

**CHARITY REGISTRATION NUMBER: 1191899**

**PHOSPHOROS THEATRE**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 APRIL 2022**

# **PHOSPHOROS THEATRE**

## **FINANCIAL STATEMENTS**

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## PHOSPHOROS THEATRE

### REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 30 APRIL 2022

**REGISTERED CHARITY NAME** Phosphoros Theatre

**CHARITY REGISTRATION NUMBER** 1191899

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

#### TRUSTEES

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

Aqeel Abdulla	
Jamie Bell	
Ruby Chorbajian (Chair)	(Appointed 22 November 2021)
Anneliese Davidsen	(Resigned 22 November 2021)
Jane Earl	(Resigned 22 November 2021)
Syed Haleem Najibi	
Nicholas Paladina	
Benjamin Prudhoe-Zdzieblo	(Appointed 22 November 2021; resigned 6 July 2022)
David Ralf	(Appointed 22 November 2021)
Katherine Roberts	(Resigned 3 May 2022)
Despoina Tsiakalou	

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

#### OUR ADVISORS:

**INDEPENDENT EXAMINER** Neil Adshead FCA  
21 Halifax Road  
Ainsdale  
Southport  
PR8 3JU

# PHOSPHOROS THEATRE

## TRUSTEES' ANNUAL REPORT FOR THE YEAR ENDED 30 APRIL 2022

The trustees present their report and the unaudited financial statements as a charitable incorporated organisation (CIO) for the year ended 30 April 2022.

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

### OBJECTIVES AND ACTIVITIES

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

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

### Vision

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

Our work draws on a bold and informed arts practice rooted in care. We reject a 'top-down' approach, whereby refugees are cared *for* and non-refugees *care*, instead recognising and highlighting the potential for radical care within and across refugee youth communities. We apply this framework of care to explore and demonstrate the solidarity, friendship, and allyship that enables our work to be holistic, responsible, and here for the long-term.

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

### Mission

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

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

## PHOSPHOROS THEATRE

### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

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

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

#### 1) Productions

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

#### 2) Community Engagement

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

### STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

#### TRUSTEE INDUCTION AND TRAINING

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

#### RISK MANAGEMENT

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

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

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

## PHOSPHOROS THEATRE

### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

#### ACHIEVEMENTS AND PERFORMANCE

##### ***General overview***

2021-22 was a year of post-pandemic recovery for Phosphoros Theatre and the refugees and asylum seekers aged 15-25 we work with. Following almost a year of entirely online programmes, we couldn't wait to get back into theatres, rehearsal studios and classrooms with our members and audiences. Throughout the pandemic, our nimble and resourceful team maintained momentum with our membership of young people and actors, meaning that, when it became possible again, the community ready to meet for in person collaboration.

In 2021, we hit the road with our first live performance in two years – a new show called *All the beds I have slept in* – the fourth in our canon of work. The run engaged 1733 audience members including over 350 refugees.

We continued to forge partnerships and were pleased to work with leading youth theatre organisation Company Three on their *When This Is Over* project; Good Chance Theatre and the Royal Opera House on *The Walk*; and Journeys Festival International with three commissioned audio narratives titled *Sun Up*, *Rain Falls*, *River Rises*.

We sustained our workstream dedicated to new workshop assistants by offering regular training sessions and delivery opportunities.

Our Community Engagement projects continued to thrive, attracting 341 participants in total.

One of our biggest achievements in 2021-22 was 'Phosphoros Sisters', our new workstream dedicated to girls and young women.

Alongside our creative work our team and our members have watched the world experience multiple challenges, and experienced these both globally and personally. The impact of the crisis in Afghanistan, the new Borders Bill, the cost of living crisis, the climate emergency, the war in Ukraine, have all reminded us of the importance of providing meaningful and regular outlets for refugees and asylum seekers to express themselves and experience our three key outcomes of bravery, creativity and belonging.

In 2021 we were thrilled to be granted the 'Diversity and Inclusion Award' by the Men and Boys Coalition, recognising organisations making 'outstanding contribution to combatting unfair prejudice and discrimination against men and boys in all their diversity'.

