawyers</b>	Chair	2021-10-14
Chris Wright		2022-12-13
Dominic Leclerc		2025-06-25
Dr Christelle Kerouedan		2025-06-25
Errol Nicholas Justin White		2022-12-13
Louise Katerega		2021-10-01
Luella Jean Rebbeck		2022-12-13
Marshah Dixon-Terry		2025-06-25
Mx Lauren van Zyl		2022-12-13
Philippa Plumtree-Varley		2022-12-13

**PHOENIX DANCE THEATRE**

England & Wales - Charity number 516672

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# Accounts

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**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2025**

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

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**PHOENIX DANCE THEATRE**

**(A company limited by guarantee)**

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS  
FOR THE YEAR ENDED 31 MARCH 2025**

**Trustees**

- L Katerega
- P Plumtree-Varley
- L Rebbeck
- C Redwood-Sawyers
- L Van Zyl
- E White
- C Wright
- D Alison Mitchell (Resigned 28 November 2024)
- B Robinson (Resigned 12 June 2024)
- J Nicholls (Resigned 28 November 2024)

**Company registered number** 01921513

**Charity registered number** 516672

**Registered office**

- St Cecilia Street
- Quarry Hill
- Leeds
- LS2 7PA

**Independent examiner**

- Susan Seaman, BA, FCA, CIOT
- AAB Audit & Accountancy Limited
- Gresham House
- 5-7 St Pauls Street
- Leeds
- LS1 2JG

**PHOENIX DANCE THEATRE**  
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**CHAIRMAN'S STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

Phoenix Dance Theatre was founded in 1981 by three young Black British men from Leeds, the same year that race riots were taking place in the city and across the UK. Although much has changed over the past forty years there is rising intolerance that threatens to degrade the hard-won rights of marginalised and minoritised people. Furthermore, despite the overwhelming evidence of the positive impact of dance, we are facing a worsening crisis in access and provision that disproportionately effects those from working class and global majority backgrounds. Phoenix is therefore as essential now as it was when it was founded, a force to inspire, to challenge the status quo, and to elevate the artform.

Despite the importance and impact of what we do, the past year has been incredibly challenging for the company. We began the year still reeling from the violent attack that took place at the open dress rehearsal for *BELONGING: Loss. Legacy. Love.*, and had to pull together when our CEO was signed off work for several months as she recovered. We have also been hard hit by the uncertainty over funding that the charity and arts sectors are experiencing, exacerbated by the cost-of-living crisis, which has put incredible pressure on our finances. And yet, Phoenix has responded with typical passion, resolve and ambition, and I am incredibly proud of all that we have achieved.

2024/25 saw us complete the second year of our first two-year cycle of activity under our bold new strategy. In the coming months we will take time to review our impact and make changes as necessary, but our sense is that we are starting to make real progress on our three key areas of focus: creating opportunities both on and off the stage; a commitment to our heritage and a focus on how we can work today to deliver impact in relation to race, gender and class; and a commitment to supporting children and young people.

The company successfully completed its Spring Tour, *BELONGING: Loss. Legacy. Love.*, at York Theatre Royal at the start of May. Artistic Director Marcus Jarrell Willis created his first new work for the company for this production, *Terms of Agreement*, which was presented alongside excerpts from *Dane Hurst's Requiem* and *Cloudburst* by Miguel Altunaga, which was an extension of a work he had previously created for our digital programme. The work was well received by audiences and reviewers alike, and in the *The Guardian* they reflected that "Phoenix began as an all-male, black company, so it's fitting that in this programme, by three black choreographers, the men are particularly strong. A renewal that also loops back to the beginning."

In November we delivered our second annual Community Engagement Tour. Our goal with the tour is to make dance accessible to everyone, providing opportunities for our local communities in Leeds to engage with, experience, and connect with contemporary dance in a meaningful way. All performances are free to access and see us share new work with the community first. This year we returned to Thackray Medical Museum, delivered lecture demonstrations in schools, and even did a series of pop-up performances in Trinity Shopping Centre.

In Spring we premiered *Inside Giovanni's Room*, Marcus's first full-length narrative work for Phoenix. The piece explores the themes of love, sexuality, guilt, and self-acceptance that James Baldwin considered in his seminal 1956 novel, *Giovanni's Room*. Due to the accessible, narrative nature of the work it is resonating with and engaging those who might be new to dance but who, through this piece, we hope will discover a love for the artform. The tour will conclude at Sadler's Wells East in June 2025, but early reviews have been outstanding with several critics giving it five-stars.

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**CHAIRMAN'S STATEMENT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2025**

To help break down barriers to career progression we are committed to supporting the development of artists from underrepresented groups. In the summer we welcomed our first Associate Artist to the studio, Iolanda Portugal. This new programme has been designed to provide six months of support and studio time to global majority and/or female artists to help them develop their practice. Her time with the company culminated in the creation of a digital work, GYOCO 77, which was then re-worked for inclusion in our 2024 Community Engagement Tour. As we moved into the Autumn, we announced our second cohort of Phoenix Fridays artists – Mayowa Ogunnaike, a British Nigerian contemporary dance artist based in Leeds who wanted to explore and develop her teaching practice, and Dorna Ashory and Teige Bisnought, Phoenix company dancers and collaborative dance artists who were keen to develop their choreographic skills. Their time in the studio culminated in an industry sharing in our studio theatre at the end of the year.

Alongside this our Learning & Development team continued to deliver a wide range of projects and activities for children and young people, including a schools partnerships programme, open access classes, boys only work, Phoenix Youth Academies running seven cohorts in six locations, and performance platforms at the studio theatre within our building. Our focus continues to be on prioritising those young people experiencing disadvantage and from Black and other global majority backgrounds that are underrepresented in the dance sector. Thanks to dedicated funding we were able to deliver new projects such as working with young people to create pieces celebrating the contribution of the Windrush generation, which benefitted 120 children across six schools, and Hands Aloud, a monthly singing and signing session which is an extension to our Illuminate provision. In total the company supported 8296 children and young people across the year, a 21% increase on the year before. Many of the young people attend multiple sessions and therefore total engagement for the year including repeat users is 28,222.

These are of course just highlights in what was an incredibly busy year. You can read more of the detail on the following pages, but I hope it gives you an insight into the important work Phoenix Dance Theatre is doing to effect change whilst also maintaining our commitment to artistic excellence.

At Phoenix we firmly believe that the arts have never been more needed to help navigate global upheaval, from the pushback against EDI to the climate crisis. Although we are facing significant financial insecurity, we are confident that we can meet the moment, but we can only do that with the support of those who believe in our work. I would like to thank Arts Council England and Leeds City Council for their ongoing support. I would also like to thank the range of other funders and supporters who help to make our work possible – we really could not do what we do without their generosity. Thank you to our Board and to our dedicated team whose energy and determination ensure Phoenix continues to be a beacon of opportunity.

*C Redwood-Sawyer*

Chairman  
Date: 28 July 2025

**PHOENIX DANCE THEATRE**  
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**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the Charities Statement of Recommended Practice ("Charities SORP") (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland; FRS 102) issued in October 2019.

**OUR PURPOSES AND ACTIVITIES**

The purposes of the charity are to promote, maintain and advance the education of the public in the arts and sciences and in particular in the art and science of dance by the presentation of public performances and other similar activities.

In shaping our objectives for the year and planning our activities we have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)" at our Trustees' meetings. In setting the levels of ticket prices, fees and other charges the Board and senior management is committed to ensuring that all activities are available to those on low income through the provision of fair pricing, concession and, where applicable, bursaries.

During the year 2024/25, the company provided public benefit by: delivering learning and development activity to more than 8200 children and young people; performing to a total audience of more than 6600 people across *BELONGING: Loss. Legacy. Love.*, our Community Engagement Tour, and *Inside Giovanni's Room*; 160 views of our 2024 digital programme; supporting two artists through our 'Phoenix Fridays' initiative and one via our 'Associate Artist' programme; supporting two recently qualified dancers with our Junior Dancer programme.

**ACHIEVEMENTS AND PERFORMANCE**

Our purpose is to create extraordinary dance. We make contemporary dance that is audacious, imaginative and adept. We take seriously our wider responsibility to the company's Black heritage, our communities and the sector. That is why we seek to create opportunities for artists and audiences, to create a meaningful dialogue with our communities and to create space for diverse voices and perspectives. With Phoenix you will see work from those who don't ordinarily have a platform, you will see us create and collaborate with out of the ordinary partners and you will see an extraordinary commitment to learning and development opportunities for young people, both on and off stage.

2024/25 saw us make great strides in the implementation of our new strategy:

**Artistic Output**

The year started with the culmination of our **mid-scale tour** of *BELONGING: Loss. Legacy. Love.* a powerfully visceral and thought-provoking triple bill exploring the nuances of human experience by international dance makers Dane Hurst, Miguel Altunaga and Marcus Jarrell Willis:

Requiem (Excerpts) by former Phoenix Artistic Director Dane Hurst powerfully re-imagined Mozart's awe-inspiring choral lament and an emotional response to the grief experienced by so many during the pandemic. This work first premiered at Leeds Grand Theatre as 'Requiem: Journeys of the Soul' in a co-production with Opera North and collaboration with South African partners Jazzart Dance Theatre and Cape Town Opera as part of LEEDS 2023: Year of Culture and received five star reviews.

Cloudburst by Miguel Altunaga explored mankind's relationship to tribe and community, mythology and deity, ritual and spirituality, and how choices made by our ancestors shape our cultures, as well as our very being. Set to a new score by composer David Preston.

Terms of Agreement by Artistic Director Marcus Jarrell Willis, presented the third work of his choreographic series, Terms & Conditions. Focusing on the more ethereal, spiritual and kismet perspectives, unravelling the eternal question: what is true love? The piece included original written compositions by Tomos O'Sullivan and music by various popular artists.

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

BELONGING debuted in our hometown of Leeds at Leeds Playhouse before embarking on a tour that included stops in Dundee, Liverpool, London, Malvern, Doncaster, and final performances in York in May 2024, drawing a total audience across the run of 3156. Reviews were strong, with comments from critics including:

4 \*\*\*\* *"The company of dancers responds emotionally and evocatively to all the pieces of work that have been presented on stage."* Fairy Powered Productions

*"Terms of Agreement is lyrical and often beautiful and there is a clear, humane philosophical thread."* Dance Europe

*"The real sit-up-and-watch moments come in Cloudburst ... this is arguably the strongest movement Altunaga's made to date. Drawing on his Afro-Cuban heritage, sweeping up hints of styles from salsa to vogue to vaudeville alongside forceful, sharply drawn shapes and hard-edged earthiness, it's extrovert steps with introvert character."* The Guardian

November saw the company deliver its second annual **Community Engagement Tour**. We delivered a total of 14 x performances and lecture demonstrations engaging a total of 920 people, a 154% increase on 2023. We returned to Thackray Medical Museum and as a result of our partnership they achieved a 568% increase in footfall for the day. We performed in Trinity shopping centre for the first time, which during our performance times had a total footfall of 12,600. We delivered bespoke lecture demonstrations and special excerpt performances to students from Trinity Academy, Harehills Primary School, Aldertree Primary School, and Co-op Academy Brierley. These performances gave students an up-close introduction to contemporary dance, followed by immersive workshops that allowed them to engage with the work on a deeper level. We can't wait to see how we can further develop the tour in 2025.

As part of our new two-year cycle, we have committed to alternating between a mid-scale, mixed bill tour and a main stage, full length narrative tour. This year we produced our first full-length narrative work, **Inside Giovanni's Room** by Marcus Jarrell Willis and inspired by James Baldwin's groundbreaking 1956 novel *Giovanni's Room*. The work is set to an original composition by Marc Strobel, stage design by Jacob Hughes, dramaturgy by Tonderai Munyebvu and lighting and costume design by Phoenix's Luke Haywood and Melissa Parry respectively.

Set in 1950s Paris, *Giovanni's Room* tackles themes of love, sexuality, guilt and self-acceptance. Baldwin was known for writing about the African American experience and was warned by his publishers that his exploration of sexual identity and depiction of same-sex relationships could alienate his audience and potentially end his career. Today the novel is celebrated as one of the most important literary works of the 20th century. To mark Baldwin's 100th birthday, Marcus has unpacked this thought-provoking novel in a narrative dance piece that examines how its themes are still poignant and relevant today.

The work premiered in Leeds in February 2025 and the tour continued on into 2025/26. In 2024/25 we toured to three venues for a total of six performances and engaged a total audience of 2249. Early audience feedback and reviews have been outstanding, including:

5 \*\*\*\*\* *"Inside Giovanni's Room was a thought-provoking and enjoyable experience that showcased amazing talent on and off the stage."* – Northern Arts Review

5 \*\*\*\*\* *"... moving, engaging, gripping and thought provoking from beginning to end"* – Fairy Powered Productions

*"The dancers of Phoenix Dance Theatre rise to the challenges of this highly charged piece with passion and stamina and have rarely looked better."* – Dance Europe

Our **digital works** from 2021/22 and 2022/23 remained online, helping us to continue to widen our audience and reach those who might not come to see live work either due to cost, location or other barriers to access. We also launched two new digital works, *Matter of Fact* by Marcus Jarrell Willis and *GYOCO 77* by Iolanda Portogallo. We trialled making these available exclusively for online streaming for one week.

Following the launch of the **Phoenix Virtual Gallery** in 2023/24 the site continues to be an invaluable resource and continues to receive visitors year round. The gallery is an imaginative, immersive and interactive online

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

space to explore the growth, development and artistry of Phoenix over its first 40 years. Designed and created by One to One Development Trust, the gallery is divided into four rooms, each marking significant eras in Phoenix's progression. It can be accessed for free, via .

#### Artist development

In May we announced our first **Associate Artist**, Iolanda Portogallo, and in November we announced our second cohort of **Phoenix Fridays** artists, Mayowa Ogunnaike and Dorna Ashory and Teige Bisnought. These initiatives have been made possible by support from Arts Council England in response to the challenges freelance artists face. Whilst we look to continually improve our offer the feedback from supported artists has been incredibly positive.

Throughout the year we have continued to open **company class** to local artists, offering daily technique classes for free. These have been welcomed and well attended by the freelance community across Leeds, with an average of 17 freelancers per month with repeat attendees total engagement averages to 52 per month. In addition, we delivered our first Freelance Networking Day in November to enable local freelancers to meet likeminded artists, take part in workshops, learn from each other's artistic practice, discuss ideas and connect with those in our local community. The day attended by 17 x freelancers and plans are underway to deliver a similar day during 25/26.

Maddie Irwin and Jess Yeo joined us for a placement year as part of Northern School of Contemporary Dance's **Professional Placement** Scheme. They have both had a very positive experience and will be contracted as freelance guest dancers enabling them to complete the tour once their official placement comes to an end. We ran auditions for our 2025/26 placement and are delighted to have been able to offer three places for the year ahead.

In addition, while on tour company dancers delivered **workshops for schools and vocational courses**. In Dundee, for example, they worked with Performing Arts Studio Scotland with the HN and BA Hons students and with The Scottish Institute Year 1 & 2 Musical Theatre & Dance students.

#### Learning & Development

Our Learning & Development team continued to deliver impact throughout 2024/25. Our **Phoenix Youth Academy** provision continued in Leeds, Gateshead, York, Doncaster, Oldham and Sheffield. Across the six locations we worked with 161 young people across the year, providing weekly classes as well as special moments to come together to perform at Platform events at the studio theatre in our building in Leeds and for holiday intensives led by our company dancers and other staff. Our Academy students also had PYA organised trips to watch both Akram Khan's *The Jungle Book* and the opening night of our very own *Inside Giovanni's Room*, for which we were grateful to receive free travel from Northern Rail for our Doncaster, Sheffield and York students. We are delighted that with our support many of our Academy students go on to further training, with graduating students at the end of the last academic year going on to Northern School of Contemporary Dance, LIPA, Central School of Ballet, Trinity Laban, Laine Theatre Arts, London Contemporary and Renaissance Arts Conservatoire.

We continued to offer weekly classes through our **Saturday School** and numbers continued to grow, with Level 2 and Level 3 now operating at capacity with more than 30 students in both groups, with five students successfully transitioning in the the Youth Academy Programme in September 2024.

Our targeted provision for high-need groups also continues to develop. Our **NO BOUNDS** boys-only provision, for example, goes from strength to strength, with two groups in Leeds and one in Oldham serving a total of 60 young people. A teacher at one of the delivery locations said, "*Amazing opportunity for the boys to grow and excel in something they may not have done before.*", with one participant commenting, "*At the beginning of No Bounds, I was quite nervous however, I built my confidence over the months of being in the class and became courageous to perform in front of an audience.*"

Our **Illuminate** provision continues to deliver impact for young people with additional needs. Groups are at maximum capacity with 10 children in our Juniors class and 12 children in Seniors. We also have a waitlist of 14 wanting to access those classes. In December both our Junior and Senior Saturday groups did a studio sharing of their work for family and friends. We also provided a Winter Camp attended by 17 young people to celebrate the holiday season. During February half term, we took both cohorts of Illuminate Juniors and Seniors to see

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

Northern Ballet's *Hansel & Gretel*, this was followed by a craft workshop, providing some half term respite for families. Across the year we have delivered a range of other SEND provision, including working with Broomfield SILC again as a partner school, which saw us deliver four dance sessions a week to young people with complex needs aged between 4-16 years.

The team delivered free **Healthy Holidays** activities in school holidays again this year, thanks to Department of Education funding allocated through Leeds Community Foundation and additional support from Morrisons and Waitrose. These camps give children the opportunity to experience craft and dance activities through the day as well as receiving a hot lunch and snacks, helping to combat holiday hunger and isolation. One parent of an attendees said, *"I would also like to express my deep appreciation for the incredible work your team is doing to support children's mental health and well-being. These sessions have provided [my child] with not only a creative outlet but also a space where she feels happy and engaged. It's clear that your efforts are making a positive impact, and we're so grateful for the care and dedication you put into making these activities enriching for the kids."*

In September we welcomed school groups from across the country to **Inside Phoenix**, our event for young people taking dance GCSE. Each group took part in a half day experience where they had workshops to learn Christopher Bruce's *Shadows* rep, watch the company perform, and take part in an interactive lecture demonstration. The event was attended by nine schools over two days with a total of 260 participants.

The **Schools Partnership Programme** continues to grow, with new schools joining this programme each year, consisting of tailored packages (weekly sessions as part of PE / afterschool clubs, cross curricular work, BTEC or GSCE delivery) with the added connection of watching company rehearsals giving an insight into the day in the life of a dancer.

Giving **performance opportunities** to young people remains high on the company's agenda and, through the Summer Platform, Expressions, NO LIMIT, ResTec, PYA Showcase and the Yorkshire Youth Platform, across these platforms there were over 860 young performers on a professional stage in our purpose-built studio theatre across 2024/25. One highlight from the year was ResTec, an event to raise awareness of HIV/Aids, which this year received money from The Keith Howard Foundation to allow us to go into schools. Over six weeks we worked with four high school groups consisting of 47 young people. Each group took part in a sexual health workshop where they were given information about HIV/Aids aimed at educating the next generation and breaking the stigma and silence around the illness. After this workshop they then worked with a dance artist to create a dance piece inspired by what they had learnt. These pieces were all performed in our theatre alongside six other groups including local schools and colleges, PYA Leeds and York, and our Level 3 Saturday School. The show was a sell-out with 215 attendees and a total of 165 young people performing.

For the first time since the Covid-19 pandemic we ran our **Graduate Intensive**, a 5-day experience that saw participants work with the company dancers, Marcus and Matt Topliss (our Head of Artistic Management). Attendees took part in daily class, learnt company rep, audition skills and worked on solos then were given valuable feedback on their performance. 11 graduates attended and we hope to grow this number in 2025/26.

#### Operations

The violent attack that took place in February 2024 had serious consequences for our operations in 2024/25. Our CEO was signed off work for five months prior to a phased return that didn't see her fully return until the end of the year. Her absence meant there was increased workload pressure for the Executive Director and other members of the team. It also significantly impacted our fundraising activity and results as our CEO was due to lead our fundraising efforts following the roll-out of our new strategy. The trustees brought in fundraising consultants to work with our Head of Fundraising, but the impact of their work has not yet been felt due to the long-tail nature of fundraising activity. Other consequences included more time and money being spent on security and CCTV and additional, unforeseen outgoings including the costs of a civil injunction in order to protect our staff from further potential risk from the attacker. The trustees are incredibly grateful for the team's fortitude during this difficult time and are very proud of all that has been achieved despite these setbacks.

As at March 2025 we had a staff team of 30. Of those 12 were of global majority background, which represents 40%. Whilst overall this represents a significant over-representation compared to the British population (which stands at around 18%) there remained a discrepancy between the artistic team and the office team, with only four out of 14 office staff (29%) compared to eight out of 16 artistic staff (50%) coming from a global majority

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

background. Given Phoenix's heritage and position we would like to reach a point where the majority of staff in all teams are of global majority background. We are continuing to review and refine our recruitment practices to ensure we have the diverse applicant pools necessary to support this as new roles are created or when turnover takes place.

We were proud that our Learning & Development team achieved the Scope UK Inclusive Activity Award for our Illuminate Dance provision in 2024. Receiving this award means that Scope have assessed our services, classes and building as accessible for people with additional needs.

We remain committed to improving our environmental sustainability and in this past year the company has been using the Theatre Green Book as a guide to further improve our practices, both within the office and our Learning & Development and artistic output. A significant milestone in our sustainability efforts is that over 90% of the costumes for our Digital Programme 2024 were made from second-hand or repurposed materials.

**FINANCIAL REVIEW**

During the year under review the company's incoming resources were £998,154 (£845,909 on unrestricted funds) and resources expended were £1,180,477 (£1,012,191 unrestricted). This resulted in an overall deficit of £182,323. We had initially planned to deliver a net neutral budget in 2024/25, but the violent attack on our CEO and her subsequent absence from the company for five months prior to a phased return had a serious impact on our ability to generate income through the year. We are confident of achieving a net neutral budget in 2025/26 and will begin to restore our reserves position in 2026/27. The Exec team are working closely with our Finances and General Purposes Committee in the interim to manage cashflow and identify any areas to improve our outturn.

**Principal Funding Sources**

The charity receives revenue grants from Arts Council England and Leeds City Council, project grants, commissions and fees.

**Investment Powers and Policy**

Under the memorandum and articles of association the charity has the power to make any investment which the directors see fit.

**Reserves Policy and Going Concern**

During 2024/25 the company's level of unrestricted funds fell by £166,282 and at 31 March 2025 the charity had total unrestricted reserves of £141,869 deficit. Restricted reserves stood at £nil at 31 March 2025.

The trustees maintain their view that the charity needs reserves in line with the guidance issued by the Charity Commission. The unrestricted reserves of the charity are intended to meet risks and contingencies as follows:

- To enable basic operating activities to be maintained in the event of any funding delays.
- To cover any cash flow gaps in the delivery of project funded activity supported by grants paid in arrears.
- The provision of an orderly winding down of operations in the event of a significant adverse event that is outside the control of the charity.

Although we do not currently meet our reserves policy, having analysed our forward cashflow, planned activities and contingencies, the trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

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

**PLANS FOR FUTURE PERIODS**

Our seven strategic goals remain as follows:

- 1. Focus on excellence:** Maintain our reputation for producing extraordinary dance, innovating our medium and drawing on contemporary cultural influences to increase relevance.
- 2. Reaching new audiences:** Engage younger and ethnically diverse audiences, bringing new people to dance who otherwise might not discover a love of and/or talent for contemporary dance.
- 3. Sector pathways:** Create and promote pathways from school through to the profession and beyond, tackling the barriers that lead to lack of inclusion, diversity and sense of belonging in the sector.
- 4. Influence for change:** Lead by example in terms of working practices, inclusion and diversity and environmental responsibility and use our position in the sector to advocate for wider change.
- 5. Creative freedom:** Diversify income, both earned and raised, in order to increase sustainability and flexibility, allowing the company greater freedom in creative direction.
- 6. Increasing profile:** Develop our social, web and traditional media presence in order to raise our profile locally/nationally/internationally and create a broader platform for our work.
- 7. Creating the inclusive culture for success:** Recruit, develop and retain the best talent by creating a culture that supports learning, promotes health and wellbeing and inspires.

