

PHOENIX DANCE THEATRE
(A Company Limited by Guarantee)

REPORT AND UNAUDITED FINANCIAL STATEMENTS
Year ended: 31 March 2023

Charity no: 516672
Company no: 1921513

TRUSTEES' REPORT
31 March 2023

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

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

CHAIR'S REPORT

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

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

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

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

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

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

TRUSTEES' REPORT
31 March 2023

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

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

Cordelia Redwood-Sawyer
Chair

OUR PURPOSES AND ACTIVITIES

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

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

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

ACHIEVEMENTS AND PERFORMANCE

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

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

TRUSTEES' REPORT
31 March 2023

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

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

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

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

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

Creative Output

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

TRUSTEES' REPORT
31 March 2023

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

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

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

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

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

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

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

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

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

TRUSTEES' REPORT
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Learning & Development

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

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

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

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

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

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

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

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

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

TRUSTEES' REPORT
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Operations

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

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

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

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

FINANCIAL REVIEW

Overview

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

Principal Funding Sources

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

Investment Powers and Policy

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

Reserves Policy and Going Concern

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

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

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

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

TRUSTEES' REPORT
31 March 2023

PLANS FOR FUTURE PERIODS

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

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

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

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

The following activity is planned for delivery through the year:

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

TRUSTEES' REPORT
31 March 2023

PLANS FOR FUTURE PERIODS (continued)

Studio Activity:

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

REFERENCE AND ADMINISTRATIVE DETAILS

Charity number: 516672

Company number: 1921513

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

Directors and trustees

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

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

Company Secretary
C Charles

Key Management Personnel

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

Our Advisers

Independent Examiners:

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

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

TRUSTEES' REPORT
31 March 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

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

Recruitment and Appointment of Trustees

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

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

Board Induction and Training

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

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

Organisation

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

Related parties and co-operation with other organisations

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

Pay policy for senior staff

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

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

Risk Management

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

TRUSTEES' REPORT
31 March 2023

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

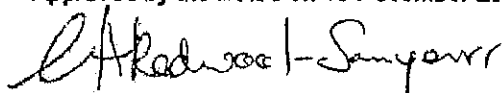
Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees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

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

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

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

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



C REDWOOD-SAWYERR
TRUSTEE

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

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

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

All incoming resources and resources expended derive from continuing activities.

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

PHOENIX DANCE THEATRE
(A Company Limited by Guarantee)

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BALANCE SHEET
31 March 2023

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

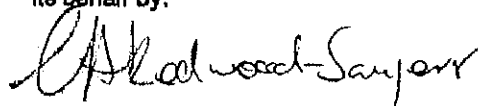
For the financial year ended 31 March 2023 the charitable company was entitled to exemption from audit under section 477 Companies Act 2006 relating to small companies.

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

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

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

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



C REDWOOD-SAWYERR
TRUSTEE

Company no: 1921513

STATEMENT OF CASH FLOW
For the year ended 31 March 2023

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

NOTES TO THE FINANCIAL STATEMENTS
31 March 2023

1 ACCOUNTING POLICIES

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

Basis of Preparation

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

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

Going Concern

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

Income Recognition Policies

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

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

Donated Services and Facilities

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

Interest Receivable

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

1 ACCOUNTING POLICIES (continued)

Fund Accounting

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

Expenditure and Irrecoverable VAT

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

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

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

Allocation of Support Costs

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

Tangible Fixed Assets

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

	Annual Rate
Equipment	20% straight line p.a.

Debtors

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

Cash at Bank and in Hand

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

Creditors and Provisions

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

1 ACCOUNTING POLICIES (continued)

Financial Instruments

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

Pensions

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

Significant Judgements and Estimates

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

2 LEGAL STATUS OF THE CHARITY

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

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

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

5 ANALYSIS OF EXPENDITURE ON CHARITABLE ACTIVITIES

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

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

6 ANALYSIS OF GOVERNANCE AND SUPPORT COSTS

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

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

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

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

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

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

Key Management Personnel

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

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

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

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

8 **RELATED PARTY TRANSACTIONS**

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

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

10 TAXATION

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

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

11 TANGIBLE FIXED ASSETS

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

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

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

Purposes of Restricted Funds:

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

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

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

NOTES TO THE FINANCIAL STATEMENTS (continued)
31 March 2023

14 FUNDS (continued)

Purposes of Restricted Funds (continued):

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

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

15 ANALYSIS OF NET ASSETS BETWEEN FUNDS

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

16 FUTURE FINANCIAL COMMITMENTS

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

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

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

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

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

Responsibilities and basis of report

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

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

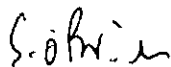
Independent examiner's report

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

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

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

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



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

13 December 2023