## **1) Productions**

### ***1.1. All the beds I have slept in***

In the Spring we picked up rehearsals for *All the beds I have slept in*, written and directed by Dawn Harrison, having paused production in March 2020. The show explored friendship, hope and the gestures of care that propelled the actors forward on their journeys, told through the structure of the many places they have found a bed for the night. Seven actors were in this show, and parts of the script reflect their own lived experiences. Three actors: Tewodros Aregawe, Emirjon Hoxhaj and Syed Najibi, were long time members of Phosphoros, and the other four actors: Mohamed Abdu, Ali Ghaderi, Talal Hassan, and Mardin Mahmoudpour met us initially through Phosphoros Young Company.

## PHOSPHOROS THEATRE

### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

The show, funded by Arts Council England and Grocers Company was performed 15 times at top UK venues including Nottingham Playhouse, Derby Theatre, Leeds Playhouse, and HOME (Manchester). In total we reached 1733 people, reaching 66% capacity – an impressive achievement given the post-covid context. Through a careful audience engagement strategy including free and discounted tickets and forming relationships with 32 local organisations we engaged over 350 refugees and asylum seekers (this is the number we monitored, so the actual number will be higher as some individuals will have attended outside of group bookings). From those who provided feedback, 20% had either never been to a theatre before, or go once a year or less. A particular highlight was returning to the Kiln Theatre Cinema, where we scheduled a private and free of charge performance open to local English learning colleges. It was a delight for us to see so many young people in the audience, many of whom were rare or first time theatre goers, enjoy our work and see themselves reflected onstage. Some of the most memorable feedback from audience members included that the shows “opened my eyes,” “boosted my faith in humanity,” and left people “inspired by others’ bravery and resilience.”

#### **1.2. *Sun Up, Rain Falls, River Rises***

In Refugee Week (June 2021) Journeys Festival International remounted our audio narrative project *Sun Up, Rain Falls, River Rises*, which had originally been commissioned in 2020. The project involved three distinct audio pieces performed by Syed Haleem Najibi, Goitom Fesshaye and Mohamed Abdu, and written by Dawn Harrison, informed by the performers. The pieces were accessible via QR codes on posters placed around Nottingham, Leicester and Manchester and were engaged with by the general public as well as organised groups such as English learning classes and refugee walking groups. Following the project the narratives continue to be accessible online via our website.

#### **1.3 *The Walk***

In the summer we were commissioned by the Royal Opera House to contribute two performances to *The Night Vigil*, a night-time event programmed in partnership with Good Chance Theatre as part of their large scale international public art project *The Walk*. The project involved different artists, including musicians, ballerinas, opera singers and Citizens of the World Choir sharing performance to ‘Little Amal’, a 3.5 metre puppet girl representing a 9 year old refugee girl from Syria who had travelled on her own to the UK. Tewodros Aregawe and Syed Najibi collaborated on two narratives, written by Kate Duffy-Syedi and directed by Esther Dix. The reach of this performance was considerable; it was streamed on Instagram to thousands of people globally, and shared on platforms including UNHCR.

#### **1.4 *Tender***

Alongside *All the beds I have slept in* we began the Research and Development (R&D) for our fifth show, *Tender*, which will explore the complex and nuanced relationships between money and forced migration. Funded by Arts Council England, this piece of work involves in its initial stages a series of 8 R&D workshops with refugee organisations working with young people around the UK, in order for us to listen to and respond to a far larger number of perspectives than we have done so before. Following the completion of the 8 workshops, in 2022-23, we plan to conduct an intensive R&D phase with a small group of our own members, culminating in a scratch sharing in order to gain interest and potential commissioning interest from theatre venues and funders. In the 2021-22 period we delivered 2 number of workshops to 33 people from Norwich International Youth Project

TRUSTEES' ANNUAL REPORT (CONTINUED)  
FOR THE YEAR ENDED 30 APRIL 2022

and Sutton and District. Alongside the multi-vocal quality of this project, it presents us with a new opportunity in that we will work with women performers for the first time. Additionally, we have recruited Sara, one of our trainees and long-time Phosphoros member, as an assistant collaborator, supporting her professional and artistic development as a workshop leader and creative.