Arts Council England and Leeds City Council are supportive of our strategy and approach, and we maintain our ACE National Portfolio Organisation status. They have confirmed the following funding for 2025/26:

- Arts Council England £560,214.24
- Leeds City Council £48,000

The following activity is planned for delivery through the year:

- Complete the UK tour of Inside Giovanni's Room and seek opportunities to tour the work internationally.
- Develop a mixed-bill production for a spring 2026 mid-scale UK stage tour and take excerpts to non-theatre venues as part of the Community Engagement Tour.
- Further develop Phoenix Fridays, appoint the next Associate Artist and deliver a second Freelance Networking Day to support freelance talent development.
- Continue to support emerging dance artists, employing one Junior Dancer and supporting three Professional Placement students.
- Continue to develop the Phoenix Youth Academy to ensure it is best serving those young people aged 12-19 who are interested in making a career in dance.
- Continue to build on our community-based provision via the Community Engagement Tour, holiday and weekend provision, Illuminate dance group (for young people with additional needs) and NO BOUNDS (for boys).
- Continue to develop our school partnerships, securing relationships with more primary and secondary schools and increasing our in-school provision.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

Phoenix Dance Theatre is a charitable company limited by guarantee, incorporated on 11 June 1985 and registered as a charity on 7 September 1985. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. New Articles were adopted by Special Resolution dated 12 September 2017. In the event of the charity being wound up during the period of membership, or within one year afterwards, members are required to contribute an amount not exceeding £1.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

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

Recruitment and Appointment of Trustees

The charity recognises the importance of recruiting members to the Board of Trustees who have the appropriate experience and skills to determine strategy, guide artistic development and maintain financial stability.

The Board ensure that the recruitment of Board members is fair, effective and transparent. When a vacancy occurs the Board set up a Nominations Committee, drawn from the Board, and the Committee make recommendations to the Board, which is the appointing authority. The Board maintains a comprehensive skills profile of its membership and recruitment take account of identified skills shortages.

Board Induction and Training

An induction pack and, where appropriate, training is provided for all newly appointed Board members.

A self-assessment process is conducted on a regular basis to monitor and review the effectiveness of the Board.

Organisation

The Board of Trustees meets four times per year. The Chief Executive, Executive Director and Artistic Director are appointed by the Board to manage the day-to-day operations of the charity.

Related parties and co-operation with other organisations

Arts Council England and Leeds City Council provide essential core funding for the charity.

Pay policy for senior staff

The Board of Trustees, who are the charitable company's trustees, give their time freely and no trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in notes 7 and 8 to the accounts.

The pay of senior staff is reviewed annually and increased when funds permit to keep pace with inflation and average earning of other charitable organisations of a similar size with the arts and culture sector.

Risk Management

The major risks to which the charity is exposed as identified by the Board have been reviewed and systems have been established to mitigate those risks.

Approved by order of the members of the board of Trustees and signed on their behalf by:

*C Redwood-Sawyer*

**C Redwood-Sawyer**

Date: 28 July 2025

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**  
**FOR THE YEAR ENDED 31 MARCH 2025**

The Trustees (who are also the directors of the Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on its behalf by:

*C Redwood-Sawyer*

**C Redwood-Sawyer**

Date: 28 July 2025

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**INDEPENDENT EXAMINER'S REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Independent Examiner's Report to the Trustees of Phoenix Dance Theatre ('the Company')**

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

**Responsibilities and Basis of Report**

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

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

**Independent Examiner's Statement**

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

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

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

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

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: 

Dated: 29 July 2025

Susan Seaman BA FCA CIOT

AAB Audit & Accountancy Limited  
Gresham House  
5-7 St Pauls Street  
Leeds  
LS1 2JG

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
<b>Income from:</b>					
Donations and legacies	3	-	611,396	611,396	613,147
Charitable activities	4	152,245	233,910	386,155	245,802
Investments	5	-	603	603	1,538
<b>Total income</b>		<u>152,245</u>	<u>845,909</u>	<u>998,154</u>	<u>860,487</u>
<b>Expenditure on:</b>					
Raising funds		-	454	454	1,375
Charitable activities	6	168,286	1,011,737	1,180,023	1,042,004
<b>Total expenditure</b>		<u>168,286</u>	<u>1,012,191</u>	<u>1,180,477</u>	<u>1,043,379</u>
<b>Net movement in funds</b>		<u>(16,041)</u>	<u>(166,282)</u>	<u>(182,323)</u>	<u>(182,892)</u>
<b>Reconciliation of funds:</b>					
Total funds brought forward		16,041	24,413	40,454	223,346
Net movement in funds		(16,041)	(166,282)	(182,323)	(182,892)
<b>Total funds carried forward</b>		<u>-</u>	<u>(141,869)</u>	<u>(141,869)</u>	<u>40,454</u>

All operations are from continuing activities.

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 16 to 31 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**  
**REGISTERED NUMBER: 01921513**

**BALANCE SHEET**  
**AS AT 31 MARCH 2025**

	Note	2025 £	2024 £
<b>Fixed assets</b>			
Tangible assets	11	2,109	9,515
		<u>2,109</u>	<u>9,515</u>
<b>Current assets</b>			
Debtors	12	100,487	25,620
Cash at bank and in hand		76,041	82,474
		<u>176,528</u>	<u>108,094</u>
Creditors: amounts falling due within one year	13	(320,506)	(77,155)
		<u>(143,978)</u>	<u>30,939</u>
<b>Net current liabilities / assets</b>		<u>(143,978)</u>	<u>30,939</u>
<b>Total assets less current liabilities</b>		<u>(141,869)</u>	<u>40,454</u>
<b>Total net assets</b>		<u>(141,869)</u>	<u>40,454</u>
<b>Charity funds</b>			
Restricted funds	14	-	16,041
Unrestricted funds	14	(141,869)	24,413
		<u>(141,869)</u>	<u>40,454</u>
<b>Total funds</b>		<u>(141,869)</u>	<u>40,454</u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

*C Redwood-Sawyer*

**C Redwood-Sawyer**

Date: 28 July 2025

The notes on pages 16 to 31 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

	Note	2025 £	2024 £
<b>Cash flows from operating activities</b>			
Net cash used in operating activities	16	(7,036)	(98,165)
<b>Cash flows from investing activities</b>			
Investment Income		603	1,538
Purchase of tangible fixed assets		-	(1,635)
<b>Net cash provided by/(used in) investing activities</b>		<u>603</u>	<u>(97)</u>
<b>Change in cash and cash equivalents in the year</b>		(6,433)	(98,262)
Cash and cash equivalents at the beginning of the year		82,474	180,736
<b>Cash and cash equivalents at the end of the year</b>	17	<u><u>76,041</u></u>	<u><u>82,474</u></u>

The notes on pages 16 to 31 form part of these financial statements

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**1. General information**

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the principal office is St Cecilia Street, Quarry Hill, Leeds, LS2 7PA, United Kingdom.

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The company applied their entitlement to exemption from audit in the year ended 31st March 2025.

Phoenix Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**2.2 Judgements and key sources of estimation uncertainty**

In the application of the charity's accounting policies, the trustees are required to make estimates and judgements. The estimates are based on historical experiences and other relevant factors. Actual results may differ from these estimates.

The estimates are continually evaluated. Revisions to accounting estimates are recognised in the period in which the estimate is revised.

The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below:-

Estimating the useful economic life of an asset and the anticipated residual value in calculating an appropriate depreciation charge. Determining whether there are any indicators of impairment of the trust's property, plant and equipment.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.3 Going concern**

The Trustees have reviewed the Charity's financial viability as part of their normal review process. A detailed 12-month budget and cashflow, updated monthly, support this performance assertion. Key risks are monitored and mitigation steps put in place. Currently, the Finance and General-Purpose committee meet monthly to review re-forecast budget, cashflow and any general or financial risk's.

This year the Trustees have also given particular consideration to level of reserves and operating model. It was noted that there was reliance on both the Art's Council grant and income from Trust and Foundations. Art's Council income is secured until 26/27 and while the risk around income from Trust's and Foundations remains high, this is being mitigated through use of consultants to support applications as well as considering various other methods to diversify income streams. The cost base has been under constant review since pre-Covid, with suitable controls around spend.

When reviewed in June 2025, it was noted that the 25/26 forecast is for profit of £30k and cashflow, while tight, remains positive for the next 12 months. Given that the losses over the last year can be attributed to exceptional circumstances, the positive forecast and work being done by the Trustee's and Senior Management, The Board remain satisfied that Phoenix will continue to be a going concern for the 12 months from date of signing and the accounts have been prepared in the knowledge that Phoenix is a financially viable organisation.

**2.4 Income resources**

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

- income from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of income can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.5 Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

**2.6 Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Company; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

**2.7 Tangible fixed assets and depreciation**

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Equipment	-	20% Straight line p.a.
Computer equipment	-	20% Straight line p.a.

**2.8 Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at the carrying value plus accrued interest less repayments.

**2.9 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**2. Accounting policies (continued)**

**2.10 Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**2.11 Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

**3. Income from donations and legacies**

	Unrestricted funds 2025 £	Total funds 2025 £
Arts Council England	611,396	611,396
	<u>611,396</u>	<u>611,396</u>
	Unrestricted funds 2024 £	Total funds 2024 £
Arts Council England	613,147	613,147
	<u>613,147</u>	<u>613,147</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**4. Income from charitable activities**

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £
Healthy Holiday	25,465	-	25,465
Leverhulme	32,793	-	32,793
Church Urban	-	-	-
National Heritage	8,803	-	8,803
Main Grants BCG	18,620	-	18,620
Other Grants & Donations	66,564	50,742	117,306
Education Fees	-	76,188	76,188
Touring & Production Income	-	98,876	98,876
Other Income	-	8,104	8,104
	<u>152,245</u>	<u>233,910</u>	<u>386,155</u>

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Healthy Holidays	16,792	-	16,792
Leverhulme	26,602	-	26,602
Church Urban	21,900	-	21,900
Kickstart Grant Income	29,530	-	29,530
Sales, Services & Statutory Funding	11,518	-	11,518
Other Grants & Donations	-	14,202	14,202
Education Fees	-	59,412	59,412
Touring & Production Income	-	54,650	54,650
Other Income	-	11,196	11,196
	<u>106,342</u>	<u>139,460</u>	<u>245,802</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**5. Investment income**

	Unrestricted funds 2025 £	Total funds 2025 £
Bank interest	603	603

	Unrestricted funds 2024 £	Total funds 2024 £
Bank interest	1,538	1,538

**6. Analysis of expenditure by activities**

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £
Productions & Other Activities	957,100	6,784	963,884
Education	209,691	6,448	216,139
	<u>1,166,791</u>	<u>13,232</u>	<u>1,180,023</u>

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £
Productions & Other Activities	831,234	11,868	843,102
Education	192,802	6,100	198,902
	<u>1,024,036</u>	<u>17,968</u>	<u>1,042,004</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**6. Analysis of expenditure by activities (continued)**

**Analysis of direct costs**

	Productions & Other Activities 2025 £	Education 2025 £	Total funds 2025 £
Staff costs	685,534	143,239	828,773
Depreciation	7,405	-	7,405
Training & Physio	8,616	-	8,616
Heritage Project	367	-	367
Production	69,944	-	69,944
Touring	49,181	-	49,181
Marketing / Audience Development	15,565	-	15,565
Legal and Professional	7,338	-	7,338
Administration	40,963	-	40,963
Building Overheads	72,187	-	72,187
Education	-	66,452	66,452
	<u>957,100</u>	<u>209,691</u>	<u>1,166,791</u>

	Productions & Other Activities 2024 £	Education 2024 £	Total funds 2024 £
Staff costs	521,831	107,713	629,544
Depreciation	15,537	-	15,537
Training & Physio	7,966	-	7,966
Heritage Project	3,190	-	3,190
Production	67,352	-	67,352
Touring	42,509	-	42,509
Marketing / Audience Development	15,955	-	15,955
Legal and Professional	24,914	-	24,914
Administration	46,707	-	46,707
Building Overheads	85,273	-	85,273
Education	-	85,089	85,089
	<u>831,234</u>	<u>192,802</u>	<u>1,024,036</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**6. Analysis of expenditure by activities (continued)**

**Analysis of support costs**

The company initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. The table below is the analysis of support and governance costs. The basis for apportionment is as follows:

Building Overheads: Actual costs  
 Salaries and related costs: Pro rata  
 Independent Examination: Actual costs

	General Support 2025 £	Governance Function 2025 £	Total funds 2025 £
Staff costs	6,242	-	6,242
Building Overheads	542	-	542
Independent Examination	-	6,448	6,448
	<u>6,784</u>	<u>6,448</u>	<u>13,232</u>

	General Support 2024 £	Governance Function 2024 £	Total funds 2024 £
Staff costs	10,192	-	10,192
Building Overheads	1,676	-	1,676
Independent Examination	-	6,100	6,100
	<u>11,868</u>	<u>6,100</u>	<u>17,968</u>

**7. Independent examiner's remuneration**

	2025 £	2024 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	<u>6,448</u>	<u>7,738</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**8. Staff costs**

	2025 £	2024 £
Wages and salaries	758,153	588,232
Social security costs	61,222	42,827
Contribution to defined contribution pension schemes	15,640	8,677
	<u>835,015</u>	<u>639,736</u>

The average number of persons employed by the Company during the year was as follows:

	2025 No.	2024 No.
Administrative Staff	8	8
Artistic Team & Technical Staff	15	15
Education	7	7
	<u>30</u>	<u>30</u>

No employee received remuneration amounting to more than £60,000 in either year.

The key management personnel comprise the trustees, the chief executive officer, the executive director and the artistic director.

The total emoluments of the key management personnel (salaries, employer's NIC and pension costs) during the year was £134,737 (2024: £120,419).

**9. Trustees' remuneration and expenses**

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, expenses totalling £282 were reimbursed or paid directly to 3 Trustees (2024 - £1,995).

**10. Taxation**

As a charity Phoenix Dance Theatre is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or s252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charitable Company.

The company incurs theatre production costs and are entitled to claim Theatre Tax Relief on these costs. Claims are included in the financial statements once we have confirmation that HMRC has approved the submission.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**11. Tangible fixed assets**

	Equipment £
<b>Cost or valuation</b>	
At 1 April 2024	306,190
At 31 March 2025	<u>306,190</u>
<b>Depreciation</b>	
At 1 April 2024	296,675
Charge for the year	7,406
At 31 March 2025	<u>304,081</u>
<b>Net book value</b>	
At 31 March 2025	<u><u>2,109</u></u>
At 31 March 2024	<u><u>9,515</u></u>

**12. Debtors**

	2025 £	2024 £
<b>Due within one year</b>		
Trade debtors	8,086	2,242
Other debtors	5,925	-
Prepayments and accrued income	86,476	23,378
	<u>100,487</u>	<u>25,620</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**13. Creditors: Amounts falling due within one year**

	2025 £	2024 £
Trade creditors	13,367	14,758
Other taxation and social security	14,835	17,486
Other creditors	7,957	7,637
Accruals and deferred income	284,347	37,274
	<u>320,506</u>	<u>77,155</u>
	<u><u>320,506</u></u>	<u><u>77,155</u></u>
	2025 £	2024 £
Deferred income at 1 April 2024	22,868	-
Resources deferred during the year	242,501	22,868
Amounts released from previous periods	(22,868)	-
	<u>242,501</u>	<u>22,868</u>
	<u><u>242,501</u></u>	<u><u>22,868</u></u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**14. Statement of funds**

**Statement of funds - current year**

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
<b>Unrestricted funds</b>				
Unrestricted	24,413	845,909	(1,012,191)	(141,869)
	<hr/>	<hr/>	<hr/>	<hr/>
	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
<b>Restricted funds</b>				
Healthy Holidays	-	25,465	(25,465)	-
Jimbo's Fund	1,533	2,334	(3,867)	-
Leverhulme	-	32,793	(32,793)	-
Church Urban	4,665	-	(4,665)	-
Main Grants BGC	9,843	18,620	(28,463)	-
National Heritage	-	8,803	(8,803)	-
Hays Travel	-	5,189	(5,189)	-
Keith Howard	-	10,000	(10,000)	-
Foyle	-	10,000	(10,000)	-
ACE funding	-	30,447	(30,447)	-
Morrisons	-	8,594	(8,594)	-
	<hr/>	<hr/>	<hr/>	<hr/>
	16,041	152,245	(168,286)	-
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total of funds</b>	<b>40,454</b>	<b>998,154</b>	<b>(1,180,477)</b>	<b>(141,869)</b>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**14. Statement of funds (continued)**

**Statement of funds - prior year**

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
<b>Unrestricted funds</b>				
Unrestricted	195,181	754,145	(924,913)	24,413
<b>Restricted funds</b>				
Capital Fund	20,919	-	(20,919)	-
Healthy Holidays	2,646	16,792	(19,438)	-
Jimbo's Fund	4,600	-	(3,067)	1,533
Leverhulme	-	26,602	(26,602)	-
Church Urban	-	21,900	(17,235)	4,665
Main Grants BGC	-	29,530	(19,687)	9,843
National Heritage	-	11,518	(11,518)	-
	28,165	106,342	(118,466)	16,041
<b>Total of funds</b>	<b>223,346</b>	<b>860,487</b>	<b>(1,043,379)</b>	<b>40,454</b>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**14. Statement of funds (continued)**

Purposes of Restricted Funds

Healthy Holidays programme allows the company to deliver dance and arts activities during school holiday periods providing a healthy lunch and all snacks for the children throughout the day. These holiday camps run across various holiday periods (Summer, Easter, and Christmas) for a total of 6 x weeks per year, at multiple locations across the city. Places are allocated to children who are in receipt of free school meals at school.

Leverhulme funding is specifically to support the Youth Academy Programme that Phoenix delivers in Leeds, York, Gateshead, Doncaster, Sheffield and Oldham. Founded in Leeds in 2009, Phoenix Youth Academy offers high-quality pre-vocational training programmes for young, aspiring dancers aged 13 - 19 years who are interested in pursuing dance as a career. Many Youth Academy alumni have gone on to successfully audition for numerous leading conservatoires.

Main Grants – funded through National Lottery Community Fund is our Illuminate Programme, offering weekly dance provision (during term time) for young people with additional needs, aged between the ages of 6 and 25 years. The funding also supports holiday provision, offering respite to the families / carers of the young participants.

ACE funding to support costs incurred in relation to an attack in February 2024.

**15. Analysis of net assets between funds**

**Analysis of net assets between funds - current year**

	Unrestricted funds 2025 £	Total funds 2025 £
Tangible fixed assets	2,109	2,109
Current assets	176,528	176,528
Creditors due within one year	(320,506)	(320,506)
<b>Total</b>	<b>(141,869)</b>	<b>(141,869)</b>

**Analysis of net assets between funds - prior year**

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	-	9,515	9,515
Current assets	38,909	69,185	108,094
Creditors due within one year	(22,868)	(54,287)	(77,155)
<b>Total</b>	<b>16,041</b>	<b>24,413</b>	<b>40,454</b>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**16. Reconciliation of net movement in funds to net cash flow from operating activities**

	2025 £	2024 £
Net expenditure for the year (as per Statement of Financial Activities)	(182,323)	(182,892)
<b>Adjustments for:</b>		
Depreciation charges	7,406	15,537
Interest	(603)	(1,538)
Decrease/(increase) in debtors	(68,942)	84,840
Increase/(decrease) in creditors	237,426	(14,112)
<b>Net cash used in operating activities</b>	<b>(7,036)</b>	<b>(98,165)</b>

**17. Analysis of cash and cash equivalents**

	2025 £	2024 £
Cash in hand	76,041	82,474
<b>Total cash and cash equivalents</b>	<b>76,041</b>	<b>82,474</b>

**18. Analysis of changes in net debt**

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash at bank and in hand	82,474	(6,433)	76,041
	<b>82,474</b>	<b>(6,433)</b>	<b>76,041</b>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**19. Operating lease commitments**

At 31 March 2025 the Company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2025 £	2024 £
Not later than 1 year	1,599	3,150
Later than 1 year and not later than 5 years	-	1,599
	<u>1,599</u>	<u>4,749</u>

**20. Related party transactions**

The Phoenix Dance Theatre has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Phoenix Dance Theatre at 31 March 2025.

**PHOENIX DANCE THEATRE**

England & Wales - Charity number 516672

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# Accounts

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Registered number: 1921513  
Charity number: 516672

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

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**PHOENIX DANCE THEATRE**

(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS  
FOR THE YEAR ENDED 31 MARCH 2024**

**Trustees**

- C Redwood-Sawyerr
- D Mitchell
- J Nicholls
- E White
- P Plumtree-Varley
- L Van Zyl
- C Wright
- L Katerega
- B Robinson (Resigned 12 June 2024)
- J Rivers (Resigned 12 December 2023)
- F Conteh (Resigned 12 December 2023)
- L Rebbeck

**Company registered number** 1921513

**Charity registered number** 516672

**Registered office**

- St Cecilia Street
- Quarry Hill
- Leeds
- LS2 7PA

**Independent examiner**

- Susan Seaman, BA, FCA, CIOT
- Sagars Accountants Ltd
- Gresham House
- 5-7 St Pauls Street
- Leeds
- LS1 2JG

## **PHOENIX DANCE THEATRE**

**(A company limited by guarantee)**

### **TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024**

#### **CHAIR'S REPORT**

Phoenix Dance Theatre has been on quite a journey over the past few years. Following a period of reflection and transition in 2022/23, 2023/24 saw us begin full implementation of our bold new strategy. We have moved to a two-year cycle of activity, and although we are only in our first year of delivery the early signs are incredibly promising.

One of the keys to our success has been the appointment of a new Artistic Director for the company. Following an extensive recruitment process we were delighted to announce Marcus J Willis as the company's ninth Artistic Director in September 2023. Marcus brings a depth of experience, a compassionate leadership style, and an artistic quality that truly impressed the recruitment panel.

Marcus is the first AD to be appointed on a fixed four-year contract; this represents a different way of working for the company, one that alongside artistic excellence sees us prioritise support for talented individuals who may otherwise face barriers to securing leadership opportunities. By pre-defining an endpoint our aim is to continually nurture a pipeline of talent, with a focus on those from Black and other global majority communities, ultimately enabling us to increase the diversity of artistic voices leading the company and benefitting the wider dance sector.

We were back with a bang this year in terms of our artistic output. May 2023 saw the premiere of Requiem: Journeys of the Soul in Leeds as part of Leeds 2023: Year of Culture. Former AD, Dane Hurst, delivered a powerful, staged re-imagining of Mozart's iconic Requiem, in partnership with Opera North, South African based contemporary dance company Jazzart Dance Theatre and Cape Town Opera. Requiem was presented alongside Neo Muyanga's new commission After Tears: After a Requiem. The production received 5-star reviews from The Times and The Observer, with the Yorkshire Post saying "a double-bill of two magnificent pieces of work and an unforgettable night at the theatre... Each piece individually is powerful; together they are sublime".

Requiem: Journeys of the Soul was captured for the BBC and premiered on BBC4 in Autumn 2023 before being made available on iPlayer. Our dancers also travelled to South Africa in October 2023 to perform the work again with Jazzart and Cape Town Opera, our first international performance since before the Covid-19 pandemic.

