

Registered number: 1921513  
Charity number: 516672

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

**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

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

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

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

**Company registered  
number** 1921513

**Charity registered  
number** 516672

**Registered office** St Cecilia Street  
Quarry Hill  
Leeds  
LS2 7PA

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

## **PHOENIX DANCE THEATRE**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cordelia Redwood-Sawyerr  
Chair



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

**TRUSTEES' REPORT**

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

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

**OUR PURPOSES AND ACTIVITIES**

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

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

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

**ACHIEVEMENTS AND PERFORMANCE**

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

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

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

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

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

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

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

Creative Output

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

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

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

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

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

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

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

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

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

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

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

#### Learning & Development

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

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

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

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

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

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

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

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

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

#### Operations

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

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

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

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

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

**FINANCIAL REVIEW**

Overview

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

Principal Funding Sources

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

Investment Powers and Policy

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

Reserves Policy and Going Concern

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

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

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

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

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

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

Our seven strategic goals are as follows:

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

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

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

The following activity is planned for delivery through the year:

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

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

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

Governing Document

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

Recruitment and Appointment of Trustees

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

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

Board Induction and Training

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

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

Organisation

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

Related parties and co-operation with other organisations

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

Pay policy for senior staff

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

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

Risk Management

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

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

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

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

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

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

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

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

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

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

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

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

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

**Responsibilities and Basis of Report**

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

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

**Independent Examiner's Statement**

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

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

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

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

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

Signed:



Dated: 11 December 2024

Susan Seaman BA FCA CIOT

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

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

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

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

All operations are from continuing activities.

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

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

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

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

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

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

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

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

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

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

*C Redwood-Sawyers*

**C Redwood-Sawyers**

Date: 11 December 2024

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

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

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

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

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

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

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

**1. General information**

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

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

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

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

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

**2.2 Going concern**

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

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

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

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

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

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

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

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

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

**2. Accounting policies (continued)**

**2.4 Income resources**

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

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

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

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

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

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

**2.5 Resources expended**

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

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

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

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

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

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

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

**2. Accounting policies (continued)**

**2.6 Interest receivable**

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

**2.7 Tangible fixed assets and depreciation**

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

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

Depreciation is provided on the following basis:

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

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

**2.9 Debtors**

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

**2.10 Creditors and provisions**

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

**2.11 Fund accounting**

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

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

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

**3. Income from donations and legacies**

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

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

**4. Income from charitable activities**

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

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

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

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

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

**5. Investment income**

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

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

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

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

**6. Analysis of expenditure by activities**

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

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

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

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

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

**Analysis of direct costs**

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

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

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

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

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

**Analysis of support costs**

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

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

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

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

**7. Independent examiner's remuneration**

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

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

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

**8. Staff costs**

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

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

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

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

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

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

**9. Trustees' remuneration and expenses**

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

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

**10. Taxation**

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

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

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

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

**11. Tangible fixed assets**

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

**12. Debtors**

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

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

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

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

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

**14. Statement of funds**

**Statement of funds - current year**

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

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

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

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

**Statement of funds - prior year**

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

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

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

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

Purposes of Restricted Funds

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**19. Operating lease commitments**

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

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

**20. Related party transactions**

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

Charity name: Phoenix Dance Theatre

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

Charity number: 516672

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

**Date 11 December 2024**

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

Dear Sirs

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

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

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

Charity name: Phoenix Dance Theatre

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Charity number: 516672

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

Yours faithfully,

*C Redwood-Sawyer*

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Director

Signed on behalf of the board