

CHARITY REGISTRATION NUMBER: 1191899

PHOSPHOROS THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2023

PHOSPHOROS THEATRE

FINANCIAL STATEMENTS

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PHOSPHOROS THEATRE

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 30 APRIL 2023

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:

Jamie Bell
Ruby Chorbajian (Chair)
Syed Haleem Najibi
Nicholas Paladina
David Ralf
Despoina Tsiakalou
Aqeel Abdulla (resigned 22 May 2023)

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 2023

The trustees present their report and the unaudited financial statements as a charitable incorporated organisation (CIO) for the year ended 30 April 2023.

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 2023

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

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

1) Productions

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

2) Community Engagement

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

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

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

TRUSTEE INDUCTION AND TRAINING

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

RISK MANAGEMENT

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

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

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

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

ACHIEVEMENTS AND PERFORMANCE

General overview

2022-23 was an exciting year for Phosphoros Theatre as we were able to grow and extend our live work with 'All the beds I have slept in', whilst working on a new show and continuing our regular Community Engagement plus a new project 'Shama' that responded to the crisis in Afghanistan. Our second tour of 'All the beds I have slept in' was a great success, allowing us to return to previous partner venues and visit acclaimed venues in new cities to us such as Northern Stage in Newcastle and Bristol Old Vic. The tour reached 1261 people, with 22% of this audience having lived experience of forced migration. We sold out 50% of our performances, an achievement given the ongoing low sales post-pandemic. We also invested further in our community engagement work alongside the tour, delivering 3 workshops with local refugee groups in each location, who created their own work which they performed alongside our cast. An important development for us to provide more embedded opportunities for refugee participants in their local areas.

Overall our Community Engagement projects engaged 413 people over the year, through our Young Company, Phosphoros Sisters, Shama Project, one off workshops and 'All the beds' workshops. These were co-delivered by members of our facilitation training project, who continue to develop their skills. Our Young Company and Sisters groups produced original pieces of theatre that were presented as a double bill in a celebratory event for friends and family. We have enjoyed collaborating with other organisations such as Chickenshed Theatre and the National Theatre.

We continue to be making work against a backdrop of local, national and international challenges for refugees and asylum seekers. We are seeing the impact of the crisis in Afghanistan, the war in Ukraine, new policies introduced by the government and the impact of the climate crisis. We continue to see the impact of our work on our members to express themselves and experience our key outcomes of creativity, bravery and belonging.

Public facing work

1. All the beds I have slept in

After the first tour of 'All the beds I have slept in' in 2021/22 there continued to be demand for the show, from the company, audiences and venues. We reapplied to Arts Council England for a grant, which included increased community engagement work alongside the tour. The cast included Syed Najibi and Talal Hassan from the previous cast, and were joined by Nas Kamal and Mohammad Aljaseem, as well as Abel Atsede and Ismael Mohammed who are members of our young company. For the final performances our previous collaborator Tewodros Aregawe replaced Mohammad Aljaseem.

The show was performed 13 times at Migration Matters Festival (Sheffield), Rich Mix (London), Curve Theatre (Leicester), Northern Stage (Newcastle) and Bristol Old Vic. In total we reached 1261, selling out 50% of the performances. Through our audience engagement work we provided free and discounted tickets to over 300 refugees and asylum-seekers, which is 23% of our audience total. The actual figure is likely to be higher, as this only reflects bookings made via our team.

We also delivered a total of 12 workshops, 3 in each location, for community organisations and theatre groups which included our Young Company in London, After18 in Leicester, Curious Monkey in Newcastle and Borderlands in Bristol, reaching 62 people in total. These workshops were led by members of the cast and allowed the groups to explore the themes of the show and create content which we included in the performances, such as voiceover, movement and original writing. Members of each group joined our cast on stage to share this work, allowing the show to represent many more voices of refugees. Participants from these workshops said they felt it was a safe space for them to share, and that they learnt more about themselves. The majority of them had no previous experience

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

performing, and were happy for the opportunity to share their stories with a wider audience.

Our audiences say: *'Thought this was outstanding. Incredible in being equal measures warm, life affirming and so well performed. A real gem.'*

'This should be on all schools curriculums'

'At last! Theatre with real relevant stories to tell, I gained a much deeper understanding of the situations of people travelling over many lands to reach 'safety' here. An absolutely brilliant show... I often wonder what is the point of theatre, but this is it.'