The end of the year saw us premiere and begin the tour of BELONGING: Loss. Legacy. Love. a powerfully visceral and thought-provoking triple bill exploring the nuances of human experience. Marcus created a new work for the production, Terms of Agreement, which was presented alongside excerpts from Dane Hurst's Requiem and Cloudburst by Miguel Altunaga, which was an extension of a work he had previously created for our digital programme.

As well as national and international touring, community engagement sits at the heart of our new strategy. That is why we have committed to delivering an annual Community Engagement Tour each autumn, with the first taking place in November 2023. We believe that great art should be accessible to everyone because it changes lives, and that great art is created through diversity – diversity of our company and staff, our programming and our audiences. The tour included a combination of performances and engagement opportunities across venues and schools in the LS8 (Harehills) and LS9 (Burmantofts) areas of Leeds. Each event was tailored to the specific venue space and for the specially invited guests or participants, many of whom had never had access to contemporary dance before. Across November and December our dancers performed in spaces as varied as Disease Street at the Thackray Museum of Medicine, school halls, black box theatres and Shine community and co-working space. Feedback was incredibly positive, and we look forward to working with the community to build on this strong foundation in the years to come.

Alongside this our Learning & Development team continued to deliver a wide range of projects and activities for children and young people, including a schools partnerships programme, open access classes, boys only work, Phoenix Youth Academies running seven cohorts across in six locations (including a new provision in Oldham), and performance platforms at the studio theatre within our building. Excitingly this year we secured funding to deliver a large performance project involving 11 schools for the 75th anniversary of Windrush and were able to reignite Illuminate, the company's dance offer for young people with additional needs. In total the company supported 6837 children and young people across the year. Our focus continues to be on prioritising those young people experiencing disadvantage and from Black and other global majority backgrounds that are underrepresented in the dance sector.

## **PHOENIX DANCE THEATRE**

**(A company limited by guarantee)**

### **TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024**

These are of course just highlights in what was an incredibly busy year. You can read more of the detail on the following pages, but I hope it gives you an insight into the important work Phoenix Dance Theatre is doing to effect change whilst also maintaining our commitment to artistic excellence.

I would like to thank Arts Council England and Leeds City Council for their ongoing support. I would also like to thank the range of other funders and supporters who help to make our work possible – we really could not do what we do without their generosity especially at a time of increasing financial insecurity. Thank you to our Board and to our dedicated team whose energy and determination ensure Phoenix continues to be a beacon of opportunity.

I could not complete my report without acknowledging that the company suffered a traumatic setback this year when our CEO was violently attacked at the open dress rehearsal for BELONGING: Loss. Legacy. Love. in February 2024. At the time of writing it is an ongoing police matter so I will make no comment on the incident itself at this time, but I would like to recognise the compassion, fortitude and commitment shown by the entire team through what has been a very difficult time. I am incredibly proud to Chair this dynamic, determined and courageous organisation.

Cordelia Redwood-Sawyerr  
Chair



**PHOENIX DANCE THEATRE**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**TRUSTEES' REPORT**

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the Charities Statement of Recommended Practice ("Charities SORP") (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland; FRS 102) issued in October 2019.

**OUR PURPOSES AND ACTIVITIES**

The purposes of the charity are to promote, maintain and advance the education of the public in the arts and sciences and in particular in the art and science of dance by the presentation of public performances and other similar activities.

In shaping our objectives for the year and planning our activities we have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)" at our Trustees' meetings. In setting the levels of ticket prices, fees and other charges the Board and senior management is committed to ensuring that all activities are available to those on low income through the provision of fair pricing, concession and, where applicable, bursaries.

During the year 2023/24, the company provided public benefit by: delivering learning and development activity to more than 6,800 children and young people; performing to a total audience of more than 8000 people across Requiem: Journeys of the Soul, Requiem in South Africa, our Community Engagement Tour and BELONGING: Loss. Legacy. Love.; supporting two artists through our 'Phoenix Fridays' initiative; supporting two recently qualified dancers with our Junior Dancer programme.

**ACHIEVEMENTS AND PERFORMANCE**

2023/24 marked the beginning of a new chapter for Phoenix, as we began full implementation of our new strategy and fully relaunched our artistic output following the hiatus caused by the Covid-19 pandemic.

Our purpose is to create extraordinary dance. We make contemporary dance that is audacious, imaginative and adept. We take seriously our wider responsibility to the company's Black heritage, our communities and the sector. That is why we seek to create opportunities for artists and audiences, to create a meaningful dialogue with our communities and to create space for diverse voices and perspectives. With Phoenix you will see work from those who don't ordinarily have a platform, you will see us create and collaborate with out of the ordinary partners and you will see an extraordinary commitment to learning and development opportunities for young people, both on and off stage.

Our values continue to be central to everything we do and define the culture we are working to create:

Value	Rationale
Rooted	We are proud of our heritage as a Black British founded dance company born in Leeds. It is from this foundation that we reach further and do more each year.
Representative	We seek to be inclusive in our practice, to provide equity of opportunity for our audiences and communities, and to increase representation of the Black British Caribbean community and other under-represented groups in the contemporary dance sector.

**PHOENIX DANCE THEATRE**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2024**

Culturally relevant	We seek to be relevant to audiences, existing and new, and to create work that speaks to the culture, dreams, challenges and aspirations of the communities we engage, involve and represent.
Collaborative	We deepen our audience engagement, expand our creative output and broaden our reach by working side by side with partners across the sector and beyond - locally, nationally and internationally.
Open	We are open and transparent in our communication and engagement, are curious and seek active dialogue with our audiences, communities, and partners. We seek to work in an empathetic way and to promote the health and wellbeing of those we work with. We continually seek to learn and grow.
Leading the way	We are bold on behalf of the people we represent and work with. We use our platform to provide opportunities, advocate, nurture talent, amplify voices, celebrate success, and challenge the status quo. We continue to defy expectations and move the boundaries of what is possible.

Working to our new strategy we made real progress in reaching our goals over the course of the year:

Creative Output

The year started with the culmination of our third collaboration with Opera North, Requiem: Journeys of the Soul, which this time also enabled us to work in partnership with international partners, Jazzart Dance Theatre and Cape Town Opera. Dane Hurst created two new works, one to Mozart's Requiem and one to a new commission from South African composer Neo Muyanga, After Tears: After a Requiem. This new work was specially commissioned by Opera North to be performed as a companion piece to Mozart's iconic masterpiece. On his composition Muyanga wrote: "My new work After Tears laments the palpable sense of loss after the dream of a utopia has been deferred. The piece is a rallying call for individual citizens to work collectively, with empathy, to rebuild after a period of distress and loss. It envisages this collective work as a vibrant 'After Tears party' where the blues of mourning are submerged and constrained by the reverie of a cleansing ceremony." As a result, this double bill created a fascinating juxtaposition between a classical and contemporary work, and between a European perspective on grief and one from Africa.

Dane spent time with our dancers before returning to South Africa during the creation period. Eight dancers from South Africa then joined our company for a period of seven weeks in rehearsal prior to the world premiere in May 2023, offering dancers from both companies an incredible opportunity to learn from one another. This cultural exchange continued in October when our company of dancers travelled to South Africa to revive Requiem: Journeys of the Soul in what were the company's first international performances since before the Covid-19 pandemic. On the whole experience one of the dancers commented, "It has been an amazing experience being part of this creative process. The work itself has been a living body, shifting and changing. The process has taken place across continents and so the work feels like it is constantly evolving. Working as a joint company of sixteen dancers has been such a celebration. There is so much to share and learn from everyone in the room."

Requiem: Journeys of the Soul was co-commissioned by LEEDS 2023 and supported by The British Council. Collectively the performances in Leeds and Cape Town saw us perform to audiences of 6331.

One of our strategic goals is to create pathways for freelance artists, offering long term relationships that support their development as opposed to one-off commissions. It was our pleasure during 2023/24 to invite Miguel Altunaga back to the studio to further develop Ebo, a piece he created for our digital programme, for excerpts to be shared as part of our Community Engagement Tour and for the full work to then premiere in our Spring 2024 mid-scale triple bill. The result was Cloudburst, which explores mankind's relationship to tribe and community, mythology and deity, ritual and spirituality, and how choices made by our ancestors shape our cultures, as well as our very being. The work was set to a new score by composer David Preston. We look forward to working with Miguel again in the future.

## PHOENIX DANCE THEATRE

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### TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

November and December saw the company deliver its first annual Community Engagement Tour. We delivered a total of 8 performances and workshops engaging a total of 362 people. Feedback from those who attended a session was incredible positive, with one audience member saying, "I love how movement and dancing connected with people, and how people connected with each other in social, historic and medical contextual setting. It brought the museum alive! I hope Phoenix Theatre do more performances at the Thackray Museum in the future." and a young person commenting "It was very dramatic and enthusiastic ... The first one was a bit crazy but the second one you could kind of tell the meaning. I would like to see the next show!"

As part of our new two-year cycle, we have committed to alternating between a mid-scale, mixed bill tour and a main stage, full length narrative tour. This year was the turn of the mid-scale tour and Marcus jumped straight in to creating new work to form part of a triple bill he titled BELONGING: Loss. Legacy. Love. In addition to his new work, Terms of Agreement, the company also performed an excerpt of Dane Hurst's Requiem and Cloudburst by Miguel Altunaga. The production premiered in February 2024 and the tour continued on into 2024/25. In 2023/24 we toured to 4 venues for a total of 8 performances and engaged a total audience of 2188 people. This work continued to tour into 24/25 increasing the audience reach. The Stage said the "Dancers bring powerful commitment" and of Miguel's work The Guardian said "this is arguably the strongest movement Altunaga's made to date. Drawing on his Afro-Cuban heritage, sweeping up hints of styles from salsa to vogue to vaudeville alongside forceful, sharply drawn shapes and hard-edged earthiness, it's extrovert steps with introvert character." The Guardian also commented that "Phoenix began as an all-male, black company, so it's fitting that in this programme, by three black choreographers, the men are particularly strong. A renewal that also loops back to the beginning."

In February 2024 we were excited to launch Phoenix Fridays, a new initiative made possible by support from Arts Council England in response to the challenges freelance artists face, as they endeavour to gain support from and increase production opportunities with arts and funding organisations. Akeim Touissant Buck and John-William Watson were the first cohort of artists to join the programme, accessing in-kind studio space and time with our dancers in order to develop their work. They concluded their time in April 2024 with an informal sharing event hosted at Phoenix Headquarters. On his experience John-William said, "The experience was incredibly nourishing, with arts funding as it is in the UK, the opportunity to make work at the moment let alone having an output-free space to simply explore your practice is rare. Being able to spend time in my hometown, researching my practice and developing my work aligned at a perfect time within my work at the moment."

Throughout the year we have continued to open company class to local artists, offering daily technique classes on a suggested donation basis. These have been welcomed and well attended by the freelance community across Leeds.

Our digital works from 2021/22 and 2022/23 remained online and across the year the six films were viewed just under 2000 times, helping us to continue to widen our audience and reach those who might not come to see live work either due to cost, location or other barriers to access.

In addition to these six films, Rite of Spring remained available through Opera Vision.

Following the launch of the Phoenix Virtual Gallery in 2023/24 the site has received over 1500 visitors with around 3100 exhibits examined in detail. The gallery is an imaginative, immersive and interactive online space to explore the growth, development and artistry of Phoenix over its first 40 years. Designed and created by One to One Development Trust, the gallery is divided into four rooms, each marking significant eras in Phoenix's progression. It can be accessed for free, via <https://www.phoenixdancetheatre.co.uk/virtual-gallery/>.

#### Learning & Development

Our Learning & Development team continued to deliver impact throughout 2023/24. A key development was the launch of our latest Phoenix Youth Academy satellite provision in Oldham, adding to the Academy programme running in Leeds, Gateshead, York, Doncaster and Sheffield. Across the six locations we worked with 124 x young people across the year, providing weekly classes as well as special moments to come together to perform at Platform events at the studio theatre in our building in Leeds and for holiday intensives led by our company dancers and other staff. In July 2023, for example, 35 PYA students from Leeds, York, Doncaster and Sheffield took part in a 3-day Summer Intensive led by four company dancers. The students worked on contemporary dance technique, learnt extracts of current repertoire and had an opportunity to create and develop their own movement material.

## **PHOENIX DANCE THEATRE**

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### **TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024**

In July 2023, thanks to funding from The Department of Levelling Up, Communities & Housing, we were able to work with 11 school groups across six weeks to create dance works that celebrated the contribution of the Windrush generation. This culminated in the CELEBRATE – Windrush 75 performance at The Carriageworks Theatre in Leeds. In total across the 11 schools, we worked with 226 participants and the two shows had a total audience of 554 parents and community members. Feedback from the project was incredible, with one teacher saying, “Fantastic opportunity for our children who loved and embraced it. The dance professionals that spent 6 weeks at our school built strong positive relationships and inspired them. Many thanks for giving us the opportunity to be part of it.” and an audience member saying, “Every performance was amazing. For a free event they have worked so hard, I would of even paid to see this. If you didn't know the story already, you certainly left knowing the story. I loved the interaction we had to do with the whole crowd getting involved too. In the end we couldn't stop dancing in our seats. Absolutely fantastic.”

Our targeted provision for high-need groups continues. Our NO BOUNDS boys-only provision goes from strength to strength, with two groups in Leeds and one now in Oldham serving young people. From September, thanks to funding from National Lottery Reaching Communities, we were able to restart our Illuminate provision for young people with additional needs. Both Saturday groups are full, with a waiting list in place, and we delivered a bespoke project for Broomfield Specialist Inclusive Learning Centre.

We continued to offer weekly classes through our Saturday School and in Q4 were pleased to be able Level 2 and Level 3 participants the opportunity to collaborate with the Opera North Youth Chorus, creating new pieces to music chosen by the choirs. The children had the opportunity to attend extra rehearsals alongside Opera North youth choirs where they participated in a skills swap. In March we held two performances at Phoenix Dance Theatre where all the created pieces were performed.

The team delivered free Healthy Holidays activities in school holidays, thanks to Department of Education funding allocated through Leeds Community Foundation, giving children the opportunity to experience craft and dance activities through the day as well as receiving a hot lunch and snacks. Over Christmas the children also enjoyed a special visit from Rasta Claus who told the children stories, and each day the children went home with a goody bag. The holiday clubs were delivered in a range of locations across the city, and the company was engaged to support other providers in delivering their Healthy Holiday provision including Hovingham School, all of which were targeted at combatting holiday hunger and isolation.

Having delivered two Shadows workshops in the South of England, in March 2024 we held our first interactive Inside Phoenix event at The Carriageworks Theatre, Leeds, for children studying dance GCSE. School groups from across the country had the opportunity to watch Christopher Bruce's Shadows and then participate in a lecture demonstration. They had a Q&A with the dancers and workshops were held where they learned repertoire. The event was fully booked, and we have had excellent feedback, so we are looking to replicate this event on an annual basis.

The Schools Partnership Programme continues to grow, with new schools joining this programme each year, consisting of tailored packages (weekly sessions as part of PE / afterschool clubs, cross curricular work, BTEC or GCSE delivery) with the added connection of watching company rehearsals giving an insight into the day in the life of a dancer.

Giving performance opportunities to young people remains high on the company's agenda and, through the Summer Platform, NO LIMIT, ResTec, and Yorkshire Youth Platform, across these platforms there were over 950 young performers on a professional stage in our purpose-built studio theatre in 2023/24.

#### Operations

The roll-out of our new organisational structure continued, with key hires such as the new Heads of Technical and Artistic Management, designed to provide senior level support to the AD and provide practical, expert guidance as they work to bring Marcus's artistic vision to life. We also appointed a Head of Fundraising and Operations Manager to bolster our support functions and to support the organisation in becoming more financially sustainable.

As at March 2024 we had a staff team of 29. Of those 12 were of global majority background, which represents 41%. Whilst overall this represents a significant over-representation compared to the British population (which

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2024**

stands at around 14%) there remained a discrepancy between the artistic team and the office team, with only four out of 14 office staff (29%) compared to eight out of 15 artistic staff (53%) coming from a global majority background. Given Phoenix's heritage and position we would like to reach a point where the majority of staff in all teams are of global majority background. We are continuing to review and refine our recruitment practices to ensure we have the diverse applicant pools necessary to support this as new roles are created or when turnover takes place.

We remain committed to improving our environmental sustainability and in this past year the company has paid particular focus to what that means in terms of our touring cycles and wardrobe/costume needs.

**FINANCIAL REVIEW**

Overview

During the year under review the company's incoming resources were £860,487 (£754,145 on unrestricted funds) and resources expended were £1,043,379 (£924,913 unrestricted). This resulted in an overall deficit of £182,892. Whilst we had planned for a deficit as we continue to invest for growth as part of our new strategy, this is higher than anticipated due an accounting error identified in December 2023 which had led to our external management accountants overstating our funds in our management accounts. We made investment decisions based on inaccurate financial information and may have planned differently with accurate information. We have since made changes to our financial oversight and are working closely with our Finances and General Purposes Committee to ensure accurate reporting moving forwards and to closely monitor our cashflow.

Principal Funding Sources

The charity receives revenue grants from Arts Council England and Leeds City Council, project grants, commissions and fees.

Investment Powers and Policy

Under the memorandum and articles of association the charity has the power to make any investment which the directors see fit.

Reserves Policy and Going Concern

During 2023/24 the company's level of unrestricted funds fell by £170,768 and at 31 March 2024 the charity had total unrestricted reserves of £24,413. Restricted reserves stood at £16,041 at 31 March 2024.

The trustees maintain their view that the charity needs reserves in line with the guidance issued by the Charity Commission. The unrestricted reserves of the charity are intended to meet risks and contingencies as follows:

- To enable basic operating activities to be maintained in the event of any funding delays.
- To cover any cash flow gaps in the delivery of project funded activity supported by grants paid in arrears.
- The provision of an orderly winding down of operations in the event of a significant adverse event that is outside the control of the charity.

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

## **PHOENIX DANCE THEATRE**

**(A company limited by guarantee)**

### **TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024**

#### **PLANS FOR FUTURE PERIODS**

Our seven strategic goals are as follows:

1. Focus on excellence: Maintain our reputation for producing extraordinary dance, innovating our medium and drawing on contemporary cultural influences to increase relevance.
2. Reaching new audiences: Engage younger and ethnically diverse audiences, bringing new people to dance who otherwise might not discover a love of and/or talent for contemporary dance.
3. Sector pathways: Create and promote pathways from school through to the profession and beyond, tackling the barriers that lead to lack of inclusion, diversity and sense of belonging in the sector.
4. Influence for change: Lead by example in terms of working practices, inclusion and diversity and environmental responsibility and use our position in the sector to advocate for wider change.
5. Creative freedom: Diversify income, both earned and raised, in order to increase sustainability and flexibility, allowing the company greater freedom in creative direction.
6. Increasing profile: Develop our social, web and traditional media presence in order to raise our profile locally/nationally/internationally and create a broader platform for our work.
7. Creating the inclusive culture for success: Recruit, develop and retain the best talent by creating a culture that supports learning, promotes health and wellbeing and inspires.

Arts Council England and Leeds City Council are supportive of our strategy and approach, with ACE awarding us National Portfolio Organisation status for 2023-26 including an uplift from our previous award. They have confirmed the following funding for 2024/25:

- Arts Council England - £551,392.98
- Leeds City Council - £60,000

The following activity is planned for delivery through the year:

- Create a new full-length narrative work for a spring 2025 main stage tour and take excerpts to non-theatre venues as part of the Community Engagement Tour.
- Build relationships with festival managers with the aim of securing live performance and film screening opportunities.
- Further develop Phoenix Fridays and introduce a new Associate Artist programme to support freelance talent development.
- Continue to employ two Junior Dancers, targeting dancers from a global majority background who are no more than a year beyond graduating.
- Continue to develop the Phoenix Youth Academy to ensure it is best serving those young people aged 12-19 who are interested in making a career in dance.
- Continue to build on our community-based provision via the Community Engagement Tour, holiday and weekend provision, Illuminate dance group (for young people with additional needs) and NO BOUNDS (for boys).
- Continue to develop our school partnerships, securing relationships with more primary and secondary schools and increasing our in-school provision.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

Phoenix Dance Theatre is a charitable company limited by guarantee, incorporated on 11 June 1985 and registered as a charity on 7 September 1985. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. New Articles were adopted by Special Resolution dated 12 September 2017. In the event of the charity being wound up during the period of membership, or within one year afterwards, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Trustees

The charity recognises the importance of recruiting members to the Board of Trustees who have the appropriate experience and skills to determine strategy, guide artistic development and maintain financial stability.

The Board ensure that the recruitment of Board members is fair, effective and transparent. When a vacancy occurs the Board set up a Nominations Committee, drawn from the Board, and the Committee make recommendations to the Board, which is the appointing authority. The Board maintains a comprehensive skills profile of its membership and recruitment take account of identified skills shortages.

Board Induction and Training

An induction pack and, where appropriate, training is provided for all newly appointed Board members.

A self-assessment process is conducted on a regular basis to monitor and review the effectiveness of the Board.

Organisation

The Board of Trustees meets four times per year. The Chief Executive, Executive Director and Artistic Director are appointed by the Board to manage the day-to-day operations of the charity.

Related parties and co-operation with other organisations

Arts Council England and Leeds City Council provide essential core funding for the charity.

Pay policy for senior staff

The Board of Trustees, who are the charitable company's trustees, give their time freely and no trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in notes 7 and 8 to the accounts.

The pay of senior staff is reviewed annually and increased when funds permit to keep pace with inflation and average earning of other charitable organisations of a similar size with the arts and culture sector.

Risk Management

The major risks to which the charity is exposed as identified by the Board have been reviewed and systems have been established to mitigate those risks.

Approved by order of the members of the board of Trustees and signed on their behalf by:

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

## PHOENIX DANCE THEATRE

(A company limited by guarantee)

### STATEMENT OF TRUSTEES' RESPONSIBILITIES FOR THE YEAR ENDED 31 MARCH 2024

The Trustees (who are also the directors of the Company for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on its behalf by:

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT  
FOR THE YEAR ENDED 31 MARCH 2024**

**Independent Examiner's Report to the Trustees of PHOENIX DANCE THEATRE ('the Company')**

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

**Responsibilities and Basis of Report**

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

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

**Independent Examiner's Statement**

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

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

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

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

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: 

Dated: 11 December 2024

Susan Seaman BA FCA CIOT

Sagars Accountants  
Gresham House  
5-7 St Pauls Street  
Leeds  
LS1 2JG

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
<b>Income from:</b>					
Donations and legacies	3	-	613,147	613,147	498,146
Charitable activities	4	106,342	139,460	245,802	223,487
Investments	5	-	1,538	1,538	311
<b>Total income</b>		<u>106,342</u>	<u>754,145</u>	<u>860,487</u>	<u>721,944</u>
<b>Expenditure on:</b>					
Raising funds		-	1,375	1,375	6,200
Charitable activities	6	118,466	923,538	1,042,004	829,055
<b>Total expenditure</b>		<u>118,466</u>	<u>924,913</u>	<u>1,043,379</u>	<u>835,255</u>
<b>Net movement in funds</b>		<u>(12,124)</u>	<u>(170,768)</u>	<u>(182,892)</u>	<u>(113,311)</u>
<b>Reconciliation of funds:</b>					
Total funds brought forward		28,165	195,181	223,346	336,657
Net movement in funds		(12,124)	(170,768)	(182,892)	(113,311)
<b>Total funds carried forward</b>		<u>16,041</u>	<u>24,413</u>	<u>40,454</u>	<u>223,346</u>

All operations are from continuing activities.