## Media appearances

In addition to our artistic work we continue to speak directly to the public via interviews and "thought pieces", raising awareness on issues important to us in relation to forced migration, the asylum system and the arts. In 2021-22 our media highlights included a feature in the Guardian; two appearances on Sky News; and a podcast on Migreatives. Our aim for 2022-23 is that more of our members with interest in public advocacy will undertake media training in order to take part in interviews.

## 2. Community Engagement

Our community engagement activities reached 341 people in 2021-22.

### 2.1. Young Company

Our flagship youth project Phosphoros Young Company continues to be delivered year round, and in 2021-22 engaged 35 young people, 20 of whom became regular members. In the Spring we were fortunate to be selected by leading youth theatre organisation Company Three to be one of 18 young companies from around the UK to take part in a devising project called *When This Is Over*. The project involved us devising a new piece of theatre with our group, using the same stimulus as all the other project partners, and learning was shared through regular Zoom calls, some of which our members also attended. The project explored the life histories of our members, from their births until old age, asking important questions about the world we are living in and the world we want to leave behind. We performed our show twice at the Unicorn Theatre to a socially distanced audience of invited friends, support workers and teachers. 9 people shared their work, including two on video, and for almost everyone this was their first ever experience acting onstage. Throughout this project, from January – July 2021, we were supported weekly by Mohamed Abdu, one of our trainees. The audience said:

*'It was great. I really enjoyed the way everyone was able to contribute. I could see the young people working as a team supporting each other. They have become friends and are very positive peer group for each other.'*

*'I enjoyed watching the young people beaming with joy and pride, and knew this experience would have positive, potentially life-changing impact on their lives'*

*'I felt very moved and encouraged by the strength of the young people'*

*'Well done Phosphoros. There is a gap in the system in terms of the support the young people receive and Phosphoros helps fill that gap. It was so great to see the cast so proud and confident performing'*

After this project ended, our two-year relationship with the Unicorn Theatre sadly came to an end, as their vision shifted to younger age groups. We were grateful to be able to build on our first year of far-reaching support to have a second, and are glad our Young Company had such a good 'home' for



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### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

its initial years. In September we moved our project to the Southbank Centre, in order to continue pan-London engagement. In response to interest and need we adjusted our age bracket from 14-18 to 16-21, which more accurately reflects the membership of the group. In the Autumn we explored social issues such as mental health, rights of women and social inequality, culminating in a short film we shared as a 'curtain raiser' at our performance of *All the beds I have slept in* at the Kiln Theatre Cinema. The following term started with a visit to an art exhibition at Somerset House which looked at the relationship between colonial histories and migration, and this became the starting point of a devised performance that will be shared in summer 2022. We have observed that group members develop multiple and overlapping critical skills through our weekly sessions, including confidence, collaboration, self-reflection, self-belief, public speaking, enhanced vocabulary and risk taking. Several members are increasingly passionate about developing their skills as performers and makers, many show leadership potential and many report building meaningful friendships that extend outside the project. Through informal approaches (such as conversations and session themes) and formal approaches (for example a workshop on 'rights' delivered by Coram Young Citizens) the project provides important opportunities for personal, social and creative development. Looking ahead, we want to continue growing our group's membership, introduce trainees into our team, and schedule more theatre trips now the industry has opened up. We asked our members what Phosphoros Young Company means to them, and they said:

*'When we come to Young Company and you're waiting for us, we know we belong'*

*'When someone makes a mistake or struggling we put ourselves in their shoes'*

*'Our feelings are the same but we say them differently. If I didn't belong, I wouldn't share my poetry or thoughts. If we weren't brave, we wouldn't be ourselves around each other. When one person gets to the top, everyone can get there'*

*'My sister in Afghanistan called me and I said 'I have joined a drama group and we play lots of games'. I teach her the games and we play on the phone when she is bored.'*