'The experience has made me feel that I would like to be more involved in theatre as a way of expressing my deepest thoughts and feelings. I am hoping for more opportunities in future'

Our participants have said: *"We work together and it makes me brave. We're from different countries, have difficulties with languages but stepping out and supporting each other is brave"*

2. Tender

Alongside *All the beds I have slept in* we continued the Research and Development (R&D) for our fifth show, *Tender*, which explores the complex and nuanced relationships between money and forced migration. We developed the partnerships we have with refugee organisations to deliver eight in-person workshops to refugee groups reaching 158 participants in total. These were CARAS, Sutton and District, Phosphoros Young Company and Phosphoros Sisters (London), NEST (Nottingham), After 18 (Leicester), Norwich International Youth Project (Norwich.)

We planned, created and delivered the workshops with a majority refugee-led team which included our new refugee collaborator and a new trainee workshop assistant. The collaborators and workshop participants responded enthusiastically to the theme of money which confirms that it is an important and relevant focus for our next public work.

The ideas we created in the workshops were taken forward to further R&D sessions with seven refugee actors. The material was developed into a short sharing that was presented on the mainstage at Derby Theatre with an invited audience of 30 people.

We are now seeking co-production partners to take the show into the next stage of development. We are looking to increase our production values through working with designers and through the support of venues.

3. Media appearances

In addition to our artistic work we continue to speak directly to the public through public media work. In Bristol we hosted the media team from UNHCR, who interviewed the cast and members of our team - to be featured in their new exhibition and online series for Refugee Week 2023. We were featured on BBC Bristol for our performances and work with local community group Borderlands. We also had interest from Channel 4 news and ITN news which unfortunately did not go ahead. We also featured on Sky News, The Conversationist and Metro Radio News in 2021, which feature interviews with our actors, discussion of our theatrical work and the issues facing refugees in the UK.

TRUSTEES' ANNUAL REPORT (CONTINUED)
FOR THE YEAR ENDED 30 APRIL 2023

Community Engagement

In total our activities reached 413 people in 2022-23.

Young Company

Our flagship youth project Phosphoros Young Company continues to be delivered year round, and in 2022-23 engaged 41 young people. In the Summer term the group devised an original piece of devised performance that was partly inspired by an art exhibition at Somerset House, looking at colonial histories, migration and climate change. The piece was shared in the studio at the Roundhouse alongside our Phosphoros Sisters group. We had an audience of around 80 people consisting of friends, families and support workers of the group.

During the summer holidays several members took part in our collaborations with the National Theatre and Chickenshed Theatre, which are referenced later in the report.

In September we moved our project from the Southbank Centre to Theatre Deli, in order to accommodate the growing group and have a more suitable space. In this term the group wrote a radio play, with support from a Writer in Residence placement student from Royal Central School of Speech and Drama. This was an opportunity for them to explore their naturalistic acting skills, whilst creating a character that experienced and overcame some of the challenges they face in their own lives.

In the Spring term the group explored different performance skills, in particular looking at different ways of communicating a story with an audience. They have begun devising a piece inspired by this work that was shared in June 2023. For this we have continued our relationship with Chickenshed Theatre who will be delivering workshops on inclusive BSL within performance.

The group continues to show commitment to developing their performance skills, and the friendships between members are evident through gatherings and communication outside of our weekly sessions. We have high attendance on theatre trips, having been on 12 this year. The group has also grown from a regular attendees averaging 10 participants per week up to 18. Of the new members, all but 1 person has returned for multiple sessions. We see weekly that this space is essential for members to be creative, develop teamwork and leadership skills as well wider personal development. A small group of members have been taking on more responsibilities within the group, such as creating content for our social media platforms.

We asked our members what Phosphoros Young Company means to them, and they said:

"The best thing about Young Company is that we have the opportunity to create stories, dance, poems from our own experiences"

"After a long time separate from people, with our group I remember who I am. I start to feel safe and happy. I always feel creative."

"When we're all together I feel like it's home"

Phosphoros Sisters

Following the success of our first Phosphoros Sisters residential trip in 2021, the group gathered for intensive sessions in April/May 2022 to create an original piece of performance. This involved 9 young women meeting in London over 5 days to explore and create together, as well as taking part in other cultural activities such as trips to Soho Theatre, Regents Park Open Air theatre, a sky garden and a boat trip along the Thames.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

The creative output took the form of a 30 minute performance that drew from the performers' personal experiences, talking about aspirations, community support and friendship. The show was significant for Phosphoros Theatre's wider work for two reasons: firstly because it was the first time we had staged a women-only production; and secondly because it was performed as a 'double bill' with our open-access youth theatre 'Phosphoros Young Company'. This meant the two groups came together in dialogue and celebration, and resulted in new friendships forming and several of the women joining the Young Company too. The sessions were co-lead by Sara, who was previously a participant in the group as well as in Young Company. The engagement and commitment of the young women was considerable, with all of them requesting future projects and going on to engage with other Phosphoros groups and activities.