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 16 to 30 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**  
**REGISTERED NUMBER: 1921513**

**BALANCE SHEET**  
**AS AT 31 MARCH 2024**

	Note	2024 £	2023 £
<b>Fixed assets</b>			
Tangible assets	11	9,515	23,417
		<u>9,515</u>	<u>23,417</u>
<b>Current assets</b>			
Debtors	12	25,620	110,460
Cash at bank and in hand		82,474	180,736
		<u>108,094</u>	<u>291,196</u>
Creditors: amounts falling due within one year	13	(77,155)	(91,267)
<b>Net current assets</b>		<u>30,939</u>	<u>199,929</u>
<b>Total assets less current liabilities</b>		<u>40,454</u>	<u>223,346</u>
<b>Total net assets</b>		<u>40,454</u>	<u>223,346</u>
<b>Charity funds</b>			
Restricted funds	14	16,041	28,165
Unrestricted funds	14	24,413	195,181
<b>Total funds</b>		<u>40,454</u>	<u>223,346</u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

The notes on pages 16 to 30 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

	Note	2024 £	2023 £
<b>Cash flows from operating activities</b>			
Net cash used in operating activities	16	(98,165)	(118,188)
Theatre Tax Credit Received		-	16,180
<b>Cash flows from investing activities</b>			
Investment Income		1,538	311
Purchase of tangible fixed assets		(1,635)	(502)
<b>Net cash used in investing activities</b>		<u>(97)</u>	<u>(191)</u>
<b>Change in cash and cash equivalents in the year</b>			
		(98,262)	(102,199)
Cash and cash equivalents at the beginning of the year		180,736	282,935
<b>Cash and cash equivalents at the end of the year</b>	17	<u>82,474</u>	<u>180,736</u>

The notes on pages 16 to 30 form part of these financial statements

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**1. General information**

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the principal office is St Cecilia Street, Quarry Hill, Leeds, LS2 7PA, United Kingdom.

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The company applied their entitlement to exemption from audit in the year ended 31st March 2024.

Phoenix Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**2.2 Going concern**

The trustees, having made due and careful enquiry, are of the opinion that the charity has adequate working capital to execute its operations over the next 12 months. The trustees, therefore, have made an informed judgement, at the time of approving the financial statements, that there is a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future.

As a result, the trustees have continued to adopt the going concern basis of accounting in preparing the annual financial statements.

**2.3 Judgements and key sources of estimation uncertainty**

In the application of the charity's accounting policies, the trustees are required to make estimates and judgements. The estimates are based on historical experiences and other relevant factors. Actual results may differ from these estimates.

The estimates are continually evaluated. Revisions to accounting estimates are recognised in the period in which the estimate is revised.

The estimates and assumptions which have a significant risk of causing a material adjustment to the carrying amount of assets and liabilities are outlined below:-

Estimating the useful economic life of an asset and the anticipated residual value in calculating an appropriate depreciation charge. Determining whether there are any indicators of impairment of the trust's property, plant and equipment.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**2. Accounting policies (continued)**

**2.4 Income resources**

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.

- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

- income from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of income can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**2.5 Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.

- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**2. Accounting policies (continued)**

**2.6 Interest receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Company; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

**2.7 Tangible fixed assets and depreciation**

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Equipment	-	20% Straight line p.a.
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**2.8 Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at the carrying value plus accrued interest less repayments.

**2.9 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**2.10 Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

**2.11 Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**3. Income from donations and legacies**

	Unrestricted funds 2024 £	Total funds 2024 £
Arts Council England	551,395	551,395
Leeds City Council	61,752	61,752
	<u>613,147</u>	<u>613,147</u>

	Unrestricted funds 2023 £	Total funds 2023 £
Arts Council England	436,395	436,395
Leeds City Council	61,751	61,751
	<u>498,146</u>	<u>498,146</u>

**4. Income from charitable activities**

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Healthy Holiday	16,792	-	16,792
Leverhulme	26,602	-	26,602
Church Urban	21,900	-	21,900
National Heritage	11,518	-	11,518
Main Grants BCG	29,530	-	29,530
Other Grants & Donations	-	14,202	14,202
Education Fees	-	59,412	59,412
Touring & Production Income	-	54,650	54,650
Other Income	-	11,196	11,196
	<u>106,342</u>	<u>139,460</u>	<u>245,802</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**4. Income from charitable activities (continued)**

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £
Healthy Holidays	2,646	-	2,646
Jimbo's Fund	4,600	-	4,600
Heritage Lottery	24,000	-	24,000
Leverhulme	42,509	-	42,509
Other Grants & Donations	-	19,010	19,010
Education Fees	-	65,582	65,582
Touring & Production Income	-	46,811	46,811
Other Income	-	18,329	18,329
	<u>73,755</u>	<u>149,732</u>	<u>223,487</u>

**5. Investment income**

	Unrestricted funds 2024 £	Total funds 2024 £
Bank interest	<u>1,538</u>	<u>1,538</u>

	Unrestricted funds 2023 £	Total funds 2023 £
Bank interest	<u>311</u>	<u>311</u>

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024**

**6. Analysis of expenditure by activities**

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £
Productions & Other Activities	831,234	11,868	843,102
Education	192,802	6,100	198,902
	<u>1,024,036</u>	<u>17,968</u>	<u>1,042,004</u>

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £
Productions & Other Activities	676,167	14,296	690,463
Education	132,592	6,000	138,592
	<u>808,759</u>	<u>20,296</u>	<u>829,055</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**6. Analysis of expenditure by activities (continued)**

**Analysis of direct costs**

	Productions & Other Activities 2024 £	Education 2024 £	Total funds 2024 £
Staff costs	521,831	107,713	629,544
Depreciation	15,537	-	15,537
Training & Physio	7,966	-	7,966
Heritage Project	3,190	-	3,190
Production	67,352	-	67,352
Touring	42,509	-	42,509
Marketing / Audience Development	15,955	-	15,955
Legal and Professional	24,914	-	24,914
Administration	46,707	-	46,707
Building Overheads	85,273	-	85,273
Education	-	85,089	85,089
	<u>831,234</u>	<u>192,802</u>	<u>1,024,036</u>

	Productions & Other Activities 2023 £	Education 2023 £	Total funds 2023 £
Staff costs	334,626	82,127	416,753
Depreciation	39,022	-	39,022
Training & Physio	6,463	-	6,463
Digital Works	3,000	-	3,000
Heritage Project	18,179	-	18,179
Production	32,611	-	32,611
Touring	16,327	-	16,327
Marketing / Audience Development	13,089	-	13,089
Legal and Professional	50,676	-	50,676
Administration	78,820	-	78,820
Building Overheads	83,354	-	83,354
Education	-	50,465	50,465
	<u>676,167</u>	<u>132,592</u>	<u>808,759</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**6. Analysis of expenditure by activities (continued)**

**Analysis of support costs**

The company initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. The table below is the analysis of support and governance costs. The basis for apportionment is as follows:

Building Overheads: Actual costs  
 Salaries and related costs: Pro rata  
 Independent Examination: Actual costs

	General Support 2024 £	Governance Function 2024 £	Total funds 2024 £
Staff costs	10,192	-	10,192
Building Overheads	1,676	-	1,676
Independent Examination	-	6,100	6,100
	<u>11,868</u>	<u>6,100</u>	<u>17,968</u>

	General Support 2023 £	Governance Function 2023 £	Total funds 2023 £
Staff costs	11,913	-	11,913
Building Overheads	2,383	-	2,383
Independent Examination	-	6,000	6,000
	<u>14,296</u>	<u>6,000</u>	<u>20,296</u>

**7. Independent examiner's remuneration**

	2024 £	2023 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	<u>7,738</u>	<u>6,000</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**8. Staff costs**

	2024 £	2023 £
Wages and salaries	588,232	320,905
Social security costs	42,827	22,721
Contribution to defined contribution pension schemes	8,677	5,356
	<u>639,736</u>	<u>348,982</u>

The average number of persons employed by the Company during the year was as follows:

	2024 No.	2023 No.
Administrative Staff	8	6
Artistic Team & Technical Staff	15	9
Education	7	-
	<u>30</u>	<u>15</u>

No employee received remuneration amounting to more than £60,000 in either year.

The key management personnel comprise the trustees, the chief executive officer, the executive director and the artistic director.

The total emoluments of the key management personnel (salaries, employer's NIC and pension costs) during the year was £120,419 (2023: £90,519).

**9. Trustees' remuneration and expenses**

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 March 2024, expenses totalling £1,995 were reimbursed or paid directly to 3 Trustees (2023 - £Nil).

**10. Taxation**

As a charity Phoenix Dance Theatre is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or s252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charitable Company.

The company incurs theatre production costs and are entitled to claim Theatre Tax Relief on these costs. Claims are included in the financial statements in the year that HMRC has approved the submission.

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024**

**11. Tangible fixed assets**

	Equipment £
<b>Cost or valuation</b>	
At 1 April 2023	304,555
Additions	1,635
At 31 March 2024	<u>306,190</u>
<b>Depreciation</b>	
At 1 April 2023	281,138
Charge for the year	15,537
At 31 March 2024	<u>296,675</u>
<b>Net book value</b>	
At 31 March 2024	<u>9,515</u>
At 31 March 2023	<u>23,417</u>

**12. Debtors**

	2024 £	2023 £
<b>Due within one year</b>		
Trade debtors	2,242	104,060
Prepayments and accrued income	23,378	6,400
	<u>25,620</u>	<u>110,460</u>

**13. Creditors: Amounts falling due within one year**

	2024 £	2023 £
Trade creditors	14,758	76,422
Other taxation and social security	17,486	11,263
Other creditors	7,637	1,851
Accruals and deferred income	37,274	1,731
	<u>77,155</u>	<u>91,267</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**14. Statement of funds**

**Statement of funds - current year**

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
<b>Unrestricted funds</b>				
Unrestricted	195,181	754,145	(924,913)	24,413
	<hr/>	<hr/>	<hr/>	<hr/>
	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
<b>Restricted funds</b>				
Capital Fund	20,919	-	(20,919)	-
Healthy Holidays	2,646	16,792	(19,438)	-
Jimbo's Fund	4,600	-	(3,067)	1,533
Leverhulme	-	26,602	(26,602)	-
Church Urban	-	21,900	(17,235)	4,665
Main Grants BGC	-	29,530	(19,687)	9,843
National Heritage	-	11,518	(11,518)	-
	<hr/>	<hr/>	<hr/>	<hr/>
	28,165	106,342	(118,466)	16,041
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total of funds</b>	<b>223,346</b>	<b>860,487</b>	<b>(1,043,379)</b>	<b>40,454</b>
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**14. Statement of funds (continued)**

**Statement of funds - prior year**

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
<b>Unrestricted funds</b>				
Unrestricted	277,560	648,189	(730,568)	195,181
	<hr/>	<hr/>	<hr/>	<hr/>
	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
<b>Restricted funds</b>				
Capital Fund	59,096	-	(38,177)	20,919
Heritage Project	-	24,000	(24,000)	-
Healthy Holidays	-	2,646	-	2,646
Jimbo's Fund	-	4,600	-	4,600
Leverhulme	-	42,509	(42,509)	-
	<hr/>	<hr/>	<hr/>	<hr/>
	59,096	73,755	(104,686)	28,165
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Total of funds</b>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
	336,656	721,944	(835,254)	223,346

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**14. Statement of funds (continued)**

Purposes of Restricted Funds

The Capital Fund was a grant to replace technical touring equipment, production equipment and practical office equipment to enable the company to operate more efficiently in terms of time and cost, to be better connected digitally and to bring obsolete equipment up to date to ensure the company is able to perform on a diverse range of performance platforms.

The Heritage Project began in 2020-21 as part of the company's 40<sup>th</sup> Birthday, an opportunity to fully celebrate the legacy of the last 40 years and a chance to educate audiences and participants about the history. The project included working with over 120 young people working to create performance pieces and the creation of a physical exhibition that toured to dance venues across the country. This year saw the launch of the Virtual Exhibition an online resource holding images, video footage, old publicity / marketing materials from across the decades. The work continues as we aim to release the podcast series and film resource created as part of the Lecture Demonstration created by founding members of the company as well as run a Community Tour.

Healthy Holidays programme allows the company to deliver dance and arts activities during school holiday periods providing a healthy lunch and all snacks for the children throughout the day. These holiday camps run across various holiday periods (Summer, Easter, half terms and Christmas) at multiple locations across the city, targeting areas where there is a high percentage of children accessing free school meals at school.

Jimbos Fund supports the financial costs of running NO BOUNDS, a boys only dance provision aiming to reduce the stigma of boys engaging in dance. This funding allows a new cohort to be established in a second area in Leeds. Boys meet on a weekly basis working with the company's practitioners to develop technique and work towards performances opportunities.

Leverhulme funding is specifically to support the Youth Academy Programme that Phoenix delivers in Leeds, York, Gateshead, Doncaster and now Sheffield. Founded in Leeds in 2009, Phoenix Youth Academy offers high-quality pre-vocational training programmes for young, aspiring dancers aged 13 - 19 years who are interested in pursuing dance as a career. Many Youth Academy alumni have gone on to successfully audition for numerous leading conservatoires.

**15. Analysis of net assets between funds**

**Analysis of net assets between funds - current period**

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	-	9,515	9,515
Current assets	38,909	69,185	108,094
Creditors due within one year	(22,868)	(54,287)	(77,155)
<b>Total</b>	<b>16,041</b>	<b>24,413</b>	<b>40,454</b>

**PHOENIX DANCE THEATRE**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024**

**15. Analysis of net assets between funds (continued)**

**Analysis of net assets between funds - prior period**

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	20,919	2,498	23,417
Current assets	7,246	283,950	291,196
Creditors due within one year	-	(91,267)	(91,267)
<b>Total</b>	<u>28,165</u>	<u>195,181</u>	<u>223,346</u>

**16. Reconciliation of net movement in funds to net cash flow from operating activities**

	2024 £	2023 £
Net expenditure for the period (as per Statement of Financial Activities)	(182,892)	(113,311)
<b>Adjustments for:</b>		
Depreciation charges	15,537	39,022
Interest	(1,538)	(311)
Decrease/(increase) in debtors	84,840	(50,716)
Increase/(decrease) in creditors	(14,112)	7,127
<b>Net cash used in operating activities</b>	<u>(98,165)</u>	<u>(118,189)</u>

**17. Analysis of cash and cash equivalents**

	2024 £	2023 £
Cash in hand	82,474	180,736
<b>Total cash and cash equivalents</b>	<u>82,474</u>	<u>180,736</u>

**PHOENIX DANCE THEATRE**  
**(A company limited by guarantee)**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2024**

**18. Analysis of changes in net debt**

	At 1 April 2023 £	Cash flows £	At 31 March 2024 £
Cash at bank and in hand	180,736	(98,262)	82,474
	<u>180,736</u>	<u>(98,262)</u>	<u>82,474</u>

**19. Operating lease commitments**

At 31 March 2024 the Company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2024 £	2023 £
Not later than 1 year	3,150	2,569
Later than 1 year and not later than 5 years	1,599	1,309
	<u>4,749</u>	<u>3,878</u>

**20. Related party transactions**

The Phoenix Dance Theatre has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Phoenix Dance Theatre at 31 March 2024.

Charity name: Phoenix Dance Theatre

Registered office: Phoenix Dance Theatre, St. Cecilia Street, Quarry Hill, Leeds, West Yorkshire, LS2 7PA

Charity number: 516672

Company Directors: D A Mitchell; L C F Katerega; J A Nicholls; P Plimtree-Varley; L J Rebbeck; C A Redwood-Sawyer; L N Van Zyl; E N J White; C Wright

**Date 11 December 2024**

**Sagars Accountants Ltd  
Chartered Accountants  
Gresham House  
5-7 St Pauls Street  
Leeds  
LS1 2JG**

Dear Sirs

**Phoenix Dance Theatre  
Accounts for the year ended 31<sup>st</sup> March 2024**

We confirm that the following representations are made on the basis of sufficient enquiries of directors, executive management and staff with relevant knowledge and experience and, where appropriate, of inspection of supporting documentation and that, to the best of our knowledge and belief, we can properly make each of these representations to you for the purpose of your independent examination of the financial statements of Phoenix Dance Theatre for the year ended 31 March 2024 under the Companies Act 2006.

1. We acknowledge that the work carried out by you is substantially less in scope than an audit performed in accordance with Auditing Standards and that you do not express an audit opinion.
2. We acknowledge our legal responsibility for the preparation of the financial statements to show a true and fair view as required by law and therefore confirm for your particular purposes that in our view these comply with the methods and principles set out in the Companies Act 2006, the regulations made under it and the Charities SORP: "Accounting and Reporting by Charities: Statement of Recommended Practice".
3. We acknowledge our management responsibility for the maintenance of adequate internal control systems and procedures designed to prevent and detect fraud and error. We have no knowledge of any fraud, suspected fraud or allegations of fraud which could affect the charity.
4. All the financial transactions of the charitable company for the year as recorded in the accounting records and any other related information has been made available to you for your inspection.
5. The financial statements are free of material misstatements, including omissions, to the best of our knowledge and belief.
6. There are no material liabilities or contingent liabilities known to us other than those disclosed in the financial statements, including any guarantees to third parties.
7. No claims in connection with litigation have been or are expected to be received to the best of our knowledge and belief.
8. There have been no events to our knowledge since the balance sheet date which require disclosure or which would materially affect the amounts in the financial statements other than those already disclosed or included in the financial statements. Should any material events occur which may necessitate revision of the figures in the financial statements, or inclusion in a note thereto, we will advise you accordingly.

Charity name: Phoenix Dance Theatre

Registered office: Phoenix Dance Theatre, St. Cecilia Street, Quarry Hill, Leeds, West Yorkshire, LS2 7PA

Charity number: 516672

Company Directors: D A Mitchell; L C F Katerega; J A Nicholls; P Plimtree-Varley; L J Rebbeck; C A Redwood-Sawyer; L N Van Zyl; E N J White; C Wright

9. We confirm that we are not aware of any possible or actual instance of non-compliance with those laws and regulations which provide a legal framework within which the charitable company conducts its activities.
10. We confirm the completeness of the information provided regarding the identification of related parties, and the adequacy of related party disclosures in the financial statements.
11. We confirm that, having considered our expectations and intentions for at least the next twelve months and the availability of working capital, the charitable company is a going concern. We are unaware of any events, conditions, or risks beyond the period of assessment that may cast significant doubt on the charitable company's ability to continue as a going concern.
12. All grants, donations and other voluntary incoming resources, the receipt of which is subject to specific terms and conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such voluntary incoming resources.
13. We confirm that we are not aware of any breach of our charitable trusts and that we have advised you of the existence of any endowments and restricted income funds maintained by us.

Yours faithfully,

*C Redwood-Sawyer*

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Director

Signed on behalf of the board

**PHOENIX DANCE THEATRE**

England & Wales - Charity number 516672

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# Accounts

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**PHOENIX DANCE THEATRE**  
**(A Company Limited by Guarantee)**

**REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**Year ended: 31 March 2023**

**Charity no: 516672**  
**Company no: 1921513**

**TRUSTEES' REPORT**  
**31 March 2023**

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the Charities Statement of Recommended Practice ("Charities SORP") (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland; FRS 102) issued in October 2019.

**CHAIR'S REPORT**

2022/23 has been a year of reflection and transition for Phoenix Dance Theatre. Our 40<sup>th</sup> anniversary tour drew to a close in May 2022, and, having celebrated all that the company has achieved since its formation in 1981, it felt right that we took the time to reflect on what the company could and should set out to achieve over the decades to come. The trustees therefore took the decision to pause our creative delivery from the completion of the tour through to January 2023 to allow time for a thorough strategic review.

In the intervening months the team worked with AKD Solutions, an organisational change consultancy, to engage with all key stakeholders including company members, education partners, sector colleagues, communities, and funders. Our aim was to better understand the impact Phoenix is uniquely placed to deliver. In total through this study we consulted with 266 people.

AKD found there was clear love for the company with people talking fondly about what Phoenix means to them. Phoenix's reputation for high quality dance, its locality and connection with Leeds, and its teaching and youth programme were all considered to be key contributors to what makes it special. There was a consistently held view, however, that Phoenix needed to develop a clear and transparent identity and set of organisational values in order to stay relevant. This insight has been critical as we have worked to develop our new organisational vision, strategy and values. Our thanks to everyone who contributed their views.

Alongside our work with AKD, we sought insight from the sector on best practice in relation to organisational structure, culture, and company practice. We undertook a thorough Trustee recruitment and selection process in the autumn of 2022 to ensure that skills gaps were filled and underwent an organisational restructure in January. Our aim through this entire process was to ensure that Phoenix has the focus, resources, culture, resilience, energy, and agility to deliver another incredible 40 years of dance. I am confident that that is indeed the case.

Although our creative output was paused, our learning and development activity continued across the year, including the launch of a new Phoenix Youth Academy in Sheffield, the delivery of our first boys-only platform event, which gave nearly 50 male identifying young people the opportunity to perform in the Stanley & Audrey Burton Theatre, and our first GSCE delivery since the Covid-19 pandemic, which engaged 190 young people with *Shadows* rep workshops.

In January we were delighted to welcome back former Artistic Director, Dane Hurst, as guest choreographer for our third collaboration with Opera North and the first to also bring in international partners Jazzart Dance Theatre and Cape Town Opera. Dane not only created a new work to Mozart's *Requiem*, but also a second piece to a brand-new composition from South African composer Neo Muyanga, *After Tears; After a Requiem*. Creation took place between January and March with final rehearsals continuing into 2023/24 ahead of the premiere in May.

**TRUSTEES' REPORT**  
**31 March 2023**

It has been a challenging year but also an uplifting one, and it has been a privilege to have led the organisation through this period. I would like to thank Arts Council England for awarding us with National Portfolio Organisation status for 2023-26, and to Leeds City Council for their ongoing support; the guidance and insight of both ACE and LCC was invaluable as we charted our future course. I would also like to thank the range of other funders and supporters who help to make our work possible – we really could not do what we do without their generosity. Thank you to our Board, both those who continue to serve and those who joined us this year, and to our dedicated team whose energy and determination ensure Phoenix continues to be a beacon of opportunity.

In an uncertain world contemporary dance can bring light to dark corners, it can help us to explore, to inspire and to challenge in a way no other medium can. We take that responsibility and our responsibility to our audiences and communities very seriously. I am proud that with a renewed sense of purpose and clarity of focus Phoenix Dance Theatre will be creating extraordinary dance for many years to come. I can't wait to share it with you.

Cordelia Redwood-Sawyer  
Chair

**OUR PURPOSES AND ACTIVITIES**

The purposes of the charity are to promote, maintain and advance the education of the public in the arts and sciences and in particular in the art and science of dance by the presentation of public performances and other similar activities.

In shaping our objectives for the year and planning our activities we have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)" at our Trustees' meetings. In setting the levels of ticket prices, fees and other charges the Board and senior management is committed to ensuring that all activities are available to those on low income through the provision of fair pricing, concession and, where applicable, bursaries.

During the year 2022/23, the company provided public benefit by delivering learning and development activity to more than 4,400 children, young people and older adults, supporting 16 artists through our 'Creative Space' Initiative, publishing three new digital works commissioned from three black female choreographers, and launching a free to access virtual exhibition charting the company's 40-year history.

**ACHIEVEMENTS AND PERFORMANCE**

2022/23 was a year of transition and investment for Phoenix, as we rounded off celebrations of the company's 40th anniversary, conducted a comprehensive strategic review and then embarked on delivery of our new strategy. We believe strongly that this investment in building a strong foundation will stand the company in good stead for the future in what are undoubtedly uncertain times.

Our new stated purpose is creating extraordinary dance. The word 'creating' encapsulates what we do and are seeking to do – not only do we create world-class dance pieces, but we are creating a new working culture, creating opportunities for young people, and creating a dialogue with our communities. For us this is what makes the work 'extraordinary' – not only is the professional dance work we create extraordinary in terms of quality, but it is extraordinary because it brings forward voices you wouldn't ordinarily hear, and the way we work as a company is not what you would ordinarily see in a dance company in the UK.