*'When I started I was new and I didn't know what it would be like. I thought 'I will win' and tried to be confident. I speak in front of people each week and it's helping with my confidence'*

*'When new people started it was hard fitting in again, but now we feel like a family'*

*'Before I came here I didn't feel any confidence. I am still a bit shy but I knew I needed to get out of my comfort zone. Now I feel like I'm doing something great with the help of you all.'*

## **2.2. Phosphoros Sisters**

2021-22 saw the origin of our first ever women and girls' project: Phosphoros Sisters. Having met a number of refugee young women online in 2020-21, several of whom were living outside of London and feeling isolated during the pandemic, we thought strategically about how we could engage them in new ways. We had two day trips in London in Spring 2021, to the Tate Modern art gallery; and a picnic on the Southbank, and continued having online meetings to get to know each other more. In August 2021 we took six young women on a five day creative retreat, which took place in Derbyshire, staying in two holiday cottages provided in-kind by Dawn. The retreat involved a combination of arts activities (devising, creative writing, comedy, movement, dance, role-play, games) as well as walks in the countryside, fun activities like watching movies and having a 'pamper night' and sharing meals together. The young women were aged 15-19 and came from London, Essex, Brighton and Glasgow, and for all but one it was their first 'holiday' trip in the UK. On the last

## PHOSPHOROS THEATRE

### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

day of the retreat we shared an informal performance, and following this the group expressed a desire to continue after the trip had ended, thus 'Phosphoros Sisters' was formed. Towards the end of 2021 we delivered 4 drama workshops for 15 young women in London to try and engage more women, ahead of a planned Research and Development project in May 2022 which will culminate in a short performance. A significant outcome of this work has been that one young woman, Sara, has progressed from participant to trainee facilitator, and following training and shadowing has now engaged in paid workshop delivery with Phosphoros, and this will continue into 2022-23. This is how the Phosphoros Sisters feel:

*'When we first joined we were shy, but now with the girls I'm so confident, silly, creative and comfortable'*

*'Since I came to London I haven't left or visited the countryside. Now I've seen the English countryside, played with the dogs and seen sheep. I tried new food and felt creative every day'*

*'I used to dream one day I will be with a group of sisters and we will talk and prove how strong we are. I can say with Phosphoros Sisters my dream became true.'*

*'We come together in one place and respect each other. Every time there's something new you learn and the good thing is, even though we never meet each other in real life, we feel like a family.'*

*'Meeting the other girls for the first time, I was so happy and excited... When you are with other women, you feel free and comfortable.'*

### **2.3. Training for young workshop facilitators**

Building on a series of training sessions delivered in 2020-21, we have engaged more young adults in monthly meet-ups, building on workshop delivery skills. So far we have engaged 7 trainees, some of whom have had a small amount of experience and others who are new to leadership in a youth / arts context. Trainees have been recruited from Phosphoros' Community Engagement projects as well as through an open call shared online. The sessions focus on various aspects of facilitation, including delivery, planning, giving feedback, challenging behaviours, boundary setting, and self-care, and trainees are encouraged to shadow and observe session delivery elsewhere on Phosphoros' projects. Looking ahead to 2022-23 there are a number of projects for the trainees to deliver on, in paid positions where skill level and permission to work permits. Currently this work does not have funding attached to it, and if it were to expand in 2022-23 we would aim to support trainees in external development sessions, for example accredited safeguarding, first-aid, mental health first aid and trauma-informed practice training.