The group has now gathered for 2 research and development sessions in 2023, they will then take part in a residential in Derbyshire during the Easter holidays in order to develop a new piece of performance. This piece will be more deeply influenced in their identities, their experiences of womanhood and societal pressure.

This is how the Phosphoros Sisters feel:

Bravery

"I was nervous to go in front of the audience as I didn't know when to go on. I told my friends to stay calm, and asked the others if I could do anything to help, like offering makeup and be kind. We had fun and laughed a lot."

"When we first joined we were shy. Now with the girls I'm really confident and I can make silly poses - we feel more comfortable"

Creativity

"I was drawing things in our drama time, drawing about our feelings. We took time to give meaning to what we felt inside."

"I was able to think about lots of ideas and I could gather ideas to put in the scenes"

"We had so many ideas that we wrote down and developed"

Belonging

"Every time we had breaks everyone was together. We were having so much fun and laughing - we felt so comfortable with each other. We explored different studios and every place we went we felt so comfortable because it was our group."

"People came to me and hugged me, which made me feel people are happy to have me. I got to know people which made us comfortable with each other., They shared personal stuff with me, and I tried to encourage people when they felt down and enjoy my presence. I am a good listener. "

Shama

In response to the crisis in Afghanistan we set out to provide a project for Afghan young people newly arrived to the country. This was a weekly drama project led by Afghan practitioners, aiming to provide a space for creativity, community and connection, partnered with the Barbican Centre. We faced some challenges in recruiting for this group, it proved difficult to get in touch with the right people at bridging hotels in order to meet with young people who may benefit from attending. We then found that many young people, especially women, weren't confident attending activities outside of the hotel and were as such restricted in their choices. However, these challenges reinforced our assumption/thesis/recognition of the need for this project.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

Through delivering taster workshops we grew a group who attended weekly at the Barbican Centre, working with 40 young people in total, engaging 12 regularly. The sessions were delivered in a mixture of English, Dari and Pashto, exploring storytelling in different forms, issues that are important to them and stories from their home and pasts. They also visited an exhibition at the Barbican by an Iranian artist, which inspired work in the session. Attending the sessions was a huge step in independence for group members, who initially were only confident to travel with a support worker but progressed to be travelling on their own on public transport. Over Christmas we learnt that the majority of the group were being moved out of London in the following weeks.

Subsequently we have delivered a workshop at a bridging hotel in Crawley, and are planning further sessions.

Training

Building on last year's training programme, we have continued to deliver regular facilitation training sessions for young adults. We have worked with 7 young people who have developed their leadership skills through group training, co-leading and assisting on our external workshops and projects. We are currently focussing on providing our existing trainees with opportunities to practice their skills, rather than recruiting new people. Consequently we have been meeting the trainees 1:1 to discuss their strengths, and areas they'd like to improve, as well as any other training needs they might have outside of Phosphoros and work opportunities they may be interested in. Subsequently the group sessions have been addressing targeted areas that have been highlighted by the young people that they'd like to explore. They have also been an opportunity to debrief on recent workshops and plan for future ones. This year the trainees have been involved with our Community Engagement work on 'All the beds I have slept in,' our collaborative project with Chickenshed, the National Theatre 'Space to Create' project, our R&D of 'Tender,' and one-off workshops.

We are currently seeking funding to expand this area of work in order to provide access to external accredited training (such as first aid, trauma informed approach, higher level safeguarding and mental health first aid.) As well as being able to provide a series of subsidised/free workshops for colleges, schools and community groups which is crucial in creating opportunities for the trainees to develop their practice.

Collaborations

During the Summer 2022 we were invited to be one of 2 lead companies on National Theatre's 'Space to Create' project. For this project we worked with a group of 20 young people aged 16-25, recruited by the National Theatre, to create an original piece of performance over one week to be performed on their River Stage. This was an exciting opportunity for Phosphoros to share and demonstrate our practice with such a high profile theatre, and with a mixed group of young people. The project was led by Kate and Juliet, and assisted by Sara Zeus - a member of Phosphoros Young Company, Phosphoros Sisters and part of our training programme.

The process was very rewarding and we were proud of the piece of work created, which explored themes of climate change, hope, fear and community. The performance had an audience of approximately 200 members of the public on a public stage on the South Bank. As part of the group we were joined by a member of our Young Company, Ibrahim, who valued the opportunity to work with young people from a mixture of backgrounds. We also made our work accessible to a visually impaired young person, a new challenge for our team that had huge benefits for our practice in considering how we can make our process accessible to those with different needs in the future.