TRUSTEES' REPORT  
31 March 2023

One of the key elements of our new strategy is our values as they underpin everything we do and define the culture we are working to create:

Value	Rationale
<b>Rooted</b>	We are proud of our heritage as a Black British founded dance company born in Leeds. It is from this foundation that we reach further and do more each year.
<b>Representative</b>	We seek to be inclusive in our practice, to provide equity of opportunity for our audiences and communities, and to increase representation of the Black British Caribbean community and other under-represented groups in the contemporary dance sector.
<b>Culturally relevant</b>	We seek to be relevant to audiences, existing and new, and to create work that speaks to the culture, dreams, challenges and aspirations of the communities we engage, involve and represent.
<b>Collaborative</b>	We deepen our audience engagement, expand our creative output and broaden our reach by working side by side with partners across the sector and beyond - locally, nationally and internationally.
<b>Open</b>	We are open and transparent in our communication and engagement, are curious and seek active dialogue with our audiences, communities, and partners. We seek to work in an empathetic way and to promote the health and wellbeing of those we work with. We continually seek to learn and grow.
<b>Leading the way</b>	We are bold on behalf of the people we represent and work with. We use our platform to provide opportunities, advocate, nurture talent, amplify voices, celebrate success, and challenge the status quo. We continue to defy expectations and move the boundaries of what is possible.

We have also made a couple of key strategic decisions that will have impact across our delivery; firstly, we are moving to a two-year touring and production cycle that encompasses community tours, a mid-scale tour, a main stage tour and additional activity such as digital creation, and secondly, we will appoint our Artistic Directors on four-year fixed terms. Each Artistic Director will oversee two rounds of the cycle and will be given the support and resources they need to develop their practice and create extraordinary work. Our focus will be on recruiting for talent and providing opportunities for artists who might otherwise face barriers to securing an Artistic Director role, perhaps because of their race, gender or class.

The stakeholder study delivered in partnership with AKD solutions provided crucial insight that has informed the development of our new strategy. The whole company have also contributed their ideas and perspectives, which means that our forward plans are ambitious but robust. This does not mean that we will stop asking questions, learning from our missteps, or striving to achieve ever greater impact; we fully expect our plans to evolve in response to an ever-changing world, but we are confident that we now have a solid foundation on which to build.

In addition to our strategic work, we continued to deliver for our audiences and communities, and were able to engage more than 2,900 people through our professional and Learning & Development performance activity.

Creative Output

The start of the year saw us deliver the final four performances of the 40<sup>th</sup> anniversary tour to mid-scale venues in Huddersfield, Doncaster, Barnsley, and Newcastle. Under the leadership of former Artistic Director, Dane Hurst, the team had prepared an extensive programme of work for the 40<sup>th</sup> tour, restaging four works – *Signal*, *Family*, *Pave Up Paradise* and *Harmonica Breakdown* – and re-choreographing one work – *Heart of Chaos* – with another former Artistic Director, Darshan Singh-Bhuller. The tour received a wide range of outstanding reviews, and across the final four performances engaged audiences of more than 700.

**TRUSTEES' REPORT**  
**31 March 2023**

Although we then paused our creative output until January 2023, we wanted to continue providing content for our audiences, so in November 2022 we launched three further films as part of our Digital Programme. The programme was initially born out of a need to keep dancing, creating and entertaining our audiences whilst theatres were closed due to the COVID-19 pandemic. In 2020 we commissioned three films by Black male choreographers: Carlos J. Martinez, Miguel Altunaga and Kennedy Junior Muntanga; this was a poignant gesture to, and reminder of, the remarkable origins of Phoenix and how it was founded by three young Black teenagers in 1981: David Hamilton, Vilmore James and Donald Edwards.

The success of our first film programme warranted another commission – this time with the focus on highlighting and celebrating the lives of Black women today. Kristina and Sadé Alleyne, Sarah Golding and Alethia Antonia are standout artists and choreographers working in the industry today, and we were proud to present their films for free access via our website. Since release these three films have been viewed 4,000 times.

In addition to these three new films, *Rite of Spring* remained available through Opera Vision and was viewed more than 14,900 times.

During our creative pause, when there was no activity taking place in the studio, we decided to make the space available to local artists. We set up the 'Creative Space' programme to give artists space in kind, with mentoring from experienced members of the team for early career / recent graduates who wanted time to explore movement in the shape of a residency, without the pressure of a finished product. A total of 16 artists took up this offer and made use of the space and support between May and December 2022.

When studio activity recommenced in January 2023, we opened company class to local artists, offering daily technique classes on a suggested donation basis. These have been welcomed and well attended by the freelance community across Leeds.

Our first project back after the pause was our third collaboration with Opera North, which this time also enabled us to work in partnership with international partners, Jazzart Dance Theatre and Cape Town Opera. Eight dancers from South Africa joined our company of dancers for a period of seven weeks in rehearsal for *Requiem: Journeys of the Soul*, which went on to premiere in May 2023. Phoenix recognises the importance of international collaboration and through this project the foundations have been laid for future international work and possible exchanges.

In January 2023 we were delighted to launch our 40<sup>th</sup> anniversary commemorative book and virtual gallery. The book is a photographic collection which charts the company's artistry and innovation from humble beginnings to recognition as one of the UK's leading contemporary dance companies. Inspiring images are accompanied by the voices of many who have played a part in the diverse progression of Phoenix. Historical narratives introduce each section and explore the development, variety and breadth of the company's repertoire.

The Phoenix Virtual Gallery is an imaginative, immersive and interactive online space to explore the growth, development and artistry of Phoenix over its first 40 years. Designed and created by One to One Development Trust, the gallery is divided into four rooms, each marking significant eras in Phoenix's progression. It can be accessed for free, via <https://www.phoenixdancetheatre.co.uk/virtual-gallery/>.

During 2022/23 it was announced that Dane Hurst was a Dance Europe Critics' Choice Director of the Year 2021-22 and *West Side Story: Symphonic Dances* (a previous collaboration with Opera North) was listed Dance Europe Critics' Choice Best Premiere 2021-22.

**TRUSTEES' REPORT**  
**31 March 2023**

Learning & Development

Our Access & Education team, which was renamed and reconfigured through the restructure as our Learning & Development team, continued to deliver impact throughout 2022/23. We made the decision as part of our strategic review to focus our services on children and young people, creating pathways for them into the sector and supporting their general wellbeing and development. As a result, we wound up Morley Movers, our provision for older adults, in July having delivered weekly sessions from the start of the financial year. Having seen the impact of this project, originally initiated in 2016, we were keen to ensure that a dance offer remains in place for this community. We were therefore pleased to have been able to hand over this area of work to another dance organisation specialising in dance for older adults and those with Parkinsons disease.

A key development in the year was the launch of our new Phoenix Youth Academy satellite provision in Sheffield in September 2022, adding to the Academy programme now running in Leeds, Gateshead, York, and Doncaster. Due to the needs of the young people in this area a new strand was developed, IGNITE, which is an open access weekly class introducing contemporary dance, acting as a feeder to the Sheffield PYA.

We continued to offer weekly classes through our Saturday School and NO BOUNDS provision, with participant numbers continuing to grow. An injection of energy around our boys-only provision, which aims to challenge the stigma of boys engaging with dance, resulted in hosting our first boys-only platform NO LIMIT in July 2022 giving just under 50 boys or those identifying as male the opportunity to perform in the Stanley & Audrey Burton Theatre. Moving forward, we hope to make this an annual event.

The company delivered holiday activity for a number of schools across the city using funding through the Healthy Holidays scheme, as well as inhouse summer courses offering the Arts Award to participants. These were all well attended and an opportunity for the young people to engage with company dancers, providing an insight into careers within the creative industries.

The Schools Partnership Programme continues to grow, with new schools joining this programme each year, consisting of tailored packages (weekly sessions as part of PE / afterschool clubs, cross curricular work, BTEC or GCSE delivery) with the added connection of watching company rehearsals giving an insight into the day in the life of a dancer.

For the first time since the pandemic the company delivered Inside Phoenix: a bespoke day for children studying dance GCSE. 190 young people were welcomed into the building to take part in technique classes, specific rep workshops on the work Shadows choreographed by Christopher Bruce, and a Q&A with members of the original cast. PDT is delighted that this work has been selected to remain on the GCSE anthology for another eight years.

Giving performance opportunities to young people remains high on the company's agenda and, through the Summer Platform, NO LIMIT, ResTec, and Yorkshire Youth Platform, 627 young people performed on a professional stage in our purpose-built building in 2022/23. Following Covid-19, performances continue to be live-streamed to give those performing the chance to watch their peers on stage.

The company continues to work in partnership with other organisations across the city with shared values of strengthening the dance opportunities offered across the city. Phoenix remains an active partner delivering on Kick Off boys: a prime example of partnership working and community engagement.

For the first time PDT hosted an event in partnership with Black British Ballet. Workshops for Youth Academy Students and local students from the surrounding area followed by a panel discussion lead by Dr Sandle Bourne took place in the Autumn.

**TRUSTEES' REPORT**  
**31 March 2023**

Operations

Following confirmation of our successful application to the Arts Council England National Portfolio for 2023 to 2026, and the completion of our restructure with existing staff we moved ahead with recruitment for a new Artistic Director in early 2023. Following a positive and highly competitive process, we appointed Marcus J Willis to the post in July 2023 and he took up post as our ninth AD in October 2023. Prior to joining Phoenix Marcus was resident choreographer at Ballet Cymru and was a company dancer with Alvin Ailey American Dance Theater for 8 years before turning his focus to choreography.

In terms of the re-structure, having conducted our review it was clear there are two clear sides to our work that need to maintain equilibrium in order for us to achieve our goals: our artistic delivery, which serves audiences today and provides opportunities for the current workforce/sector; and learning and development work, which educates and inspires the audience and workforce of the future. Our operations, HR, fundraising and communication provides support across the whole organisation and the senior leadership team provide the support, strategy and structure for the team to work from.

In addition to restructuring the organisation we also introduced a clear framework of grades with associated salary bands that apply across the entire organisation in order to give transparency and clarity of progression opportunities.

We remain committed to improving our environmental sustainability and in this past year the company has paid particular focus to what that means in terms of our touring cycles and wardrobe/costume needs.

**FINANCIAL REVIEW**

Overview

During the year under review the company had net expenditure on unrestricted funds of £82,379 and net expenditure on restricted funds of £30,931.

Principal Funding Sources

The charity receives revenue grants from Arts Council England and Leeds City Council, project grants, commissions and fees.

Investment Powers and Policy

Under the memorandum and articles of association the charity has the power to make any investment which the directors see fit.

Reserves Policy and Going Concern

At 31 March 2023 the charity had an accumulated surplus on unrestricted funds of £195,181 and restricted reserves stood at £28,165.

The trustees maintain their view that the charity needs reserves in line with the guidance issued by the Charity Commission and have successfully built the reserves to the equivalent of three months' operating costs. The unrestricted reserves of the charity are intended to meet risks and contingencies as follows:

- To enable basic operating activities to be maintained in the event of any funding delays.
- To cover any cash flow gaps in the delivery of project funded activity supported by grants paid in arrears.
- The provision of an orderly winding down of operations in the event of a significant adverse event that is outside the control of the charity.

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

TRUSTEES' REPORT  
31 March 2023

PLANS FOR FUTURE PERIODS

After what has been a year of reflection and transition, we are excited to begin delivering against our new strategy. We have set out seven strategic goals for the next six years:

1. **Focus on excellence:** Maintain our reputation for producing extraordinary dance, innovating our medium and drawing on contemporary cultural influences to increase relevance.
2. **Reaching new audiences:** Engage younger and ethnically diverse audiences, bringing new people to dance who otherwise might not discover a love of and/or talent for contemporary dance.
3. **Sector pathways:** Create and promote pathways from school through to the profession and beyond, tackling the barriers that lead to lack of inclusion, diversity and sense of belonging in the sector.
4. **Influence for change:** Lead by example in terms of working practices, inclusion and diversity and environmental responsibility and use our position in the sector to advocate for wider change.
5. **Creative freedom:** Diversify income, both earned and raised, in order to increase sustainability and flexibility, allowing the company greater freedom in creative direction.
6. **Increasing profile:** Develop our social, web and traditional media presence in order to raise our profile locally/nationally/internationally and create a broader platform for our work.
7. **Creating the inclusive culture for success:** Recruit, develop and retain the best talent by creating a culture that supports learning, promotes health and wellbeing and inspires.

Arts Council England and Leeds City Council are supportive of our strategy and approach, with ACE awarding us National Portfolio Organisation status for 2023-26 including an uplift from our previous award. They have confirmed the following funding for 2023/24:

- Arts Council England £551,395
- Leeds City Council £61,750

The following activity is planned for delivery through the year:

- Third collaboration with Opera North.
  - Continue to work with Dane Hurst in collaboration with Opera North, Jazzart Dance and Cape Town Opera to complete both Requiem and response piece 'After Tears'
  - Host 8 x dancers from Jazzart Dance (Cape Town) in Leeds for rehearsal and performance period.
  - Premiere and performances week at Leeds Grand Theatre (supported by Leeds 2023)
  - Reciprocal visit to South Africa – PDT dancers travel and perform work in Cape Town (Autumn 2023)
- The continuation of the 40 Years of Phoenix Heritage project, which includes:
  - community-based project work
  - dissemination of the podcast series
  - Completion of film resource based in the Heritage strand activity
  - touring of the Physical Exhibition
- Launch of a new satellite Youth Academy programme in Oldham.

**TRUSTEES' REPORT**  
**31 March 2023**

**PLANS FOR FUTURE PERIODS (continued)**

Studio Activity:

- Commission Miguel Altunaga to extend / rework original piece (Ebo – part of Digital programme 2021) in preparation for Spring Tour 23.
- Incoming Artistic Director, Marcus Jarrell Willis to create new work ahead of Spring Tour.
- Launch new touring model with Community Tour Autumn 2023.
- Mid-Scale Theatre Tour from February 2024.
- Launch Phoenix Friday Programme and appoint first Artistic Associate.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Charity number:** 516672

**Company number:** 1921513

**Principal Office and  
Registered Office:** St Cecilia Street  
Quarry Hill  
LEEDS  
LS2 7PA

**Directors and trustees**

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers who served during the year and since the year end were as follows:

C Redwood-Sawyers  
F Conteh (appointed 13 December 2022)  
L Katerega  
D Mitchell (appointed 13 December 2022)  
J Nicholls (appointed 13 December 2022)  
P Plumtree-Varley (appointed 13 December 2022)  
L Rebbeck (appointed 13 December 2022)  
J Rivers (appointed 19 April 2023)  
B Robinson  
E White (appointed 13 December 2022)  
C Wright (appointed 13 December 2022)  
L Van Zyl (appointed 13 December 2022)

**Company Secretary**  
C Charles

**Key Management Personnel**

Chief Executive Officer J Coleman-Peers  
Artistic Director M J Willis (appointed July 2023)  
Executive Director C Osborne

**Our Advisers**

**Independent Examiners:**

O'Brien & Co, Chartered Accountants, 31A Finkle Street, Selby, YO8 4DT

**Bankers:** Barclays Bank plc, Park Row, PO Box 100, Leeds, LS1 1PA

**TRUSTEES' REPORT**  
**31 March 2023**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

Phoenix Dance Theatre is a charitable company limited by guarantee, incorporated on 11 June 1985 and registered as a charity on 7 September 1985. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. New Articles were adopted by Special Resolution dated 12 September 2017. In the event of the charity being wound up during the period of membership, or within one year afterwards, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Trustees

The charity recognises the importance of recruiting members to the Board of Trustees who have the appropriate experience and skills to determine strategy, guide artistic development and maintain financial stability.

The Board ensure that the recruitment of Board members is fair, effective and transparent. When a vacancy occurs the Board set up a Nominations Committee, drawn from the Board, and the Committee make recommendations to the Board, which is the appointing authority. The Board maintains a comprehensive skills profile of its membership and recruitment take account of identified skills shortages.

Board Induction and Training

An Induction pack and, where appropriate, training is provided for all newly appointed Board members.

A self-assessment process is conducted on a regular basis to monitor and review the effectiveness of the Board.

Organisation

The Board of Trustees meets four times per year. The Chief Executive, Executive Director and Artistic Director are appointed by the Board to manage the day to day operations of the charity.

Related parties and co-operation with other organisations

Arts Council England and Leeds City Council provide essential core funding for the charity.

Pay policy for senior staff

The Board of Trustees, who are the charitable company's trustees, give their time freely and no trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in notes 7 and 8 to the accounts.

The pay of senior staff is reviewed annually and increased when funds permit to keep pace with inflation and average earning of other charitable organisations of a similar size with the arts and culture sector.

Risk Management

The major risks to which the charity is exposed as identified by the Board have been reviewed and systems have been established to mitigate those risks.

**TRUSTEES' REPORT**  
**31 March 2023**

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**

The trustees (who are directors for the purpose of Company Law and trustees for the purpose of Charity Law) are responsible for preparing the trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

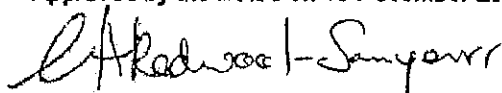
Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in the United Kingdom, governing the preparation and dissemination of financial statements, may differ from legislation in other jurisdictions.

Approved by the Board on 13 December 2023 and signed on its behalf by



**C REDWOOD-SAWYERR**  
**TRUSTEE**

**STATEMENT OF FINANCIAL ACTIVITIES**  
(Including Income and Expenditure Account) for the year ended 31 March 2023

		2023	2023	2023	2022
	Note	Unrestricted Funds £	Restricted Funds £	Total Funds £	Total Funds £
<b>INCOME</b>					
Donations and Grants	3	498,146	0	498,146	491,971
Income from Charitable Activities	4	149,732	73,755	223,487	496,608
Investment Income		311	0	311	148
<b>Total Income</b>		<u>648,189</u>	<u>73,755</u>	<u>721,944</u>	<u>988,727</u>
<b>EXPENDITURE</b>					
Costs of Raising Funds		6,200	0	6,200	7,150
Expenditure on Charitable Activities	5	724,368	104,686	829,054	1,025,608
<b>Total Expenditure</b>		<u>730,568</u>	<u>104,686</u>	<u>835,254</u>	<u>1,032,758</u>
Net expenditure and net movement in funds for the year before tax credit	9	(82,379)	(30,931)	(113,310)	(44,031)
Theatre Tax Credit	10	0	0	0	16,180
Net expenditure and net movement in funds for the year after tax credit		(82,379)	(30,931)	(113,310)	(27,851)
<b>RECONCILIATION OF FUNDS</b>					
<b>FUND BALANCES B/F</b>		277,560	59,096	336,656	364,507
<b>FUND BALANCES C/F</b>	14	<u>195,181</u>	<u>28,165</u>	<u>223,346</u>	<u>336,656</u>

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

All incoming resources and resources expended derive from continuing activities.

The notes on pages 14 to 21 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
**(A Company Limited by Guarantee)**

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**BALANCE SHEET**  
**31 March 2023**

	Note	2023		2022	
		£	£	£	£
<b>FIXED ASSETS</b>					
Tangible Assets	11		23,417		81,937
<b>CURRENT ASSETS</b>					
Debtors	12	110,460		75,924	
Cash at bank & In hand		<u>180,736</u>		<u>282,935</u>	
		<u>291,196</u>		<u>358,859</u>	
<b>LIABILITIES</b>					
Creditors falling due within one year	13	<u>91,267</u>		<u>84,140</u>	
<b>NET CURRENT ASSETS</b>			199,929		274,719
<b>NET ASSETS</b>			<u>223,346</u>		<u>336,656</u>
<b>FUNDS</b>	14				
Unrestricted Funds			195,181		277,560
Restricted Funds			28,165		59,096
<b>TOTAL CHARITY FUNDS</b>			<u>223,346</u>		<u>336,656</u>

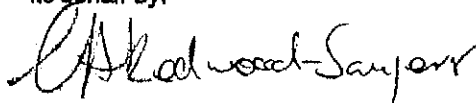
For the financial year ended 31 March 2023 the charitable company was entitled to exemption from audit under section 477 Companies Act 2006 relating to small companies.

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

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

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime

The financial statements were approved by the Board of Directors on 13 December 2023 and signed on its behalf by:



**C REDWOOD-SAWYERR**  
**TRUSTEE**

Company no: 1921513

STATEMENT OF CASH FLOW  
For the year ended 31 March 2023

	Note	2023 £	2022 £
<b>Cash absorbed by operating activities</b>	17	(118,188)	(151,087)
<b>Theatre Tax Credit received</b>		16,180	0
<b>Cash flows from investing activities</b>			
Interest Income		311	148
Purchase of tangible fixed assets		<u>(502)</u>	<u>(3,727)</u>
<b>Cash used in by Investing activities</b>		<u>(191)</u>	<u>(3,579)</u>
<b>Decrease in cash and cash equivalents in the year</b>		(102,199)	(154,666)
<b>Cash and cash equivalents at the beginning of the year</b>		282,935	437,601
<b>Total cash and cash equivalents at the end of the year</b>		<u>180,736</u>	<u>282,935</u>

**NOTES TO THE FINANCIAL STATEMENTS**  
**31 March 2023**

**1 ACCOUNTING POLICIES**

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

**Basis of Preparation**

The financial statements have been prepared in accordance with the Charities: Statement of Recommended Practice (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Phoenix Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**Going Concern**

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**Income Recognition Policies**

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- any performance conditions attached to the item(s) of income have been met or are fully within the control of the charity;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

**Donated Services and Facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**Interest Receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

1 ACCOUNTING POLICIES (continued)

**Fund Accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

**Expenditure and Irrecoverable VAT**

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

Expenditure on charitable activities includes the costs of providing staff who carry out the work of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**Allocation of Support Costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the company's activities. The bases on which support costs have been allocated are set out in note 6.

**Tangible Fixed Assets**

Fixed assets are depreciated on a straight line balance basis over their estimated useful lives as follows:

	Annual Rate
Equipment	20% straight line p.a.

**Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**Cash at Bank and in Hand**

Cash at bank and cash in hand is in respect of bank balances.

**Creditors and Provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

1 ACCOUNTING POLICIES (continued)

**Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at the carrying value plus accrued interest less repayments.

**Pensions**

The company has a defined Contribution Pension Scheme. The pension costs charged to the Statement of Financial Activities are the premiums payable in respect of the accounting period.

**Significant Judgements and Estimates**

In applying its accounting policies the company did not have to make any significant judgements or estimates

2 LEGAL STATUS OF THE CHARITY

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3 DONATIONS AND GRANTS	2023	2023	2023	2022
	£	£	£	£
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	£	£	£	£
Arts Council England	436,395	0	436,395	436,395
Leeds City Council	61,751	0	61,751	55,576
	<u>498,146</u>	<u>0</u>	<u>498,146</u>	<u>491,971</u>

4 INCOME FROM CHARITABLE ACTIVITIES	2023	2023	2023	2022
	£	£	£	£
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
<b>Grants</b>				
Ellerman Foundation	0	0	0	50,000
Garfield Weston	0	0	0	167,441
Healthy Holidays	0	2,646	2,646	17,000
Heritage Lottery	0	24,000	24,000	44,397
Jimbo's Fund	0	4,600	4,600	0
Leverhulme	0	42,509	42,509	7,048
Other Grants & Donations	19,010	0	19,010	28,697
Coronavirus Job Retention Scheme	0	0	0	17,491
<b>Fees &amp; Other Income</b>				
Touring & Production Income	46,811	0	46,811	117,740
Education Fees	65,582	0	65,582	46,794
Other Income	18,329	0	18,329	0
	<u>149,732</u>	<u>73,755</u>	<u>223,487</u>	<u>496,608</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

5 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	Productions & Other Activities	Education	Total	Total
	2022	2022	2022	2022
	£	£	£	£
Production	32,610	0	32,610	67,055
Heritage Project	18,179	0	18,179	26,366
Choreographic Composer Lab		0	0	0
Digital Works	3,000	0	3,000	13,933
Touring	16,567	0	16,567	62,795
Staffing Costs	346,538	82,127	428,665	559,013
Training & Physio	17,769	0	17,769	19,804
Education	0	50,464	50,464	58,074
Marketing / Audience Development	13,091	0	13,091	22,287
Building Overheads	85,737	0	85,737	77,197
Administration	46,977	0	46,977	31,970
Legal and Professional	56,677	0	56,677	28,982
Depreciation	39,022	0	39,022	40,097
Governance Costs (see note 6)	6,000	0	6,000	6,500
Support Costs (see note 6)	14,296	0	14,296	11,535
	<u>696,463</u>	<u>132,591</u>	<u>829,054</u>	<u>1,025,608</u>

Of the £829,054. expenditure in 2023 (2022: £1,025,608) £724,368 was charged to unrestricted funds (2022: £835,984) and £104,686 to restricted funds (2022: £129,624)

6 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

The company initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. The table below sets out the basis for apportionment and the analysis of support and governance costs.