### **2.4. Collaborations**

We were the main collaborative partner on our Co-Artistic Director Kate's practice research project *Stories for Sleeping*, undertaken as part of her PhD project at the Royal Central School of Speech and Drama. Through this project (which started in 2020-21) Kate engaged four of our members as workshop assistants who supported her to deliver 10 workshops in the 2021-22 period, to a total of 85 participants. The project involved working with newly arrived young people to develop audio stories for their peers to listen to over Instagram if they were struggling to sleep. Whilst most of this work was delivered online, towards the end of the project we were able to work in person over 5

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### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

days at Springboard Youth Academy's May half term project, engaging around 30 young people, as well as visiting around 50 young people at the Nottingham Education Sanctuary Team (NEST), both of whom are returning partner organisations. Here is what people said:

*'When I listen it feels like we have the same limbs. She makes a picture with the audio and I feel like I am there. She's taking us to her own home. It feels like solidarity. When we go through hard times, we feel like we're in the same body, the same bones, same liver. We combine our bodies. I'm not a dictionary but this is what solidarity means to me'.*

*Sometime people feel... 'less' when they say they're a refugee. But in the creative writing we are happy to share and express our feelings. It feels really special. We don't often need to say we are refugees because we have a connection with the young people listening. It doesn't even need to be said'.*

We continue to deliver bespoke workshops in a range of contexts, including training for refugee youth leaders, best practice guidance and one-off drama workshops. Highlights of the 2021-22 reporting period include: 2 workshops for Contemporary Performance Practice students at the Royal Central School of Speech and Drama about unaccompanied minors and autobiography respectively; workshops on refugee engagement with Tron Theatre (Glasgow), Protein Dance (London) and Liverpool Biennial; training workshops for Coram Young Citizens. We also supported the development of Springboard Youth Academy's peer leadership programme, delivering three sessions on facilitation; boundaries and safeguarding; and managing challenges.

## **Organisational development**

### ***Our team***

This year we expanded our team to include our first ever external recruit. Kofi Odoom joined Phosphoros as the Community Engagement Coordinator in October 2021 and has been working across the Community Engagement department including Young Company, training, post-show workshops and general project development. Additionally, Becca Prentice, who originally undertook a student placement with us, came on board to co-deliver Young Company between January – July, and then lead on Phosphoros Sisters; Pavlos Christodoulou returned to Phosphoros as the lead collaborator on the Tender project; and Esther Dix returned to direct our contribution to *The Walk*, and will return in 2022-23 to direct our remounting of *All the beds I have slept in*. We have continued to host placement students from the Royal Central School of Speech and Drama, this year joined by Chloe Diggins (BA Drama, Applied Theatre and Education), Nieta Irons (MA Applied Theatre) And Karl Chaundy (MA Scenography). Kate and Juliet continue to have the roles of Head of Community Engagement and Producer respectively, undertaking core hours funded by Paul Hamlyn Foundation, and along with Dawn, who oversees public productions, form the executive team of Artistic Directors, and together they oversee strategy and development, fundraising, finance and measuring impact. This year they have worked with two consultants: Oliver Carruthers on business planning and strategy, and Dr Roz Stewart-Hall on evaluation (a relationship which will continue into the next year, funded by Paul Hamlyn Foundation.)

Our board of trustees have been busy working across the strategic development of Phosphoros, with particular attention paid to business planning, fundraising, plans for scaling up and updating policies. A big focus of the board this year was preparing an application for the Arts Council's National Portfolio, which was our largest ever grant application and required extensive thought around strategy. This was submitted in May 2022.

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### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

#### **FUTURE DEVELOPMENTS**

Looking ahead to 2022-23 we feel excited about what Phosphoros will achieve, touring existing work, making new work, sustaining our Young Company and growing Phosphoros Sisters. Our new drama project, Shama, for Afghan new arrivals, will open in the Autumn, and will be our first project aimed at people from a single country, and will be Afghan led. However, there are challenges in store too. In the aftermath of the pandemic the theatre sector continues to struggle financially, and the impact we feel is that it is much harder to access suitable space to conduct our activities. Further, as our projects and teams grow we have increasing need for flexible office space. Funding continues to be largely project to project, so a primary focus in 2022-23 will be on securing more core and long-term funding. We continue to see the impact of the Hostile Environment and unjust asylum policy on the members of Phosphoros Theatre, which affects how, when and for how long they can take part in our projects. Though most of our members are 'Looked After Children' or 'Care Leavers' we are seeing a small increase in new young adult members who live in temporary hotel accommodation, with very little support, so are faced with new challenges around how to ensure swift and efficient referrals are made to ensure joined up approaches across the sector. Our knowledge, confidence and awareness of how to handle these complex situations are strengthened through continuously sharing practice and guidance through networks such as the Croydon Young Refugee Network, the Theatres of Sanctuary network and the Partnership for Young London.

