

PEUT-ETRE THEATRE LIMITED

England & Wales · Charity number 1167647

Details

Status	Registered
Legal form	Charitable company
Company number	07827250
Registered	2016-06-14
Register	View on the Charity Commission register

Contact

Address	Peut-Etre Theatre 136 Shaftesbury Avenue London W1D 5EZ
Phone	07793083982
Email	info@peutetretheatre.co.uk
Website	www.peutetretheatre.co.uk

Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS ESTABLISHED ARE:-TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA

Activities: Peut-Etre Theatre (PET) is driven by the desire to create unforgettable early theatrical experiences for young audiences. The shows effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- China
- France
- Israel
- Malta
- Singapore
- United States
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£108,814	£145,645	-	-
2024-03-31	£64,399	£93,221	-	-
2023-03-31	£169,444	£143,177	-	-
2022-03-31	£224,411	£144,670	-	-
2021-03-31	£83,296	£32,185	-	-

Trustees

Name	Role	Appointed
ROMAN MINSTER STEFANSKI	Chair	2011-10-28
Faith Patricia Rowley		2025-03-12
Louise Kristensen		2021-11-11
Marie Clare Horner		2021-11-23
Mary Rebekah Kofokasumu		2021-11-11
OGHENEVESE SANDRA AGHOGHOVIA		2021-11-11
RUPERT ROWBOTHAM		2011-10-28
Saswati Saha Mitra		2021-11-11
Susannah Marie Hall		2024-03-27
Thomas Michael Brain		2016-10-19

PEUT-ETRE THEATRE LIMITED

England & Wales - Charity number 1167647

Accounts

Charity registration number 1167647 (England and Wales)

Company registration number 07827250

PEUT-ETRE THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

PEUT-ETRE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Vese Aghoghovbia Thomas Brain Marie Horner Mary Kofokasumu Louise Kristensen Saswati Mitra Mark Rowbotham (Co-Chair) Roman Stefanski (Co-Chair) Susannah Hall Faith Rowley	(Appointed 12 March 2025)
Senior Management Team	Ms Daphna Attias (Artistic Director)	
Charity number	1167647	
Company number	07827250	
Registered office	136 Shaftesbury Avenue London W1D 5EZ	
Independent examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB	

PEUT-ETRE THEATRE

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PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

COMPANY MISSION AND BACKGROUND

Peut-Être Theatre (PET) creates unforgettable early theatrical experiences for young audiences. The shows, workshops and educational programmes effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families. Our work has an idiosyncratic physical style and our ethos is to make it accessible to children of all abilities and backgrounds.

Since 2008, PET has produced 9 full-length productions, alongside other projects like research & development, workshops for children and professionals, hospital residencies and creative programmes for in and outpatients, regular national and international touring. Thus far we have engaged with over 70,000 audience members in 7 countries across 3 different continents.

PET expanded their work into podcasting; creative innovative new audio products that can reach young audiences, at home, in the classroom and in hospitals. Audiomoves is a free podcast series that inspires children to move and create with screen-free activity. Available through the company's website, all major podcast channels, and through broadcast via Radio Lollipop, the series has been hugely popular – greatly increasing PET's reach and acting as a vital creative outlet for young people.

Audiomoves was awarded 'Silver' in the 2023 British Podcast Awards (Kids category), was listed at no 5 of The Guardian's '20 best podcasts for kids and teens', and was nominated for 'Best Digital Project' at the 2023 Stage Awards. The Audiomoves podcast reaches 100,000+ audiences in over 50 countries across the world.

All productions include a development period where children become part of the creative process. During our period as Artist in Residence at London's Great Ormond Street Hospital (GOSH) in 2017, we created Tidy Up through a 3-week systematic participatory programme, engaging hospitalised children, their families and clinical staff. Tidy Up has since enjoyed huge national and international success.

As well as GOSH, PET has collaborated with and been supported by a variety of partners including: University of Oxford, Natural History Museum, ZSL London Zoo, The Royal Observatory, The Institute of Sound and Vibration, The Wellcome Trust, The Royal Society for the Protection of Birds (RSPB), Small Wonders, Lighthouse Poole and PASS Circus Channel. PET has collaborated with prestigious national venues such as: Royal Albert Hall, South Bank Centre, National Theatre, Lyric Hammersmith, The Roundhouse, The Place, The Egg, Brighton Dome, Polka, The Curve, artsdepot, Barnsley Civic; and internationally to The Lincoln Centre, NYC, USA, iTheatre Singapore, Israel Festival for Children's Theatre, ZiguZajg Festival Malta, ASK China and more.

ARTISTIC PROGRAMME

The Dark Hospital Tour

In February 2025, we toured a specially adapted version of our show 'The Dark' to six children's hospitals across the UK. The hospitals were Great Ormond Street Hospital for Children (GOSH), St George's Hospital, Birmingham Children's Hospital, Derbyshire Children's Hospital, Queen's Hospital Burton, & Bristol Royal Hospital for Children.

Our adapted performance combined dance, live music, storytelling, and integrated audio description for accessibility for blind and partially sighted children. During rehearsals we were joined by a blind access consultant, who advised on the audio description, which was integrated into the narration, song lyrics, and sound effects.