	Governance Function	General Support	Total	Basis of Apportionment
	£	£	£	
Salaries and related costs	0	11,913	11,913	<i>actual costs</i>
Building Overheads	0	2,383	2,383	<i>pro rata</i>
Independent Examination	6,000	0	6,000	<i>actual costs</i>
	<u>6,000</u>	<u>14,296</u>	<u>20,296</u>	

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

7	<b>STAFF NUMBERS &amp; COSTS</b>	<b>2023</b> £	<b>2022</b> £
	Wages & Salaries & Other Emoluments	320,905	454,839
	Social Security Costs	22,721	33,747
	Other Pension Costs	5,356	8,317
		<u>348,982</u>	<u>496,903</u>

No employees earned in excess of £60,000 p.a.

The average number of employees during the year, calculated on the basis of full time equivalents, was as follows:

	<b>Number</b>	<b>Number</b>
Administrative Staff	6	4
Artistic Team & Technical Staff	9	19
	<u>15</u>	<u>23</u>

**Key Management Personnel**

The key management personnel comprise the trustees, the chief executive officer and the artistic director).

No remuneration or any other benefits was paid to any trustees in the year (2022: £nil)

No expenses were reimbursed to trustees during the year (2022: expenses of £285 were reimbursed to 1 trustee).

The total emoluments of the key management personnel (salaries, employer's NIC and pension costs) during the year was £90,519 (2022: £59,049).

8 **RELATED PARTY TRANSACTIONS**

No trustee or other person related to the Charitable Company had any personal interest in any contract or transaction entered into by the Charitable Company during the year (2022 - Nil).

9	<b>NET EXPENDITURE</b>	<b>2023</b> £	<b>2022</b> £
	Is stated after charging:		
	Depreciation	39,022	40,097
	Independent Examination	6,000	0
	Auditor's Remuneration	0	6,500
		<u>0</u>	<u>6,500</u>

**NOTES TO THE FINANCIAL STATEMENTS (continued)**  
**31 March 2023**

**10 TAXATION**

As a charity Phoenix Dance Theatre is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or s252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charitable Company.

The company incurs theatre production costs and are entitled to claim Theatre Tax Relief on these costs. In connection with these costs the group has submitted claims for a payable Theatre Tax Credit totalling £nil (2022: £16,180).

**11 TANGIBLE FIXED ASSETS**

	<b>Equipment</b>
	<b>£</b>
<b>COST</b>	
At 1 April 2022	304,053
Additions	502
Disposals	0
At 31 March 2023	<u>304,555</u>
<b>DEPRECIATION</b>	
At 1 April 2022	242,116
Charge for the Year	39,022
On Disposals	0
At 31 March 2023	<u>281,138</u>
<b>NET BOOK VALUE</b>	
At 31 March 2023	<u>23,417</u>
At 31 March 2022	<u>61,937</u>

All fixed assets are used in direct furtherance of the charity's objects.

At 31 March 2023 the company had made no capital commitments (2022: nil).

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>12 DEBTORS: amounts falling due within one year:</b>		
Trade Debtors	104,060	53,059
Other Debtors	0	19,688
Prepayments & Accrued Income	6,400	3,177
	<u>110,460</u>	<u>75,924</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

13	CREDITORS: amounts falling due within one year:	2023 £	2022 £
	Trade Creditors	76,422	74,558
	Other Creditors & Accruals	3,582	1,025
	Other Taxes & Social Security Costs	11,263	8,557
		<u>91,267</u>	<u>84,140</u>

14	FUNDS				
	Balance b/f 01.04.22 £	Incoming Resources £	Resources Expended £	Theatre Tax Credit £	Balance c/f 31.03..23 £
	277,560	648,189	730,568	0	195,181
	Restricted				
	59,096	0	38,177	0	20,919
	0	24,000	24,000	0	0
	0	2,646	0	0	2,646
	0	4,600	0	0	4,600
	0	42,509	42,509	0	0
	<u>59,096</u>	<u>73,755</u>	<u>104,686</u>	<u>0</u>	<u>28,165</u>
	336,656	721,944	835,254	0	223,346

Purposes of Restricted Funds:

The **Capital Fund** was a grant to replace technical touring equipment, production equipment and practical office equipment to enable the company to operate more efficiently in terms of time and cost, to be better connected digitally and to bring obsolete equipment up to date to ensure the company is able to perform on a diverse range of performance platforms.

The **Heritage Project** began in 2020-21 as part of the company's 40<sup>th</sup> Birthday, an opportunity to fully celebrate the legacy of the last 40 years and a chance to educate audiences and participants about the history. The project included working with over 120 young people working to create performance pieces and the creation of a physical exhibition that toured to dance venues across the country. This year saw the launch of the Virtual Exhibition an online resource holding images, video footage, old publicity / marketing materials from across the decades. The work continues as we aim to release the podcast series and film resource created as part of the Lecture Demonstration created by founding members of the company as well as run a Community Tour.

**Healthy Holidays** programme allows the company to deliver dance and arts activities during school holiday periods providing a healthy lunch and all snacks for the children throughout the day. These holiday camps run across various holiday periods (Summer, Easter, half terms and Christmas) at multiple locations across the city, targeting areas where there is a high percentage of children accessing free school meals at school.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2023

14 FUNDS (continued)

Purposes of Restricted Funds (continued):

**Jimbos Fund** supports the financial costs of running NO BOUNDS, a boys only dance provision aiming to reduce the stigma of boys engaging in dance. This funding allows a new cohort to be established in a second area in Leeds. Boys meet on a weekly basis working with the company's practitioners to develop technique and work towards performances opportunities.

**Leverhulme** funding is specifically to support the Youth Academy Programme that Phoenix delivers in Leeds, York, Gateshead, Doncaster and now Sheffield. Founded in Leeds in 2009, Phoenix Youth Academy offers high-quality pre-vocational training programmes for young, aspiring dancers aged 13 - 19 years who are interested in pursuing dance as a career. Many Youth Academy alumni have gone on to successfully audition for numerous leading conservatoires.

15 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £
Tangible Fixed Assets	2,498	20,919	23,417
Current Assets	283,950	7,246	291,196
Creditors: due within one year	(91,267)	0	(91,267)
	<u>195,181</u>	<u>28,165</u>	<u>223,346</u>

16 FUTURE FINANCIAL COMMITMENTS

At 31 March 2023 the company had total commitments under operating leases over the remaining life of these assets of £3,878 (2022: £4,571).

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 £	2022 £
Net movement in funds	(113,310)	(27,851)
Add back depreciation charge	39,022	40,097
Less interest received	(311)	(148)
Increase in debtors	(50,716)	(33,400)
Increase / (Decrease) in creditors	7,127	(129,785)
Net cash absorbed by operating activities	<u>(118,188)</u>	<u>(151,087)</u>

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PHOENIX DANCE THEATRE**

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2023 which are set out on pages 11 to 21.

***Responsibilities and basis of report***

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

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

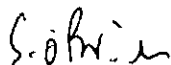
***Independent examiner's report***

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

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

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

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



**S W O'BRIEN**  
**O'BRIEN & CO**  
**Chartered Accountants**  
**31a Finkle Street**  
**Selby**  
**YO8 4DT**

13 December 2023

**PHOENIX DANCE THEATRE**

England & Wales - Charity number 516672

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# Accounts

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**PHOENIX DANCE THEATRE**  
**(A Company Limited by Guarantee)**

**REPORT AND FINANCIAL STATEMENTS**  
**Year ended: 31 March 2022**

**Charity no: 516672**  
**Company no: 1921513**

**TRUSTEES' REPORT**  
**31 March 2022**

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2022 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the Charities Statement of Recommended Practice ("Charities SORP") (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland; FRS 102) issued in October 2019.

**CHAIR'S REPORT**

In taking over as Chair this year from Pamela Doherty, I am aware of the incredible resilience of the company as it has weathered the storm of Covid-19. The past two years have been extremely challenging for the arts sector, but they have also provided an opportunity to pause, reflect and try new things. I am delighted with the success of Phoenix's digital programme, for example, and am excited to see that programme develop.

2021/22 saw the start of our 40<sup>th</sup> year and it has been a pleasure to celebrate forty years of Phoenix, from a diverse and exhilarating gala night to the development of a lecture demonstration for children and young people by our founders. As we look to the past, so we also look to the future. We want to build on our success and to focus on those areas where Phoenix is uniquely placed to make a difference. We will be engaging with key stakeholders, revising our forward strategy and building innovative partnerships to ensure that we are as effective and impactful as we can be.

I would like to thank Arts Council England and Leeds City Council for their ongoing commitment and support. I would also like to thank the range of other funders and supporters who help to make our work possible. Thank you to our Board, those whose tenures ended this year and those who continue to serve, and to our dedicated team whose energy and determination ensure Phoenix continues to blaze a trail after four decades.

Whilst we may now be emerging from the Covid-19 pandemic we are facing a wide range of other challenges, from the climate crisis to the ongoing impact of Black Lives Matter. In that context contemporary dance is more important than ever. It can serve to engage, to inspire and to challenge. Phoenix Dance Theatre's presence both on and off the stage continues to develop and establish diverse new audiences for contemporary dance. In the years ahead we are committed to not only remaining relevant but to acting as a positive force for good. I cannot wait to share our progress with you.

Cordelia Redwood-Sawyer  
Chair

**OUR PURPOSES AND ACTIVITIES**

The purposes of the charity are to promote, maintain and advance the education of the public in the arts and sciences and in particular in the art and science of dance by the presentation of public performances and other similar activities.

In shaping our objectives for the year and planning our activities we have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)" at our Trustees' meetings. In setting the levels of ticket prices, fees and other charges the Board and senior management is committed to ensuring that all activities are available to those on low income through the provision of fair pricing, concession and, where applicable, bursaries.

**TRUSTEES' REPORT**  
**31 March 2022**

During the year 2021/22, the company provided public benefit by resuming live professional performances as we began to build back from the impact of Covid-19, continuing to deliver our access and education programmes and taking forward innovations developed in our response to the pandemic.

**ACHEIVEMENTS AND PERFORMANCE**

In 2018 Phoenix Dance Theatre set out on a four-year journey whereby the organisation committed to build on the company's rich cultural heritage, both through its main stage performances and extensive education provision. 2021-22 was the fourth and final year of this renewed vision and we aimed to re-engage with our audiences post Covid-19 lockdown with a celebratory programme for the 40<sup>th</sup> year, restaging significant works from across the decades. The impact of Covid-19 was still being felt, but despite this we were able to engage more than 11,000 people through our professional performances and 3,600 through our access and education activity.

Creative Output

Due to the ongoing impact of the Covid-19 pandemic the decision was made not to tour until autumn 2021. Under Dane Hurst's leadership as Artistic Director, the team prepared an extensive programme of work for the 40<sup>th</sup> tour, restaging four works – Signal, Family, Pave Up Paradise and Harmonica Breakdown – and re-choreographing one work – Heart of Chaos – with ex-Artistic Director, Darshan Singh-Bhuller. This selection of five works premiered at York Theatre Royal in November 2021 before a national tour running through to May 2022. Between November and March, the company delivered 14 performances of the 40 years of Phoenix Production, including building relationships with two new venues – Birmingham Rep and Exeter Northcott. The tour received a wide range of outstanding reviews:

★★★★★ London Living Large

"Here's a sampler box in which every selection is simply delicious ... a programme that displays all the extraordinary artistry of the company. ... With this exquisite evening, Phoenix Dance Theatre certainly whets the appetite for another 40 years of its variety and virtuosity."

★★★★ The Times

"an exhilarating birthday party... ['Heart of Chaos'] is by turns visceral, sultry and tormented, all embodied in Aaron Chaplin's powerful and charismatic lead performance."

In addition to our anniversary programme, the second work in collaboration with Opera North, postponed from 2020/21 due to Covid-19, was delivered. Dane Hurst created a narrative work to the musical score of Bernstein's Symphonic Dances. The work then toured in Autumn 2021 and was seen by 6,516 audience members. At each of the venues Dane Hurst delivered pre-show talks. It was extremely well received by audiences and press alike:

★★★★ Yorkshire Times

*"Fast paced, rhythmically challenging and relentless; step forward Phoenix Dance...an event not to be missed..."*

In 2020/21 the company commissioned three black male choreographers to create work specifically for screen. These works were released online in May and June 2021 and have now been viewed by more than 1,000 people. Developing this digital programme further in 2021/22, Phoenix commissioned three black female choreographers to collaborate with musicians and film makers. These works will be released online in 2022/23. Previous work the Rite of Spring was also released online through Opera Vision and has been watched by more than 14,900 people.

**TRUSTEES' REPORT**  
**31 March 2022**

Phoenix was proud to have been able to share the stage and celebrate our 40<sup>th</sup> birthday at a Gala event at Leeds Playhouse on 12 February 2022. The company brought together FUBUNATION, DeNada Dance, Yorke Dance Project, The Royal Ballet, Ace Music & Dance, Northern Ballet, Company Chameleon, Scottish Ballet and Mark Bruce to perform pieces from their repertoire alongside Phoenix and students from NSCD performing an excerpt of Windrush. The evening presented diverse works, and we were proud to be able to programme this in our home city.

*"It was a really outward-looking, daring and ambitious thing to do – a real step change and I for one was excited about what it said about the future of the company and for dance in the city."*

Feedback from an audience member

*"It was a pleasure to be included in such a great line-up of talented companies to celebrate 40 years of Phoenix. For us at FUBUNATION we feel very much aligned and connected to the roots and history of what makes Phoenix so special and try to imbue and reflect that in our own organisation. Thank you for creating the space and giving us the platform to showcase our work. We hope you continue to thrive for 40 more years and beyond."*

Feedback from FUBUNATION

After a successful Heritage Lottery Fund application, we were able to further celebrate four decades of Phoenix. We created a Physical Exhibition (40 images for 40 years) which was displayed in foyer areas at our touring venues and continues to be displayed at a range of events and performances. We also began creation of a virtual exhibition, a podcast series capturing key voices from across the decades and an R&D project involving founding members of the company during the year, all of which will be launched in 2022/23.

In addition, we have been working on the curation of a commemorative book celebrating the company's history and to highlight the great art that has been produced over the years. This will be launched in autumn 2022.

We offered five professional placements across the year. We were able to extend placements in order to offer performance experience to those students who had not had that opportunity in 2020/21 due to the hiatus caused by Covid-19. Two of these extended placement students were then offered paid work performing with the company.

Access and Education

Returning after Covid-19 to face-to-face delivery was well managed and carefully planned. A phased return and combination of face-to-face delivery to smaller group sizes and online classes was considered with the individual needs of the groups.

Saturday School (open to all) and Illuminate (for young people with additional needs) remained face-to-face throughout the full year with Saturday School continuing to act as a feeder into the Youth Academy programme.

The Doncaster Satellite Youth Academy was successfully launched in September 2021 after being delayed due to Covid-19. Across all Youth Academies (Leeds, Gateshead, York and Doncaster) the young dancers continued with their technique training, worked with company dancers for choreographic intensives, and had multiple performance opportunities throughout the year. 100% of those who auditioned for full time training have obtained places on their preferred courses with two of our Young People gaining places and performing with the National Youth Dance Company.

Phoenix remained one of the key partners delivering the Healthy Holidays programme through the year, targeted at pupils who are in receipt of free school dinners to ensure that even in holiday periods they have access to a healthy meal every day. Two other schools engaged with us for multiple weeks of summer provision as well as running our own summer courses, delivering Arts Award.

**TRUSTEES' REPORT**  
**31 March 2022**

Our School Partnership programme has remained consistent throughout the year, with new schools engaging, and particularly primary schools noting the impact dance has on the wellbeing of their pupils after the extended period of lockdown. All activity is tailored to the needs of the school.

The final two of our provisions 'Older Adults' and 'NO BOUNDS' (boys only) returned to face-to-face weekly sessions in January 2022.

In July 2021 our Summer Platform was delivered online and engaged 804 audience members – all of the groups had the chance to come to the theatre to film their performance piece thereby still enabling a theatre experience for participants.

Operations

At the end of November 2021, the company announced that Dane Hurst would be stepping away from the organisation in order to return to South Africa. He agreed to remain in contact with the company throughout this period and to still lead on specific areas despite being out of the country. He staged the 40<sup>th</sup> Programme in York and set the team up to successfully deliver the tour. Dane has now decided to remain in South Africa, although he continues to work with the company in a consultancy capacity. Recruitment for a new Artistic Director will take place following the outcome of our Arts Council England National Portfolio Application in autumn 2022.

Some members of the core team remained on flexi furlough until August 2021 as their workload continued to be impacted by the decision not to tour until the autumn due to Covid-19 restrictions. By utilising the furlough scheme, we were able to ensure that no redundancies were made.

We remain committed to improving our environmental sustainability. In terms of transport, during 2021/22 we used smaller trucks, encouraged shared car transport, and used the rail network wherever possible. To reduce the impact of the materials we use, where appropriate, we made different choices regarding fabrics for costumes and the new LED lighting equipment which was purchased in 20-21 was used on tour, which impacted on our energy usage at theatre venues. Paperless correspondence has increased exponentially, and we used our Platform event as a trial run for electronic programmes for performances. Finally, more people have taken advantage of working from home and fewer face-to-face meetings have taken place, being comfortably replaced with Zoom or Teams meetings.

**TRUSTEES' REPORT**  
**31 March 2022**

**FINANCIAL REVIEW**

Overview

During the year under review the company's incoming resources on unrestricted funds were £920,282 and unrestricted resources expended were £903,134. After Theatre Tax Credit of £16,180 the company achieved a surplus on unrestricted funds during the year of £33,328.

Principal Funding Sources

The charity receives revenue grants from Arts Council England and Leeds City Council, project grants, commissions and fees.

Investment Powers and Policy

Under the memorandum and articles of association the charity has the power to make any investment which the directors see fit.

Reserves Policy and Going Concern

During 2021/22 the company was able to increase unrestricted funds by £33,328 and at 31 March 2022 the charity had an accumulated surplus on unrestricted funds of £277,560. Restricted reserves stood at £59,096 at 31 March 2022.

The trustees maintain their view that the charity needs reserves in line with the guidance issued by the Charity Commission and have successfully built the reserves to the equivalent of three months' operating costs. The unrestricted reserves of the charity are intended to meet risks and contingencies as follows:

- To enable basic operating activities to be maintained in the event of any funding delays.
- To cover any cash flow gaps in the delivery of project funded activity supported by grants paid in arrears.
- The provision of an orderly winding down of operations in the event of a significant adverse event that is outside the control of the charity.

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

**TRUSTEES' REPORT**  
**31 March 2022**

**PLANS FOR FUTURE PERIODS**

As we celebrate 40 years of Phoenix, we find ourselves in a natural period of reflection. We have faced significant challenges over the past two years, including the Covid-19 pandemic and changes in leadership, and believe that we could be achieving an even greater impact than that we are achieving at present. Strategic conversations that began in 2021/22 have confirmed that change is needed in order set the company up for success for the next 40 years.

In order to ensure that we make the right changes to overcome the challenges we face and take advantage of the many opportunities before us, we need time and space to reflect, engage with our key stakeholders and undertake detailed planning.

The Board therefore approved the proposal to pause our creative delivery from the completion of the 40th anniversary tour at the end of May 2022 until January 2023. In the intervening months we will engage with all key stakeholders including company members, education partners, sector colleagues, communities and funders. In light of their feedback, we will review the scope of our work, our strategic goals and plans and will set a course for the future. It is our aim to ensure that Phoenix has the focus, resources, culture and resilience to deliver another incredible 40 years.

Arts Council England and Leeds City Council are supportive of our approach and have confirmed the following funding for 2022/23:

- Arts Council England £436,395
- Leeds City Council £61,750

Our revised strategy will be in line with the Art Council's Let's Create strategy and their Investment Principles and will build on the plans submitted as part of our 2023-27 National Portfolio Application.

Whilst we will not be undertaking a tour until autumn 2023, the following activity is planned for delivery through the year:

- Studio Activity:
  - Prep for our autumn 2023 UK tour, led by our new Artistic Lead.
  - Third collaboration with Opera North, opening May 2023 - Dane Hurst will direct and choreograph Requiem alongside a new work created with guest artists from South Africa. In this cross-cultural production, Phoenix and performing artists from South Africa will join forces with the Chorus and Orchestra of Opera North conducted by Garry Walker in a unique response to the grief experienced by so many around the world during the pandemic.
- Release of our latest digital programme featuring three black female choreographers.
- Launch of a new satellite Youth Academy programme in Sheffield.
- The publication and launch of the commemorative art book celebrating 40 Years of Phoenix.
- The continuation of the 40 Years of Phoenix Heritage project, which includes:
  - community-based project work
  - dissemination of the podcast series
  - touring of the Physical Exhibition
  - launch of the Virtual Exhibition
  - R & D period for the Heritage strand engaging founding members of the company

**TRUSTEES' REPORT**  
31 March 2022

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Charity number:** 516672

**Company number:** 1921513

**Principal Office and  
Registered Office:** St Cecilia Street  
Quarry Hill  
LEEDS  
LS2 7PA

**Directors and trustees**

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers who served during the year and since the year end were as follows:

C Redwood-Sawyers  
P Doherty (resigned 14 September 2021)  
K Evans (resigned 12 June 2022)  
S Kamstra (resigned 5 August 2022)  
L Katerega  
B Robinson  
S Robinson (resigned 14 June 2022)

**Company Secretary**  
C Charles

**Key Management Personnel**  
Chief Executive Officer J Coleman-Peers  
Executive Director C Charles

**Our Advisers**

**Auditors:**  
O'Brien & Co, Chartered Accountants, 31A Finkle Street, Selby, YO8 4DT

**Bankers:**  
Barclays Bank plc, Park Row, PO Box 100, Leeds, LS1 1PA

**TRUSTEES' REPORT**  
**31 March 2022**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

Phoenix Dance Theatre is a charitable company limited by guarantee, incorporated on 11 June 1985 and registered as a charity on 7 September 1985. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. New Articles were adopted by Special Resolution dated 12 September 2017. In the event of the charity being wound up during the period of membership, or within one year afterwards, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Trustees

The charity recognises the importance of recruiting members to the Board of Trustees who have the appropriate experience and skills to determine strategy, guide artistic development and maintain financial stability.

The Board ensure that the recruitment of Board members is fair, effective and transparent. When a vacancy occurs the Board set up a Nominations Committee, drawn from the Board, and the Committee make recommendations to the Board, which is the appointing authority. The Board maintains a comprehensive skills profile of its membership and recruitment take account of identified skills shortages.

Board Induction and Training

An induction pack and, where appropriate, training is provided for all newly appointed Board members.

A self-assessment process is conducted on a regular basis to monitor and review the effectiveness of the Board.