#### **FINANCIAL REVIEW**

A deficit of £23,087 arose during the year (2021: Surplus £64,485). This was entirely because of the use of restricted funds received in the previous financial year. Unrestricted funds increased from £10,956 at 30 April 2021 to £20,193 at 30 April 2022. Restricted reserves of £26,879 were unspent and carried forward (2021: £59,203). Total funds amounted to £47,072 (2021: £70,159).

#### Principal funding sources

The relaxing of Covid-19 restrictions during the financial year meant that the charity was able to generate nearly a third of its income for the year from charitable activities, as detailed in 'Achievements and Performance'. As well as drawing on grants received in the previous financial year (principally from the Paul Hamlyn Foundation and the Arts Council), the charity was very grateful to receive further funding from the Arts Council, together with grants from: Awards for All, The Backstage Trust, The Ironmongers' Company, The Grocers' Charity, The Leathersellers' Company, and Groundwork. Both regular and one-off donations were also kindly given by individual donors.

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

#### Investment policy

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

#### Reserves and going concern policy

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

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

## PHOSPHOROS THEATRE

### TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2022

#### STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

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

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

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

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

By order of the board of trustees

A handwritten signature in black ink, appearing to be 'N. Paladina', with a large circular flourish at the end.

Nick Paladina (Trustee)

Dated: 4 October 2022

## Independent examiner's report on the accounts

Report to the trustees of

Phosphoros Theatre

On accounts for the year ended

30 April 2022

Charity no  
(if any)

1191899

Set out on pages

14 to 21

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 30 April 2022.

**Responsibilities and basis of report**

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's statement**

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

Signed:



Date:

5 October 2022

Name:

Neil Adshead

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

FCA. Institute of Chartered Accountants in England and Wales

Address:

21 Halifax Road

Ainsdale

Southport PR8 3JU

**PHOSPHOROS THEATRE**

**STATEMENT OF FINANCIAL ACTIVITIES  
YEAR ENDED 30 APRIL 2022**

		<b>2022</b>	<b>2022</b>	<b>2022</b>	2021	2021	2021
		<b>Unrestricted</b>	<b>Restricted</b>	<b>Total</b>	Unrestricted	Restricted	Total
		<b>funds</b>	<b>funds</b>	<b>funds</b>	funds	funds	funds
	<b>Note</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from:</b>							
Donations and legacies	<b>2</b>	<b>5,967</b>	<b>42,294</b>	<b>48,261</b>	4,782	92,029	96,811
Charitable activities	<b>3</b>	<b>20,245</b>	-	<b>20,245</b>	20,685	-	20,685
Other income	<b>4</b>	-	-	-	962	-	962
<b>Total income</b>		<b>26,212</b>	<b>42,294</b>	<b>68,506</b>	26,429	92,029	118,458
<b>Expenditure:</b>							
Expenditure on charitable activities	<b>5</b>	<b>6,608</b>	<b>84,985</b>	<b>91,593</b>	21,147	32,826	53,973
<b>Total expenditure</b>		<b>6,608</b>	<b>84,985</b>	<b>91,593</b>	21,147	32,826	53,973
<b>Net income /(expenditure) for the year</b>		<b>19,604</b>	<b>(42,691)</b>	<b>(23,087)</b>	5,282	59,203	64,485
Transfers between funds		<b>(10,367)</b>	<b>10,367</b>	-	-	-	-
<b>Net movement in funds in the year</b>		<b>9,237</b>	<b>(32,324)</b>	<b>(23,087)</b>	5,282	59,203	64,485
<b>Reconciliation of funds:</b>							
Total funds brought forward		<b>10,956</b>	<b>59,203</b>	<b>70,159</b>	5,674	-	5,674
<b>Total funds carried forward</b>		<b>20,193</b>	<b>26,879</b>	<b>47,072</b>	10,956	59,203	70,159

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

All income and expenditure derive from continuing activities.

