

PHOENIX DANCE THEATRE
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

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

Trustees

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

Company registered number 01921513

Charity registered number 516672

Registered office

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

Independent examiner

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

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CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

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

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

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

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

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

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

C Redwood-Sawyer

Chairman
Date: 28 July 2025

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

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

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

OUR PURPOSES AND ACTIVITIES

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

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

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

ACHIEVEMENTS AND PERFORMANCE

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

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

Artistic Output

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Artist development

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

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

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

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

Learning & Development

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

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

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

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

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

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

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

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

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

Operations

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

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

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FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

FINANCIAL REVIEW

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

Principal Funding Sources

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

Investment Powers and Policy

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

Reserves Policy and Going Concern

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

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

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

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

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PLANS FOR FUTURE PERIODS

Our seven strategic goals remain as follows:

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

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

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

The following activity is planned for delivery through the year:

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

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

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Recruitment and Appointment of Trustees

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

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

Board Induction and Training

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

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

Organisation

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

Related parties and co-operation with other organisations

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

Pay policy for senior staff

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

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

Risk Management

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

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

C Redwood-Sawyer

C Redwood-Sawyer

Date: 28 July 2025

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

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

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

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

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

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

C Redwood-Sawyer

C Redwood-Sawyer

Date: 28 July 2025

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

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

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

Responsibilities and Basis of Report

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

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

Independent Examiner's Statement

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

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

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

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

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

Signed: 

Dated: 29 July 2025

Susan Seaman BA FCA CIOT

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

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

All operations are from continuing activities.

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

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

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

BALANCE SHEET
AS AT 31 MARCH 2025

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

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

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

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

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

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

C Redwood-Sawyer

C Redwood-Sawyer

Date: 28 July 2025

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

1. General information

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

2. Accounting policies

2.1 Basis of preparation of financial statements

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

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

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

2.2 Judgements and key sources of estimation uncertainty

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

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

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

2. Accounting policies (continued)

2.3 Going concern

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

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

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

2.4 Income resources

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

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

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

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

2. Accounting policies (continued)

2.5 Resources expended

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

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

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

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

2.6 Interest receivable

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

2.7 Tangible fixed assets and depreciation

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

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

Depreciation is provided on the following basis:

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

2.8 Financial instruments

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

2.9 Debtors

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

2. Accounting policies (continued)

2.10 Creditors and provisions

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

2.11 Fund accounting

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

3. Income from donations and legacies

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

4. Income from charitable activities

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

5. Investment income

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

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

6. Analysis of expenditure by activities

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

6. Analysis of expenditure by activities (continued)

Analysis of direct costs

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

6. Analysis of expenditure by activities (continued)

Analysis of support costs

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

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

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

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

7. Independent examiner's remuneration

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

8. Staff costs

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

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

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

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

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

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

9. Trustees' remuneration and expenses

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

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

10. Taxation

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

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

11. Tangible fixed assets

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

12. Debtors

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

13. Creditors: Amounts falling due within one year

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

14. Statement of funds

Statement of funds - current year

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

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

14. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
Unrestricted funds				
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 £
Restricted funds				
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/>
Total of funds	223,346	860,487	(1,043,379)	40,454
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

PHOENIX DANCE THEATRE
(A company limited by guarantee)

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

14. Statement of funds (continued)

Purposes of Restricted Funds

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

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

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

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

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

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

Analysis of net assets between funds - prior year

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

PHOENIX DANCE THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
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16. Reconciliation of net movement in funds to net cash flow from operating activities

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

17. Analysis of cash and cash equivalents

	2025 £	2024 £
Cash in hand	76,041	82,474
Total cash and cash equivalents	76,041	82,474

18. Analysis of changes in net debt

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

PHOENIX DANCE THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

19. Operating lease commitments

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

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

20. Related party transactions

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