Organisation

The Board of Trustees meets four times per year. The Chief Executive, Executive Director and Artistic Director are appointed by the Board to manage the day to day operations of the charity.

Related parties and co-operation with other organisations

Arts Council England and Leeds City Council provide essential core funding for the charity.

Pay policy for senior staff

The Board of Trustees, who are the charitable company's trustees, give their time freely and no trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in notes 7 and 8 to the accounts.

The pay of senior staff is reviewed annually and increased when funds permit to keep pace with inflation and average earning of other charitable organisations of a similar size with the arts and culture sector.

Risk Management

The major risks to which the charity is exposed as identified by the Board have been reviewed and systems have been established to mitigate those risks.

**TRUSTEES' REPORT**  
31 March 2022

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**

The trustees (who are directors for the purpose of Company Law and trustees for the purpose of Charity Law) are responsible for preparing the trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in the United Kingdom, governing the preparation and dissemination of financial statements, may differ from legislation in other jurisdictions.

**STATEMENT OF DISCLOSURE OF INFORMATION TO AUDITORS**

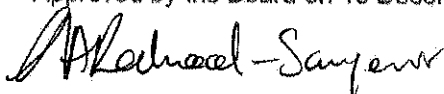
The trustees of the company who held office at the date of approval of this Annual Report as set out above each confirm that:

- So far as they are aware, there is no relevant audit information (information needed by the company's auditors in connection with preparing their report) of which the company's auditors are unaware; and
- they have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the company's auditors are aware of that information.

**AUDITORS**

O'Brien & Co, Chartered Accountants, have indicated their willingness to continue in office and a resolution concerning their re-appointment will be proposed at the forthcoming Annual General Meeting.

Approved by the Board on 13 December 2022 and signed on its behalf by



**C REDWOOD-SAWYERR**  
TRUSTEE

**31 March 2022**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PHOENIX DANCE THEATRE**

**Opinion**

We have audited the financial statements of Phoenix Dance Theatre (the charitable company) for the year ended 31 March 2022 which comprise the Statement of Financial Activities (including an Income and Expenditure Account), the Balance Sheet, the Statement of Cash Flow and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the Charity's affairs as at 31 March 2022 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least 12 months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

**Other information**

The other information comprises the information included in the annual report, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**31 March 2022**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PHOENIX DANCE THEATRE**  
**(continued)**

**Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not obtained all the information and explanations necessary for the purposes of our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption in preparing the trustees' report and from the requirement to prepare a strategic report.

**Responsibilities of the trustees**

As explained more fully in the trustees' responsibilities statement [set out on page 9], the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

**31 March 2022**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PHOENIX DANCE THEATRE**  
**(continued)**

**Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the computer component manufacturing and supply sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, the Charities Act 2011, taxation legislation, data protection, anti-bribery, employment, environmental and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud;
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations; and
- understanding the design of the charitable company's remuneration policies.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions; and

**31 March 2022**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PHOENIX DANCE THEATRE**  
**(continued)**

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims; and
- reviewing correspondence with HMRC, relevant regulators and the charitable company's legal advisors.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

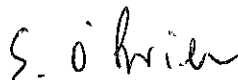
Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities).

This description forms part of our auditor's report.

**Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Stephen O'Brien FCA  
Senior Statutory Auditor  
for and on behalf of O'Brien & Co  
Statutory Auditor  
Chartered Accountants  
31A Finkle Street  
SELBY YO8 4DT

13 December 2022

**STATEMENT OF FINANCIAL ACTIVITIES**  
(Including Income and Expenditure Account) for the year ended 31 March 2022

	Note	2022 Unrestricted Funds £	2022 Restricted Funds £	2022 Total Funds £	2021 Total Funds £
<b>INCOME</b>					
Donations and Grants	3	491,971	0	491,971	498,143
Income from Charitable Activities	4	428,163	68,445	496,608	306,798
Investment Income		148	0	148	0
<b>Total Income</b>		<u>920,282</u>	<u>68,445</u>	<u>988,727</u>	<u>804,941</u>
<b>EXPENDITURE</b>					
Costs of Raising Funds		7,150	0	7,150	3,490
Expenditure on Charitable Activities	5	895,984	129,624	1,025,608	633,648
<b>Total Expenditure</b>		<u>903,134</u>	<u>129,624</u>	<u>1,032,758</u>	<u>637,138</u>
Net (expenditure) / income and net movement in funds for the year before tax credit	9	17,148	(61,179)	(44,031)	167,803
Theatre Tax Credit	10	<u>16,180</u>	<u>0</u>	<u>16,180</u>	<u>0</u>
Net (expenditure) / income and net movement in funds for the year after tax credit		33,328	(61,179)	(27,851)	167,803
<b>RECONCILIATION OF FUNDS</b>					
<b>FUND BALANCES B/F</b>		244,232	120,275	364,507	196,704
<b>FUND BALANCES C/F</b>	14	<u>277,560</u>	<u>59,096</u>	<u>336,656</u>	<u>364,507</u>

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

All incoming resources and resources expended derive from continuing activities.

The notes on pages 17 to 24 form part of these financial statements.

PHOENIX DANCE THEATRE  
(A Company Limited by Guarantee)

15

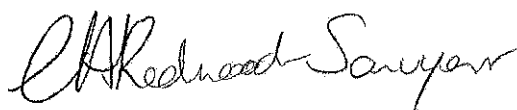
BALANCE SHEET  
31 March 2022

	Note	2022		2021	
		£	£	£	£
<b>FIXED ASSETS</b>					
Tangible Assets	11		61,937		98,307
<b>CURRENT ASSETS</b>					
Debtors	12	75,924		42,524	
Cash at bank & in hand		282,935		437,601	
		<u>358,859</u>		<u>480,125</u>	
<b>LIABILITIES</b>					
Creditors falling due within one year	13		84,140		213,925
<b>NET CURRENT ASSETS</b>			274,719		266,200
<b>NET ASSETS</b>			<u>336,656</u>		<u>364,507</u>
<b>FUNDS</b>					
	14				
Unrestricted Funds			277,560		244,232
Restricted Funds			59,096		120,275
<b>TOTAL CHARITY FUNDS</b>			<u>336,656</u>		<u>364,507</u>

The accounts are prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

The financial statements were approved by the Board of Trustees on 13 December 2022 and signed on its behalf by:

C REDWOOD-SAWYERR  
TRUSTEE



Company no: 1921513

STATEMENT OF CASH FLOW  
For the year ended 31 March 2022

	Note	2022 £	2021 £
<b>Cash (absorbed by) / from operating activities</b>	17	(151,087)	384,625
<b>Theatre Tax Credit received</b>		0	23,509
<b>Cash flows from investing activities</b>			
Interest Income		148	0
Purchase of tangible fixed assets		<u>(3,727)</u>	<u>(31,184)</u>
<b>Cash used in by Investing activities</b>		<u>(3,579)</u>	<u>(31,184)</u>
<b>(Decrease) / Increase in cash and cash equivalents in the year</b>		(154,666)	376,950
<b>Cash and cash equivalents at the beginning of the year</b>		437,601	60,651
<b>Total cash and cash equivalents at the end of the year</b>		<u>282,935</u>	<u>437,601</u>

NOTES TO THE FINANCIAL STATEMENTS  
31 March 2022

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

**Basis of Preparation**

The financial statements have been prepared in accordance with the Charities: Statement of Recommended Practice (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Phoenix Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**Going Concern**

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**Income Recognition Policies**

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- any performance conditions attached to the item(s) of income have been met or are fully within the control of the charity;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

**Donated Services and Facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**Interest Receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

1 ACCOUNTING POLICIES (continued)

**Fund Accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

**Expenditure and Irrecoverable VAT**

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

Expenditure on charitable activities includes the costs of providing staff who carry out the work of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**Allocation of Support Costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the company's activities. The bases on which support costs have been allocated are set out in note 6.

**Tangible Fixed Assets**

Fixed assets are depreciated on a straight line balance basis over their estimated useful lives as follows:

	Annual Rate
Equipment	20% straight line p.a.

**Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**Cash at Bank and in Hand**

Cash at bank and cash in hand is in respect of bank balances.

**Creditors and Provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

1 ACCOUNTING POLICIES (continued)

**Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at the carrying value plus accrued interest less repayments.

**Pensions**

The company has a defined Contribution Pension Scheme. The pension costs charged to the Statement of Financial Activities are the premiums payable in respect of the accounting period.

**Significant Judgements and Estimates**

In applying its accounting policies the company did not have to make any significant judgements or estimates

2 LEGAL STATUS OF THE CHARITY

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3 DONATIONS AND GRANTS

	2022	2022	2022	2021
	£	£	£	£
	Unrestricted	Restricted	Total	Total
	Funds	Funds	Funds	Funds
	£	£	£	£
Arts Council England	436,395	0	436,395	436,393
Leeds City Council	55,576	0	55,576	61,750
	<u>491,971</u>	<u>0</u>	<u>491,971</u>	<u>498,143</u>

4 INCOME FROM CHARITABLE ACTIVITIES

	2022	2022	2022	2021
	£	£	£	£
	Unrestricted	Restricted	Total	Total
	Funds	Funds	Funds	Funds
<b>Grants</b>				
Ellerman Foundation	50,000	0	50,000	0
Garfield Weston	167,441	0	167,441	0
Healthy Holidays	0	17,000	17,000	10,000
Heritage Lottery	0	44,397	44,397	0
Jimbo's Fund	0	0	0	15,770
Leverhulme	0	7,048	7,048	0
Other Grants & Donations	28,697	0	28,697	126,002
Coronavirus Job Retention Scheme	17,491	0	17,491	130,744
<b>Fees &amp; Other Income</b>				
Touring & Production Income	117,740	0	117,740	154
Education Fees	46,794	0	46,794	17,462
Other Income	0	0	0	6,666
	<u>428,163</u>	<u>68,445</u>	<u>496,608</u>	<u>306,798</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

5 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	New Productions	Touring & Other Activities	Education	Total	Total
	2022	2022	2022	2022	2021
	£	£	£	£	£
Production	33,091	33,964	0	67,055	4,397
Heritage Project	0	26,366	0	26,366	968
Choreographic Composer Lab	0	0	0	0	4,500
Digital Works	0	13,933	0	13,933	6,990
Touring	62,795	0	0	62,795	(2,598)
Staffing Costs	71,533	402,794	84,686	559,013	433,594
Training & Physio	8,193	11,611	0	19,804	14,974
Education	0	0	58,074	58,074	33,087
Marketing / Audience Development	4,354	17,933	0	22,287	9,074
Building Overheads	8,774	68,423	0	77,197	46,387
Administration	0	31,970	0	31,970	24,338
Legal and Professional	0	28,982	0	28,982	4,453
Depreciation	0	40,097	0	40,097	39,352
Governance Costs (see note 6)	0	6,500	0	6,500	5,500
Support Costs (see note 6)	0	11,535	0	11,535	8,632
	<u>188,740</u>	<u>694,108</u>	<u>142,760</u>	<u>1,025,608</u>	<u>633,648</u>

Of the £1,025,608 expenditure in 2022 (2021: £633,648) £835,984 was charged to unrestricted funds (2021: £577,363) and £129,624 to restricted funds (2021: £56,295)

6 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

The company initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. The table below sets out the basis for apportionment and the analysis of support and governance costs.

	Governance Function	General Support	Total	Basis of Apportionment
	£	£	£	
Salaries and related costs	0	10,136	10,136	<i>actual costs</i>
Building Overheads	0	1,399	1,399	<i>pro rata</i>
Auditor's Remuneration	6,500	0	6,500	<i>actual costs</i>
	<u>6,500</u>	<u>11,535</u>	<u>18,035</u>	

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

7	<b>STAFF NUMBERS &amp; COSTS</b>	<b>2022</b> £	<b>2021</b> £
	Wages & Salaries & Other Emoluments	454,839	383,837
	Social Security Costs	33,747	26,807
	Other Pension Costs	8,317	6,988
		<u>496,903</u>	<u>417,632</u>

No employees earned in excess of £60,000 p.a.

The average number of employees during the year, calculated on the basis of full time equivalents, was as follows:

	<b>Number</b>	<b>Number</b>
Administrative Staff	4	4
Artistic Team & Technical Staff	19	17
	<u>23</u>	<u>21</u>

**Key Management Personnel**

The key management personnel comprise the trustees, the chief executive officer and the artistic director and the executive director).

No remuneration or any other benefits was paid to any trustees in the year (2021: £nil)

Expenses of £285 were reimbursed to 1 trustee during the year (2021: no expenses were reimbursed)

The total emoluments of the key management personnel (salaries, employer's NIC and pension costs) during the year was £59,049 (2021: £72,287).

**8 RELATED PARTY TRANSACTIONS**

No trustee or other person related to the Charitable Company had any personal interest in any contract or transaction entered into by the Charitable Company during the year (2021 - Nil).

9	<b>NET (EXPENDITURE) / INCOME</b>	<b>2022</b> £	<b>2021</b> £
	is stated after charging:		
	Depreciation	40,097	39,352
	Auditor's Remuneration	6,500	0
	Independent Examination	0	5,000
		<u>0</u>	<u>5,000</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

10 TAXATION

As a charity Phoenix Dance Theatre is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or s252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charitable Company.

The company incurs theatre production costs and are entitled to claim Theatre Tax Relief on these costs. In connection with these costs the group has submitted claims for a payable Theatre Tax Credit totalling £16,180 (2021: £nil).

11 TANGIBLE FIXED ASSETS

	<b>Equipment</b>
	<b>£</b>
<b>COST</b>	
At 1 April 2021	300,326
Additions	3,727
Disposals	0
At 31 March 2022	<u>304,053</u>
<b>DEPRECIATION</b>	
At 1 April 2021	202,019
Charge for the Year	40,097
On Disposals	0
At 31 March 2022	<u>242,116</u>
<b>NET BOOK VALUE</b>	
At 31 March 2022	<u>61,937</u>
At 31 March 2021	<u>98,307</u>

All fixed assets are used in direct furtherance of the charity's objects.

At 31 March 2022 the company had made no capital commitments (2021: nil).

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
12 <b>DEBTORS:</b> amounts falling due within one year:		
Trade Debtors	53,059	3,616
Other Debtors	19,688	35,801
Prepayments & Accrued Income	3,177	3,107
	<u>75,924</u>	<u>42,524</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

13	CREDITORS: amounts falling due within one year:	2022 £	2021 £
	Trade Creditors	74,558	27,163
	Other Creditors & Accruals	1,025	2,235
	Donations & Grants Received in Advance	0	175,489
	Other Taxes & Social Security Costs	8,557	9,038
		<u>84,140</u>	<u>213,925</u>

14	FUNDS				
	Balance b/f 01.04.21 £	Incoming Resources £	Resources Expended £	Theatre Tax Credit £	Balance c/f 31.03..22 £
	244,232	920,282	903,134	16,180	277,560
	Restricted				
	98,448	0	39,352	0	59,096
	0	44,397	44,397	0	0
	10,000	17,000	27,000	0	0
	11,827	0	11,827	0	0
	0	7,048	7,048	0	0
	<u>120,275</u>	<u>68,445</u>	<u>129,624</u>	<u>0</u>	<u>59,096</u>
	<u>364,507</u>	<u>988,727</u>	<u>1,032,758</u>	<u>16,180</u>	<u>336,656</u>

Purposes of Restricted Funds:

The **Capital Fund** was a grant to replace technical touring equipment, production equipment and practical office equipment to enable the company to operate more efficiently in terms of time and cost, to be better connected digitally and to bring obsolete equipment up to date to ensure the company is able to perform on a diverse range of performance platforms.

**Heritage Project** funded 40 year of Phoenix, a project allowing the company to really celebrate its 40<sup>th</sup> Birthday. The project consisted of an education project involving 120 young people who actively learnt about the heritage and history of the company, working with dance practitioners to make performance pieces. The funding enabled us to create a Physical Exhibition which toured to the theatre venues, as well as an online virtual exhibition which is yet to be released. A Lecture Demonstration created by founding members of the organisation was developed and recorded for future use.

**Healthy Holidays** programme allows the company to deliver dance and arts activities during school holiday periods providing a healthy lunch and all snacks for the children throughout the day. These holiday camps run across various holiday periods (Summer, Easter, half terms and Christmas) at multiple locations across the city, targeting areas where there is a high percentage of children accessing free school meals at school.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2022

14 FUNDS (continued)

Purposes of Restricted Funds (continued):

**Jimbo's Fund** supports the financial costs of running Illuminate Dance - weekly dance programme for young people aged 6 – 18 with additional needs. The provision runs term time only and offers respite to parents/ carers and siblings.

**Leverhulme** funding is specifically to support the Youth Academy Programme that Phoenix delivers in Leeds, York, Gateshead, Doncaster and now Sheffield. Founded in Leeds in 2009, Phoenix Youth Academy offers high-quality pre-vocational training programmes for young, aspiring dancers aged 13 - 19 years who are interested in pursuing dance as a career. Many Youth Academy alumni have gone on to successfully audition for numerous leading conservatoires.

15 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £
Tangible Fixed Assets	2,982	58,955	61,937
Current Assets	358,718	141	358,859
Creditors: due within one year	(84,140)	0	(84,140)
	<u>277,560</u>	<u>59,096</u>	<u>336,656</u>

16 FUTURE FINANCIAL COMMITMENTS

At 31 March 2022 the company had total commitments under operating leases over the remaining life of these assets of £4,571 (2021: £6,710).

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net movement in funds	(27,851)	167,803
Add back depreciation charge	40,097	39,352
Less interest received	(148)	0
(Increase) / decrease in debtors	(33,400)	(398)
(Decrease) / increase in creditors	(129,785)	177,868
Net cash (absorbed by) / from operating activities	<u>(151,087)</u>	<u>384,625</u>

**PHOENIX DANCE THEATRE**

England & Wales - Charity number 516672

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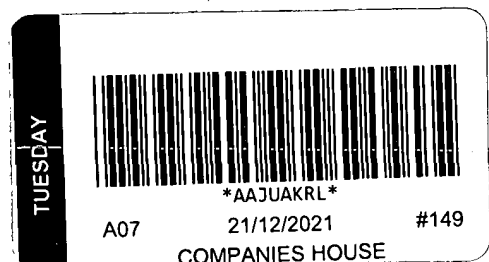
# Accounts

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**PHOENIX DANCE THEATRE**  
**(A Company Limited by Guarantee)**

**REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**Year ended: 31 March 2021**

**Charity no: 516672**  
**Company no: 1921513**



**DIRECTORS' REPORT**  
**31 March 2021**

The directors are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

**OUR PURPOSES AND ACTIVITIES**

The purposes of the charity are to promote, maintain and advance the education of the public in the arts and sciences and in particular in the art and science of dance by the presentation of public performances and other similar activities.

In shaping our objectives for the year and planning our activities we have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)" at our trustees' meetings. In setting the levels of ticket prices, fees and other charges the Board and senior management is committed to ensuring that all activities are available to those on low incomes through the provision of fair pricing, concessions and, where applicable, bursaries.

During the year 2020/21 the company provided public benefit through navigating covid, transitioning and implementing a new leadership structure whilst giving creative opportunities where possible. Whilst there was no touring output the company were able to produce work specifically for on screen. The Access & Education department delivered 634 sessions to 5,065 unique users with engagement of 30,840 (repeat users) from a wide section of participants of varying ages, abilities and cultural backgrounds.

Due to Covid-19 all touring ceased in March 2020 cutting short the Black Waters tour which was due to continue to tour the UK, Germany and India. Whilst the company could not engage with audiences in a theatre setting, work was set about to create a Digital Program.

**ACHIEVEMENTS AND PERFORMANCE**

The final Sandpit event for the Choreographers and Composers Lab was held online in June 2020. Facilitated by the project's dramaturg, Beth Cassani, alongside the project's Artistic and Music Director's, Sharon Watson and Alexander Campkin, the sandpit session was an opportunity to bring all participants together for guided conversations and to share their experiences. Theresa Beattie worked alongside the organisation throughout the life of the project to ensure she captured and witness key learning in order to complete a thorough and enlightening evaluation report. Phoenix is keen to continue to develop this as a '*Special Project*' in future years.

Artistic Director Sharon Watson left the organisation in May 2020 to move on to become CEO and Principal of Northern School of Contemporary Dance. Sharon was in post for 11 years, creating significant works throughout her tenure. Whilst the recruitment for a new Artistic Director was underway the company felt an artistic lead was still required. Jamaal Burkmar was appointed as Artistic Associate and within his time in role created a performance piece ***From Nothing*** specifically for non-traditional settings, he also had a chance to complete ***Dance Vignettes*** a work that was commissioned out of a successful collaboration in the Choreographers & Composers Lab which took place in 2019. Both of these works are planned to be shared to audiences in 21-22 and beyond.

DIRECTORS' REPORT  
31 March 2021

Phoenix commissioned three black male choreographers to create work specifically for screen; collaborating with musicians, film makers and degree students based at Leeds City College. Company Dancer Carlos Martinez, Kennedy Muntanga Junior and Miguel Altunaga all created work with the dancers, composers and film crews to create works between 5 and 8 minutes in length. These were released in late Spring 2021 with the aim to promote them across Film Festivals in the future. One of these works will be developed into a full stage work for 2022/23 season and beyond.

Live audience numbers have been deeply affected by the pandemic. No theatre touring due to the venues being closed, meant a significant drop in numbers of our live audience members. However, figures display good online engagement for the various events, platforms and videos shared across social media channels throughout the year.

The company shifted focus in the Autumn by sharing studio activity digitally, in the way of video reels, offering insight to studio activity in a refreshed approach. The reels were a success in engaging new audiences across social media and increased our following on multiple platforms. This also ensured we remained connected to our existing audiences. Viewing numbers for the reels ranged between 5,000 views to 25,000 views within days of being released. The marketing department has been able to capture the rise in followers and traction to the website as a direct result of this work.

We were delighted to announce the arrival of multi-award-winning director, choreographer and dancer Dane Hurst as the company's new Artistic Director in February 2021. Jennifer Coleman-Peers joined as the CEO in March 2021, completing the leadership triad.

Whilst the pandemic had a huge impact on the organisation the company was still able to produce high quality outputs, engage with audiences and continued a scaled down offer for young people.

The company navigated the pandemic to the best of its abilities, ensuring that all staff remained in contract throughout. By utilising the Government's Job Retention Scheme and then the flexi furlough scheme, no redundancies were made, and all staff were topped up to their full wage throughout 2020/21.

#### Access & Education

The Access & Education departments offer was deeply affected by COVID 19 as activity was for a short time ground to a halt. The team worked rapidly to ensure we could have an online offer and to remain connected with our young people and their families. School provision has been up and down throughout the year in line with national guidance when they have been open/closed and then each school puts in places its own Covid procedures. There has been a blended approach on delivery in our own building and when we could operate face to face classes safely, they were delivered.

Many of our participants struggled to engage with online provision. There was a clear display of Digital Poverty around the city, the company brought this to the table in multiple network meetings. Throughout the year, when restrictions allowed, those groups unable to connect online have been made a priority in terms of making other connections. We aim to prioritise them as we return.

Black Waters Heritage Project – ongoing from 2019 the project funded by National Heritage Lottery has been completed. The performance of **Black Waters** explored two historic stories from British, colonial past, that of the Zong Massacre, where 130 African slaves were killed so British slave owners could claim insurance on their lives and tales from Indian jail, Kala Pani. Through the education strand we were able to engage with over 130 young people. During the summer months final workshops to a number of the groups took place and enabled integral evaluation materials to be gathered evidencing the Heritage learning. The Sandpit event to disseminate the Research Material, and to share/promote the Digital Resource ran online and was well attended in December 2020.