PHOSPHOROS THEATRE

**BALANCE SHEET**  
**AS AT 30 APRIL 2022**

		2022		2021
		Unrestricted	Restricted	
		Funds	Funds	All funds
Note		£	£	£
<b>Current Assets</b>				
Debtors	10	511	-	912
Cash at bank and in hand		24,057	30,310	77,026
<b>Total Current Assets</b>		<b>24,568</b>	<b>30,310</b>	<b>77,938</b>
<b>Creditors: amounts falling due within one year</b>				
	11	(4,375)	(3,431)	(56,866)
<b>Net current assets</b>		<b>20,193</b>	<b>26,879</b>	<b>70,159</b>
<b>Net assets</b>		<b>20,193</b>	<b>26,879</b>	<b>70,159</b>
<b>Funds of the charity:</b>				
Unrestricted income funds	12	20,193	-	10,956
Restricted income funds	13	-	26,879	59,203
<b>Total charity funds</b>		<b>20,193</b>	<b>26,879</b>	<b>70,159</b>

These financial statements were approved by the trustees and authorised for issue on 4 October 2022, and are signed on behalf of the board by:



Nick Paladina (Trustee)

The notes on pages 16 to 21 form part of these accounts



# PHOSPHOROS THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2022

### 1. Accounting Policies

#### General information

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

#### 1.1 Accounting convention

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

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

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

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

#### 1.2 Going concern

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

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

#### 1.3 Public benefit entity

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

#### 1.4 Fund accounting

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

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

#### 1.5 Income

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

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

# PHOSPHOROS THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2022 (continued)

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

### 1.6 Expenditure

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

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

### 1.7 Taxation

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

## 2. Donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
General grants and donations	5,967	-	5,967	1,601
Performance related grants	-	42,294	42,294	95,210
	<b>5,967</b>	<b>42,294</b>	<b>48,261</b>	<b>96,811</b>

### Performance related grants:

Arts Council England	15,000
Awards for All	10,000
Backstage Trust	4,874
The Grocers' Charity	4,320
Groundwork	300
The Ironmongers' Company	7,800
	<b>42,294</b>

## 3. Income from charitable activities

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Performance income	18,380	-	18,380	-
Young Company				14,240
Audio Narratives	-	-	-	3,750
Workshop fees	1,865		1,865	2,695
	<b>20,245</b>	<b>-</b>	<b>20,245</b>	<b>20,685</b>

**PHOSPHOROS THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 April 2022 (continued)**

**4. Other income**

	<b>Unrestricted funds 2022 £</b>	Unrestricted funds 2021 £
Theatre Tax Relief	-	962
	<u>-</u>	<u>962</u>

**5. Expenditure on charitable activities**

	<b>Unrestricted funds 2022 £</b>	<b>Restricted funds 2022 £</b>	<b>Total 2022 £</b>	Total 2021 £
Production costs	<u>6,318</u>	<u>81,721</u>	<u>88,039</u>	48,666
	6,318	81,721	88,039	48,666
Share of support costs (note 6)	290	2,514	2,804	4,557
Share of governance costs (note 6)	-	750	750	750
	<u>6,608</u>	<u>84,985</u>	<u>91,593</u>	53,973

**6. Support and Governance costs**

	<b>Support costs £</b>	<b>Governance costs £</b>	<b>Total 2022 £</b>	Support costs £	Governance costs £	Total 2021 £	<b>Basis of allocation</b>
Office costs	505	-	505	1,464	-	1,464	Direct
Professional fees	1,819	-	1,819	2,848	-	2,848	Direct
Insurance	480	-	480	245	-	245	
Independent examination fee	-	750	750	-	750	750	Direct
	<u>2,804</u>	<u>750</u>	<u>3,554</u>	4,557	750	5,307	

**7. Trustees**

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

Syed Najibi received fees amounting to £7,481 for work on projects and workshops during the year. He was also reimbursed for expenses of £1,196 for travel and subsistence arising from projects and workshops.