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

One group member said:

"I found the process incredibly affirming as well as rewarding and thoroughly enjoyed working with you both, as well as Sara. I particularly appreciated your way of working and insights into creating an open, accessible and supportive rehearsal space."

The following week members of our Young Company took part in a collaborative project with members of Chickenshed Theatre. They spent a week creating work together, planned and led by Phosphoros facilitators and Chickenshed Young Directors. The group also went on two theatre trips together. They were due to share the work they'd created at the end of the week, however this was unfortunately cancelled due to tube and train strikes. We have an ongoing positive working relationship with Chickenshed, we have taken groups to see two of their plays, delivered a workshop for their young directors on using autobiography in theatre work and are welcoming their team to our young company for a workshop on integrating sign language into performance.

Our one-off/short term projects continue to be in demand, this year we have delivered workshops for British Red Cross, Protein Dance, Element, Harrow College, Brent Youth Ambassadors, Chickenshed Theatre and Baytree Centre, Solihull Council, BACA housing. These have all been creative workshops, often on the themes of welcome, compassion and justice. As well as adding bespoke elements according to the interests and aims of the groups.

FUTURE DEVELOPMENTS

For the next financial year we look to secure further multi-year funding to support our growth. We look forward to creating our new show Tender and taking this on tour, with integrated Community Engagement work with local refugee groups. Particularly with the current context of further restrictive policies for refugees in the UK, we want to make sure our message is heard by audiences. We will be welcoming members of our trainee programme as leaders onto our Young Company project. We have also secured a partnership with the Roundhouse, we look forward to the benefits this will provide for the organisation and the members of the group being part of a wider creative community.

FINANCIAL REVIEW

A surplus of £2,989 arose during the year (2022: Deficit £23,087). Unrestricted funds increased from £20,193 at 30 April 2022 to £26,526 at 30 April 2023. Restricted reserves of £23,535 were unspent and carried forward (2022: £26,879). Total funds amounted to £50,061 (2022: £47,072).

Principal funding sources

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

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

Investment policy

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

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TRUSTEES' ANNUAL REPORT (CONTINUED) FOR THE YEAR ENDED 30 APRIL 2023

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.

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



Nick Paladina FCA (Treasurer)

Dated: 26 October 2023

Independent examiner's report on the accounts

Report to the trustees of

Phosphoros Theatre

On accounts for the year ended

30 April 2023

Charity no
(if any)

1191899

Set out on pages

13 to 20

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

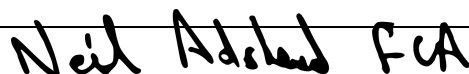
Independent examiner's statement

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:

26 October 2023

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 2023**

		2023	2023	2023	2022	2022	2022
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		funds	funds	funds	funds	funds	funds
	Note	£	£	£	£	£	£
Income from:							
Donations and legacies	2	3,797	97,500	101,297	5,967	42,294	48,261
Charitable activities	3	18,579	-	18,579	20,245	-	20,245
Total income		22,376	97,500	119,876	26,212	42,294	68,506
Expenditure:							
Expenditure on charitable activities	4	6,638	110,249	116,887	6,608	84,985	91,593
Total expenditure		6,638	110,249	116,887	6,608	84,985	91,593
Net income /(expenditure) for the year		15,738	(12,749)	2,989	19,604	(42,691)	(23,087)
Transfers between funds		(9,405)	9,405	-	(10,367)	10,367	-
Net movement in funds in the year		6,333	(3,344)	2,989	9,237	(32,324)	(23,087)
Reconciliation of funds:							
Total funds brought forward		20,193	26,879	47,072	10,956	59,203	70,159
Total funds carried forward		26,526	23,535	50,061	20,193	26,879	47,072

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

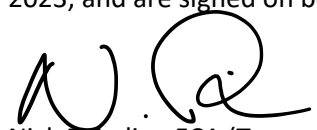
All income and expenditure derive from continuing activities.