**DIRECTORS' REPORT**  
**31 March 2021**

**Saturday School and Illuminate**

During the year there was success in gaining further funding to continue Illuminate for another year. As one of our most vulnerable groups (young people with additional needs) many participants would struggle to interact on live zoom classes; parcels were sent out to families containing props and pre-recorded movement sessions to engage the families at their own leisure.

Between pre-recorded and live zoom sessions, Saturday School has remained consistently delivered throughout and face to face delivery resumed after Easter 21.

**Holiday Activity**

One partner school had accessed the Healthy Holidays funding and engaged the Access & Education department to deliver dance within their 5 x weeks summer holiday offer. This provision was targeted at pupils who are in receipt of free school dinners to ensure that even in holiday periods they have access to a healthy meal every day.

**Let's Move**

The company partnered with some of the UK's leading dance artists and organisations to deliver an online summer course. DanceEast and The Place teamed up with Phoenix Dance Theatre, DanceXchange, National Dance Company Wales, Pavilion Dance South West to deliver high quality dance training.

**Phoenix Youth Academy**

All students have shown incredible resilience throughout this time and managed to stay focused, the retention on numbers has proven this. The pre-vocational training course not only focused on technique during this year but on creative opportunities too. The weekly training remained on offer throughout the year, and even created work for digital performances both for our in-house Platforms, a work that is now featured in an online exhibition in partnership with Space 2 and for the regional platform Refresh. Though the launch of the new satellite academy in Doncaster was delayed, planned expansion of the Academy program is set to launch in September 2021. Despite the online training we have had multiple students successful in gaining places this year at vocational schools including Northern School of Contemporary Dance, Rambert School, Laban, London Contemporary Dance School. Two of the current cohort were successful in gaining places with the National Youth dance Company.

Student fees were waived for the initial term (April – July) due to the uncertainty of the situation and significant changes to the home lives of many of the young people. Many families still chose to offer the fees as a donation to the company.

**Online Platform event**

Unable to host live theatre performances the Access & Education department successfully ran an online event, enabling us to share work from schools and community groups from across the region and country - reaching an audience of over 1,200.

**DIRECTORS' REPORT**  
**31 March 2021**

**FINANCIAL REVIEW**

Overview

During the year under review the company's incoming resources on unrestricted funds were £749,704 and unrestricted resources expended were £580,843. The company achieved a surplus on unrestricted funds during the year of £168,861.

The work created during 2020/21 was all shown to the public digitally and to none paying audiences hence no Theatre Tax Relief claim was made

Principal Funding Sources

The charity receives revenue grants from Arts Council England and Leeds City Council, project grants, commissions and fees.

Investment Powers and Policy

Under the memorandum and articles of association the charity has the power to make any investment which the directors see fit.

Reserves Policy and Going Concern

On 31 March 2021 the charity had an accumulated surplus on unrestricted funds of £244,232.

During 2020/21 the company was able to increase reserves significantly as so much of the performance activity had been impacted due to the lockdown. Due to careful budget management the company finds itself well placed and more resilient financially as we return to performance activity.

The directors maintain their view that the charity needs reserves in line with the guidance issued by the Charity Commission and have successfully built the reserves to the equivalent of three months operating costs. The unrestricted reserves of the charity are intended to meet the risks and contingencies as follows:

- To enable basic operating activities to be maintained in the event of funding delays
- To cover any cash flow gaps in the delivery of project funded activity supported by grants paid in arrears
- The provision of an orderly winding down of operations in the event of a significant adverse event that is outside the control of the charity.

The coronavirus pandemic and subsequent lockdown has had a huge impact on the company, cutting short the spring tour of Black Waters and unable to perform to live audience. Moving forward into 2021/22 the board, with full support of ACE and LCC, have put the following steps in place to ensure the ongoing financial security of the organisation.

- To utilise the continuation of the Government Furlough scheme between April and September.
- To continue to have a digital programme in case there is further lockdown in the future.
- To return to theatre touring with caution as it is anticipated the venues will have a shift in financial offers not in the favour of touring companies. Touring will recommence from October 2021 at the earliest.
- To continue to work with a financial subgroup and fundraising subcommittee.

The directors consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

**DIRECTORS' REPORT**  
**31 March 2021**

**PLANS FOR FUTURE PERIODS**

As we begin to emerge from the Covid-19 pandemic we face many challenges, from ensuring our financial sustainability to re-engaging with our audiences, but there are opportunities too to focus and deepen our work and ensure we are delivering even greater impact in the future.

Arts Council and Leeds City Council funding for 2020/21 have been confirmed at the following levels:

- Arts Council England £436,397
- Leeds City Council £61,750

During 2020/21 year the company was informed of a successful application to Garfield Weston Foundation for £168,444 which will sit in 2021/22 accounts meaning the company has reached its fundraising targets for the year. The funds will enable the company to continue to navigate the changing landscape as we return to live performance and to truly celebrate its 40<sup>th</sup> anniversary.

The second work in collaboration with Opera North, was postponed and will now be delivered in 2021/22. Further development of this partnership will see the company's newly appointed Artistic Director create dance for the Symphonic Dances by Bernstein which is due to tour in Autumn 2021.

The Digital programme initiated at the height of the pandemic will now be an annual feature within our activity plans, this year commissioning three female black emerging choreographers to create new work specifically for screen.

As we approach our 40<sup>th</sup> anniversary we have taken the opportunity to reflect on the roots of the company and to explore what we aspire to achieve over the next 40 years.

**40 Years of Phoenix**

As with any anniversary it has been an important milestone to look back, consider the present and look to the future. Our plans for our 40 Years of Phoenix include a tour of 5 works and a Heritage Project (funding already secured) including

- A physical photographic exhibition of 40 images – 10 from each decade
- A digital exhibition including archive footage both imagery and film.
- Education & Community programme
- Outdoor performances
- Podcast series
- Heritage Strand (with founding members)
- Commemorative book
- Gala Performance event

The touring programme features an eclectic selection of work by internationally acclaimed, award-winning choreographers, including former Artistic Directors and collaborators. The evening of celebration and reflection promises to be a rich, unforgettable experience. The 40 Years of Phoenix programme will include:

- Pave Up Paradise – Lost Dog (2006)
- Heart of Chaos – Darshan Singh Bhuller (1993)
- Signal – Henri Oguike (2004)
- Harmonica Breakdown – Jane Dudley (1938)
- Family – Shapiro & Smith (1992)

**DIRECTORS' REPORT**  
31 March 2021

**PLANS FOR FUTURE PERIODS (continued)**

This programme holds within it and represents all areas of our mission and values. To create and share work that is of high quality with a diverse representation of artists showcasing work that is inclusive and accessible for all to experience, engage in, challenge and be inspired by.

High Level Strategy work has begun at time of writing this report, re-visiting the company's vision and mission as we embark on our new chapter under Dane Hurst's Artistic Leadership. This coincides with the National Portfolio Application with the Arts Council which will be submitted in March 2021 for the period 2023-27.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Charity number:** 516672

**Company number:** 1921513

**Principal Office and  
Registered Office:** St Cecilia Street  
Quarry Hill  
LEEDS  
LS2 7PA

**Directors and trustees**

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers who served during the year and since the year end were as follows:

C Barker	(appointed 14 October 2021)
S Coffey	(resigned 9 March 2021)
S Derrick	(resigned 18 May 2020)
P Doherty	(resigned 14 September 2021)
K Evans	
S Kamstra	
L Katerega	(appointed 1 October 2021)
H Paul	(resigned 1 April 2020)
M Roberts	(resigned 9 October 2020)
B Robinson	
S Robinson	

**Company Secretary**

C Charles

**Key Management Personnel**

Chief Executive Officer	J Coleman-Peers	(appointed 8 March 2021)
Executive Director	C Charles	
Artistic Director	D Hurst	(appointed 4 January 2021)

**Our Advisers**

**Independent Examiners:**

O'Brien & Co, Chartered Accountants, 31A Finkle Street, Selby, YO8 4DT

**Bankers:**

Barclays Bank plc, Park Row, PO Box 100, Leeds, LS1 1PA

**DIRECTORS' REPORT**  
**31 March 2021**

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

Phoenix Dance Theatre is a charitable company limited by guarantee, incorporated on 11 June 1985 and registered as a charity on 7 September 1985. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. New Articles were adopted by Special Resolution dated 12 September 2017. In the event of the charity being wound up during the period of membership, or within one year afterwards, members are required to contribute an amount not exceeding £1.

Recruitment and Appointment of Directors

The charity recognises the importance of recruiting members to the Board of Directors who have the appropriate experience and skills to determine strategy, guide artistic development and maintain financial stability.

The Board ensure that the recruitment of Board members is fair, effective and transparent. When a vacancy occurs the Board set up a Nominations Committee, drawn from the Board, and the Committee make recommendations to the Board, which is the appointing authority. The Board maintains a comprehensive skills profile of its membership and recruitment takes account of identified skills shortages.

Board Induction and Training

An induction pack and, where appropriate, training is provided for all newly appointed Board members.

A self-assessment process is conducted on a regular basis to monitor and review the effectiveness of the Board.

Organisation

The Board of Directors meets four times per year. The Artistic Director and the Executive Director are appointed by the Board to manage the day to day operations of the charity.

Related parties and co-operation with other organisations

Arts Council England and Leeds City Council provide essential core funding for the charity.

Pay policy for senior staff

The board of directors, who are the charitable company's trustees give their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in notes 7 and 8 to the accounts.

The pay of senior staff is reviewed annually and increased when funds permit to keep pace with inflation and average earnings of other charitable organisations of a similar size within the arts and cultural sector.

Risk Management

The major risks to which the charity is exposed as identified by the Board have been reviewed and systems have been established to mitigate those risks.

Following the Covid-19 "lockdown" immediate actions were taken to ensure financial security of the company including

- Utilisation of the government furlough scheme.
- A delay in recruiting a number of roles within the organisation to save on salaries.
- Staff returning after furlough on reduced hours.
- The establishment of appropriate health safeguards.
- The finance subgroup of the board regularly monitors the current and projected financial position.

**DIRECTORS' REPORT**  
**31 March 2021**

**STATEMENT OF DIRECTORS' RESPONSIBILITIES**

The directors (who are directors for the purpose of Company Law and trustees for the purpose of Charity Law) are responsible for preparing the Director's Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the directors to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure, of the charitable company for that period. In preparing these financial statements, the directors are required to:

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

The directors are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company] and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Board on 7 December 2021 and signed on its behalf by



**C BARKER**  
Director

**STATEMENT OF FINANCIAL ACTIVITIES**  
(Including Income and Expenditure Account) for the year ended 31 March 2021

	Note	2021 Unrestricted Funds £	2021 Restricted Funds £	2021 Total Funds £	2020 Total Funds £
<b>INCOME</b>					
Donations and Grants	3	498,143	0	498,143	490,262
Income from Charitable Activities	4	251,561	55,237	306,798	437,251
Investment Income		0	0	0	203
<b>Total Income</b>		<u>749,704</u>	<u>55,237</u>	<u>804,941</u>	<u>927,716</u>
<b>EXPENDITURE</b>					
Costs of Raising Funds		3,490	0	3,490	9,644
Expenditure on Charitable Activities	5	577,353	56,295	633,648	939,636
<b>Total Expenditure</b>		<u>580,843</u>	<u>56,295</u>	<u>637,138</u>	<u>949,280</u>
Net income / (expenditure) and net movement in funds for the year before tax credit	9	168,861	(1,058)	167,803	(21,564)
Theatre Tax Credit	10	<u>0</u>	<u>0</u>	<u>0</u>	<u>23,509</u>
Net income / (expenditure) and net movement in funds for the year after tax credit		168,861	(1,058)	167,803	1,945
<b>RECONCILIATION OF FUNDS</b>					
<b>FUND BALANCES B/F</b>		75,371	121,333	196,704	194,759
<b>FUND BALANCES C/F</b>	14	<u>244,232</u>	<u>120,275</u>	<u>364,507</u>	<u>196,704</u>

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

All incoming resources and resources expended derive from continuing activities.

The notes on pages 12 to 19 form part of these financial statements.

**PHOENIX DANCE THEATRE**  
(A Company Limited by Guarantee)

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**BALANCE SHEET**  
31 March 2021

	Note	2021		2020	
		£	£	£	£
<b>FIXED ASSETS</b>					
Tangible Assets	11		98,307		106,475
<b>CURRENT ASSETS</b>					
Debtors	12	42,524		65,635	
Cash at bank & in hand		437,601		60,651	
		<u>480,125</u>		<u>126,286</u>	
<b>LIABILITIES</b>					
Creditors falling due within one year	13	<u>213,925</u>		<u>36,057</u>	
<b>NET CURRENT ASSETS</b>			266,200		90,229
<b>NET ASSETS</b>			<u>364,507</u>		<u>196,704</u>
<b>FUNDS</b>	14				
Unrestricted Funds			244,232		75,371
Restricted Funds			120,275		121,333
<b>TOTAL CHARITY FUNDS</b>			<u>364,507</u>		<u>196,704</u>

For the financial year ended 31 March 2021 the charitable company was entitled to exemption from audit under section 477 Companies Act 2006 relating to small companies.

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

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

The financial statements were approved by the Board of Directors on 7 December 2021 and signed on its behalf by:



**C BARKER**  
Director

Company no: 1921513

STATEMENT OF CASH FLOW  
For the year ended 31 March 2021

	Note	2021 £	2020 £
Cash from / (absorbed by) operating activities	17	384,625	(35,208)
Theatre Tax Credit received		23,509	71,002
<b>Cash flows from investing activities</b>			
Interest Income		0	203
Purchase of tangible fixed assets		<u>(31,184)</u>	<u>(41,512)</u>
<b>Cash used in by investing activities</b>		<u>(31,184)</u>	<u>(41,309)</u>
<b>Decrease in cash and cash equivalents in the year</b>		376,950	(5,515)
<b>Cash and cash equivalents at the beginning of the year</b>		60,651	66,166
<b>Total cash and cash equivalents at the end of the year</b>		<u>437,601</u>	<u>60,651</u>

NOTES TO THE FINANCIAL STATEMENTS  
31 March 2021

1 ACCOUNTING POLICIES

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

**Basis of Preparation**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Phoenix Dance Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

**Going Concern**

The directors consider that there are no material uncertainties about the charitable company's ability to continue as a going concern. The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

**Income Recognition Policies**

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity has entitlement to the funds;
- any performance conditions attached to the item(s) of income have been met or are fully within the control of the charity;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

**Donated Services and Facilities**

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

**Interest Receivable**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

1 ACCOUNTING POLICIES (continued)

**Fund Accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

**Expenditure and Irrecoverable VAT**

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

Expenditure on charitable activities includes the costs of providing staff who carry out the work of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

**Allocation of Support Costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the company's activities. The bases on which support costs have been allocated are set out in note 6.

**Tangible Fixed Assets**

Fixed assets are depreciated on a straight line balance basis over their estimated useful lives as follows:

	Annual Rate
Equipment	20% straight line p.a.

**Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

**Cash at Bank and in Hand**

Cash at bank and cash in hand is in respect of bank balances.

**Creditors and Provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

1 ACCOUNTING POLICIES (continued)

**Financial Instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at the carrying value plus accrued interest less repayments.

**Pensions**

The company has a defined Contribution Pension Scheme. The pension costs charged to the Statement of Financial Activities are the premiums payable in respect of the accounting period.

**Significant Judgements and Estimates**

In applying its accounting policies the company did not have to make any significant judgements or estimates

2 LEGAL STATUS OF THE CHARITY

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

3	DONATIONS AND GRANTS	2021	2021	2021	2020
		£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
		£	£	£	£
	Arts Council Yorkshire	436,393	0	436,393	428,512
	Leeds City Council	61,750	0	61,750	61,750
		<u>498,143</u>	<u>0</u>	<u>498,143</u>	<u>490,262</u>

4	INCOME FROM CHARITABLE ACTIVITIES	2021	2021	2021	2020
		£	£	£	£
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
		£	£	£	£
	<b>Grants</b>				
	Arts Council England	0	16,467	16,467	14,310
	Black Waters	0	13,000	13,000	0
	Healthy Holidays	0	10,000	10,000	0
	Jimbo's Fund	0	15,770	15,770	0
	Coronavirus Job Retention Scheme	130,744	0	130,744	0
	Other Grants & Donations	96,535	0	96,535	244,889
	<b>Fees &amp; Other Income</b>				
	Touring	0	0	0	88,924
	Programmes & Merchandise	154	0	154	1,754
	Education Fees	17,462	0	17,462	68,477
	Other Income	6,666	0	6,666	18,897
		<u>251,561</u>	<u>55,237</u>	<u>306,798</u>	<u>437,251</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

5 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

	New Productions	Touring & Other Activities	Education	Total
	2021	2021	2021	2021
	£	£	£	£
Production	0	4,397	0	4,397
Choreographic Composer Lab	0	4,500	0	4,500
Digital Works	0	6,990		6,990
Touring	0	(2,598)	0	(2,598)
Staffing Costs	0	359,001	74,593	433,594
Training & Physio	0	14,974	0	14,974
Education	0	0	33,087	33,087
Marketing / Audience Development	0	9,074	0	9,074
Programmes & Merchandise	0	968	0	968
Building Overheads	0	46,387	0	46,387
Administration	0	24,338	0	24,338
Legal and Professional	0	4,453	0	4,453
Depreciation	0	39,352	0	39,352
Governance Costs (see note 6)	0	5,500	0	5,500
Support Costs (see note 6)	0	8,632	0	8,632
	<u>0</u>	<u>525,968</u>	<u>107,680</u>	<u>633,648</u>

Of the £633,648 expenditure in 2021 (2020: £939,636) £577,353 was charged to unrestricted funds (2020: £906,521) and £56,295 to restricted funds (2020: £33,115)

6 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

The company initially identifies the costs of its support functions. It then identifies those costs which relate to the governance function. The table below sets out the basis for apportionment and the analysis of support and governance costs.

	General Support	Governance Function	Total	Basis of Apportionment
	£	£	£	
Salaries and related costs	7,798	0	7,798	<i>actual costs</i>
Building Overheads	834	0	834	<i>pro rata</i>
Independent Examination	0	5,500	5,500	<i>actual costs</i>
	<u>8,632</u>	<u>5,500</u>	<u>14,132</u>	

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

7	<b>STAFF NUMBERS &amp; COSTS</b>	<b>2021</b> £	<b>2020</b> £
	Wages & Salaries & Other Emoluments	383,837	442,980
	Social Security Costs	26,807	34,490
	Other Pension Costs	6,988	8,341
		<u>417,632</u>	<u>485,811</u>

No employees earned in excess of £60,000 p.a.

The average number of employees during the year, calculated on the basis of full time equivalents, was as follows:

	<b>Number</b>	<b>Number</b>
Trustees	5	10
Administrative Staff	4	2
Artistic Team & Technical Staff	17	20
	<u>26</u>	<u>32</u>

**Key Management Personnel**

The key management personnel comprise the trustees, the executive director and the artistic director (and from 8 March 2021 the chief executive director).

No remuneration or any other benefits was paid to any trustees in the year (2020: £nil)

No expenses were reimbursed to any trustees during the year (2020: expenses totalling £312 were reimbursed to 3 trustees)

The total emoluments of the key management personnel (salaries, employer's NIC and pension costs) during the year was £72,287 (2020: £104,384).

**8 RELATED PARTY TRANSACTIONS**

No trustee or other person related to the Charitable Company had any personal interest in any contract or transaction entered into by the Charitable Company during the year (2020 - Nil).

9	<b>NET INCOME / (EXPENDITURE)</b>	<b>2021</b> £	<b>2020</b> £
	is stated after charging:		
	Depreciation	39,352	33,115
	Independent Examination	5,000	5,000
		<u>44,352</u>	<u>38,115</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

10 TAXATION

As a charity Phoenix Dance Theatre is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or s252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charitable Company.

The company incurs theatre production costs and is entitled to claim Theatre Tax Relief on these costs. No such costs were incurred in the year and so no claim was made. In the prior year (2020) the company submitted claims for a payable Theatre Tax Credit totalling £23,059.

11 TANGIBLE FIXED ASSETS

	<b>Equipment</b>
	<b>£</b>
<b>COST</b>	
At 1 April 2020	269,142
Additions	31,184
Disposals	0
At 31 March 2021	<u>300,326</u>
<b>DEPRECIATION</b>	
At 1 April 2020	162,667
Charge for the Year	39,352
On Disposals	0
At 31 March 2020	<u>202,019</u>
<b>NET BOOK VALUE</b>	
At 31 March 2021	<u>98,307</u>
At 31 March 2020	<u>106,475</u>

All fixed assets are used in direct furtherance of the charity's objects.

At 31 March 2021 the company had made no capital commitments (2020: nil).

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
12 <b>DEBTORS:</b> amounts falling due within one year:		
Trade Debtors	3,616	10,622
Other Debtors	35,801	49,019
Prepayments & Accrued Income	3,107	5,994
	<u>42,524</u>	<u>65,635</u>

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

13	CREDITORS: amounts falling due within one year:	2021 £	2020 £
	Trade Creditors	27,163	28,997
	Other Creditors & Accruals	2,235	3,060
	Donations & Grants Received in Advance	175,489	4,000
	Other Taxes & Social Security Costs	9,038	0
		<u>213,925</u>	<u>36,057</u>

14	FUNDS	Balance b/f 01.04.20 £	Incoming Resources £	Resources Expended £	Theatre Tax Credit £	Balance c/f 31.03..21 £
	Unrestricted	75,371	749,704	580,843	0	244,232
	Restricted					
	Capital Fund	121,333	16,467	39,352	0	98,448
	Black Waters	0	13,000	13,000	0	0
	Healthy Holidays	0	10,000	0	0	10,000
	Jimbo's Fund	0	15,770	3,943	0	11,827
		<u>121,333</u>	<u>55,237</u>	<u>56,295</u>	<u>0</u>	<u>120,275</u>
	Total Funds	<u>196,704</u>	<u>804,941</u>	<u>637,138</u>	<u>0</u>	<u>364,507</u>

Purposes of Restricted Funds:

The **Capital Fund** is to replace a great range of technical touring equipment, production equipment and practical office equipment to enable the company to operate more efficiently in terms of time and cost, to be better connected digitally and to bring obsolete equipment up to date to ensure the company can perform on a diverse range of performance platforms.

**Black Waters Heritage Project** was an education project that saw over 130 young people engage in dance and music whilst learning about key historical events that changed the make up of Britain today. The young people involved were able to see the main company in performance as well as have the opportunity to perform themselves

**Healthy Holidays** programme allows the company to deliver dance and arts activities during school holiday periods providing a healthy lunch and all snacks for the children throughout the day. These holiday camps run across various holiday periods (Summer, Easter, half terms and Christmas) at multiple locations across the city, targeting areas where there is a high percentage of children accessing free school meals at school.

**Jimbo's Fund** supports the financial costs of running Illuminate Dance - weekly dance programme for young people aged 6 – 18 with additional needs. The provision runs term time only and offers respite to parents/ carers and siblings.

NOTES TO THE FINANCIAL STATEMENTS (continued)  
31 March 2021

15 ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £
Tangible Fixed Assets	0	98,307	98,307
Current Assets	458,157	21,968	480,125
Creditors: due within one year	<u>(213,925)</u>	0	<u>(213,925)</u>
	<u>244,232</u>	<u>120,275</u>	<u>364,507</u>

16 FUTURE FINANCIAL COMMITMENTS

At 31 March 2021 the company had total commitments under operating leases over the remaining life of these assets of £6,710 (2020: £9,510).

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net movement in funds	167,803	1,945
Add back depreciation charge	39,352	33,115
Theatre Tax Credit	0	(23,509)
Less interest shown in investing activities	0	(203)
(Increase) in debtors	(398)	(2,132)
Increase / (Decrease) in creditors	177,868	(44,424)
Net cash (absorbed by) / from operating activities	<u>384,625</u>	<u>(35,208)</u>