Aqeel Abdulla received fees amounting to £90 for project work for the charity.

**8. Related party transactions**

Kate Duffy-Syedi (Joint Artistic Director) (related to Syed Najibi) received salary amounting to £14,769 for administration and project work during the year. She was also reimbursed for expenses incurred while undertaking those duties amounting to £342.

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

**PHOSPHOROS THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 APRIL 2022 (continued)**

**9. Employees**

The number of employees of the company during the year was 3(2021: 2).

Staff costs during the year were as follows:

	<b>2022</b>	2021
	<b>£</b>	<b>£</b>
Salaries and wages	<b>35,886</b>	2,349
Social security costs	<b>1,960</b>	121
Pension contributions	<b>474</b>	-
	<b>38,320</b>	<b>2,470</b>

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

**10. Debtors**

	<b>2022</b>	2021
	<b>£</b>	<b>£</b>
Accounts receivable	-	600
Accrued income	<b>72</b>	-
Gift Aid receivable	<b>439</b>	312
	<b>511</b>	<b>912</b>

**11. Creditors: amounts falling due within one year**

	<b>2022</b>	2021
	<b>£</b>	<b>£</b>
Accounts payable	<b>180</b>	2,580
Accruals	<b>4,772</b>	5,200
PAYE & NIC	<b>543</b>	-
Other creditors	<b>2,311</b>	-
	<b>7,706</b>	<b>7,780</b>

**12. Unrestricted funds**

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

	<b>Balance at 1 May 2021</b>	<b>Incoming resources</b>	<b>Resources expended</b>	<b>Transfers</b>	<b>Balance at 30 April 2022</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Unrestricted Fund</b>					
– General Fund	<b>10,956</b>	<b>25,712</b>	<b>(6,608)</b>	<b>(10,367)</b>	<b>19,693</b>
- Designated Fund	-	<b>500</b>	-	-	<b>500</b>
	<b>10,956</b>	<b>26,212</b>	<b>(6,608)</b>	<b>(10,367)</b>	<b>20,193</b>

For the year ended 30 April 2021:

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

# PHOSPHOROS THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2022 (continued)

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

The Designated Fund comprises a donation of £500 from the Leathersellers' Company Charitable Fund in the financial year which the trustees have designated for support of the Phosphoros Sisters project.

### 13. Restricted funds

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

	Balance at 1 May 2021	Incoming resources	Resources expended	Transfers	Balance at 30 April 2022
	£	£	£	£	£
Arts Council 1	3,729			(3,729)	-
Arts Council 2	11,021	1,500	(30,937)	18,416	-
Arts Council 3	-	13,500	(3,504)	-	9,996
Arts Council 4	-	-	(70)	-	(70)
Awards for All	6,387	10,000	(11,713)	-	4,674
Backstage Trust	-	4,874	(1,320)	-	3,554
Grocers' Charity	-	4,320	-	(4,320)	-
Groundwork	1,200	300	(1,200)	-	300
The Ironmongers' Company	-	7,800	-	-	7,800
London Community Response Fund	3,287	-	(3,027)	-	260
Paul Hamlyn Foundation	33,579	-	(33,214)	-	365
	<b>59,203</b>	<b>42,294</b>	<b>(84,985)</b>	<b>10,367</b>	<b>26,879</b>

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

Arts Council of England & Wales 2: Grants given to support production *All the beds I have slept in*.

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

Arts Council of England & Wales 4: Grant given (in May 2022) to support second tour of *All the beds I have slept in*.

Awards for All: Grant given to support the Young Company work in 2021 and 2022.

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

Grocers' Charity: Grant given to support production *All the beds I have slept in*.

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

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

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

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

# PHOSPHOROS THEATRE

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2022 (continued)

### Restricted funds (continued)

For the year ended 30 April 2020:

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

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

Arts Council of England & Wales 2: Grant given to support production *All the beds I have slept in*.

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

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

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

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