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**BALANCE SHEET
AS AT 30 APRIL 2023**

		2023		2022
		Unrestricted	Restricted	
		Funds	Funds	All funds
Note		£	£	£
Current Assets				
Debtors	9	1,987	-	511
Cash at bank and in hand		26,779	28,256	54,877
Total Current Assets		28,766	28,256	54,878
Creditors: amounts falling due within one year				
	10	(2,240)	(4,721)	(7,806)
Net current assets		26,526	23,535	47,072
Net assets		26,526	23,535	47,072
Funds of the charity:				
Unrestricted income funds	11	26,526	-	20,193
Restricted income funds	12	-	23,535	26,879
Total charity funds		26,526	23,535	47,072

These financial statements were approved by the trustees and authorised for issue on 26 October 2023, and are signed on behalf of the board by:



Nick Paladina FCA (Treasurer)

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

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2023

1. Accounting Policies

General information

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

1.1 Accounting convention

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

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

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

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

1.2 Going concern

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

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

1.3 Public benefit entity

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

1.4 Fund accounting

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

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

1.5 Income

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

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

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2023 (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 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
General grants and donations	3,797	-	3,797	5,967
Restricted grants	-	97,500	97,500	42,294
	3,797	97,500	101,297	48,261

Performance related grants:

Arts Council England	28,500
Paul Hamlyn Foundation	36,000
The Portal Trust	33,000
	97,500

3. Income from charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Performance income	17,104	-	17,104	18,380
Workshop fees	1,435	-	1,435	1,865
Other charitable income	40	-	40	-
	18,579	-	18,579	20,245

PHOSPHOROS THEATRE

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 April 2023 (continued)**

4. Expenditure on charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Production costs	6,716	106,475	113,191	88,039
	6,716	106,475	113,191	88,039
Share of support costs (note 5)	(78)	2,974	2,896	2,804
Share of governance costs (note 5)	-	800	800	750
	6,638	110,249	116,887	91,593

5. Support and Governance costs

	Support costs £	Governance costs £	Total 2023 £	Support costs £	Governance costs £	Total 2022 £	Basis of allocation
Office costs	1,179	-	1,179	505	-	505	Direct
Professional fees	1,373	-	1,373	1,819	-	1,819	Direct
Insurance	344	-	344	480	-	480	
Independent examination fee	-	800	800	-	750	750	Direct
	2,896	800	3,696	2,804	750	3,554	

6. Trustees

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

Syed Najibi received fees amounting to £7,952 (2022: £7,481) for work on projects and workshops during the year. He was also reimbursed for expenses of £1,883 (2022: £1,196) for travel and subsistence arising from projects and workshops.

Aqeel Abdulla received expenses amounting to £81 (2022: fees £90) for project work for the charity.

7. Related party transactions

Kate Duffy-Syedi (Joint Artistic Director) (related to Syed Najibi) received salary (including NIC) and pension contributions amounting to £6,948 (2022: £14,769) for administration and project work during the year. She was also reimbursed for expenses incurred while undertaking those duties amounting to £623 (2022: £342).

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

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2023 (continued)**

8. Employees

The number of employees of the company during the year was 3(2022: 3).

Staff costs during the year were as follows:

	2023	2022
	£	£
Salaries and wages	44,238	35,886
Social security costs	3,686	1,960
Pension contributions	1,031	474
	<u>48,955</u>	<u>38,320</u>

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

9. Debtors

	2023	2022
	£	£
Accounts receivable	1,595	-
Accrued income	57	72
Gift Aid receivable	335	439
	<u>1,987</u>	<u>511</u>

10. Creditors: amounts falling due within one year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	2022 £
Accounts payable	-	-	-	180
Accruals	1,680	4,721	6,401	4,772
PAYE & NIC	276	-	276	543
Other creditors	284	-	284	2,311
	<u>2,240</u>	<u>4,721</u>	<u>6,961</u>	<u>7,706</u>

11. Unrestricted funds

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

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

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 APRIL 2023 (continued)**

Unrestricted funds (continued)

For the year ended 30 April 2022:

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

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

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

12. 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 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 30 April 2023 £
Arts Council 1	9,996	1,500	(10,194)	-	1,302
Arts Council 2	(70)	27,000	(35,200)	8,270	-
Awards for All	4,674	-	(5,718)	1,044	-
Backstage Trust	3,554	-	(3,407)	(147)	-
Groundwork	300	-	-	-	300
The Ironmongers' Company	7,800	-	(3,081)	-	4,719
The Leathersellers' Company	-	-	(497)	497	-
London Community Response Fund	260	-	-	(259)	1
Paul Hamlyn Foundation	365	36,000	(42,116)	5,751	-
Portal Trust	-	33,000	(10,036)	(5,751)	17,213
	<u>26,879</u>	<u>97,500</u>	<u>(110,249)</u>	<u>9,405</u>	<u>23,535</u>

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

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

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

PHOSPHOROS THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2023 (continued)

Restricted funds (continued)

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

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

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

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

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

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

For the year ended 30 April 2022:

	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
	<u>59,203</u>	<u>42,294</u>	<u>(84,985)</u>	<u>10,367</u>	<u>26,879</u>

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.