PEUT-ETRE THEATRE

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

"I absolutely loved how descriptive the performance was and how every part of the play was Audio Described. For the children visiting the eye department with various eye conditions and levels of vision and especially those with no vision they are constantly in the dark, for those worrying still with some vision that they will lose vision and fear the dark, this play was really reassuring to manage their worries".

Talia Treen, Eye Care Liaison Office, Birmingham Children's Hospital

To suit the changing needs of each hospital, the performance was lightweight and adaptable. We performed in a variety of spaces including waiting areas, playrooms, hospital schools, and on wards.

Each family who watched the production got a free copy of the book so they could continue their engagement with the topic after the performance.

"...giving the books out was such a lovely touch and will have meant a lot to many of the children."

Rosie Rutherford, Music Coordinator, Derbyshire Children's Hospital

They also received postcards directing to our free Audiomoves podcast, and the series which explores the dark and features music from the show.

"It's the best show ever and this is the best hospital ever"

Child at GOSH

"It encouraged patients to confront fear and anxiety in a safe and imaginative way - emotions that many young patients experience during their hospital stay. Aside from entertaining our patients and families, The Dark offered a creative outlet for young patients navigating difficult experiences."

Ciara Byrne, Arts Support Coordinator, Birmingham Children's Hospital

The Sleep Project

Workshop programme, new Audiomoves series, and R&D for live show.

Sleep is a topic which dominates parenthood and childhood. There is so much advice surrounding sleep and yet still so much mystery. To shed some light on the experience and to encourage discussion about it, PET's next live show will explore the topic.

We used the research phase of this project to create a new series of the Audiomoves podcast exploring sleep, continuing the synergy between our live and digital work. We worked with 172 young people and sleep experts to explore topics such as circadian rhythms, routines, dreams, and what happens to our brains & bodies when we sleep.

The podcast was released on Friday 28th June 2024.

Equipped with the research gathered during the podcast creation, we had two weeks of R&D for The Sleep Show, developing a new live performance for children which we will tour in 2025.

At the end of the project, we returned to the children who had taken part in the podcast research workshops and shared scenes from the developing show with them, inviting their responses and ideas.

"Sleep is universal, it's something that all children / young people experience and so it's a very inclusive subject for all to have some sort of creative response. The creative tasks are well led and enable young people to meet the task in their own way in a kind and safe space."

Group leader, Art Town, Full House Theatre.

"It's such a lovely opportunity to link with other companies and show children various career opportunities...It is particularly important for children who have free school meals and don't get these opportunities outside of school"

Year 3 teacher, Carlton Hill Primary School

PEUT-ETRE THEATRE

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

Facilitator Training

To expand and diversify our pool of workshop facilitators, we hosted a training day introducing participants to the company and our practices. The day included exploring approaches to delivering movement workshops in educational settings such as schools, as well as civic contexts including hospitals, alongside safeguarding guidelines and best practice.

Eight facilitators took part, bringing a wide range of movement expertise including circus, contemporary dance, and theatre, with professional experience spanning hospitals, refugee support, and access consultancy. The training was a paid opportunity to ensure accessibility across socio-economic backgrounds.

As a result, Peut-Être Theatre now has a stronger and more diverse pool of freelance creative facilitators to draw upon for future workshops, including people of the Global Majority, a wheelchair user, and practitioners from a variety of creative disciplines.

Diversity enriches our practice and enables us to more authentically represent the children and communities we serve

"The day was truly enriching as we got to know one another, shared experiences of working with children, improvised, collaborated and choreographed activities together. It was a fruitful and soul-enhancing experience for me."

Participant

Audiomoves in Space

Workshop programme and new Audiomoves series

During this period we began work on a new series of Audiomoves, in collaboration with the Royal Observatory in Greenwich.

We worked with around 290 children across nine school groups, as well as patients at St George's Hospital School in Tooting. In the workshops, the children listened to an episode of Audiomoves, joined in a space-themed movement activity, and recorded their own questions for astronomers in a pop-up recording studio.

The workshop and episode topics were chosen in collaboration with astronomers from the Royal Observatory and include: the Sun, the Moon, stars, meteor showers, supernovae, black holes, orbits, and planets.

We then interviewed astronomers to answer the children's questions. Each episode of Audiomoves in Space will feature a Q&A between the children and an astronomer, followed by a creative movement activity inspired by the insights from the interview.

In spring 2025 the children will come to the Royal Observatory to attend a planetarium show, meet an astronomer, and listen and move to the podcast they helped create!

"The thought of learning science and astronomy can be quite a barrier for many, so experiencing it through the arts allows for people to engage with the subject without even realising it! Wonderful sneaky learning!"

Astronomer feedback

"I have high levels of SEND in my class but I think each activity was well adapted to suit their needs and it felt incredibly inclusive."

Teacher feedback (Edith Neville)

"I liked that we could dance how we wanted to"

"I like that we get to share our knowledge with people around the world"

"I like it because most podcasts are for just listening, but we got to move."

"I'd recommend it if you're sad or mad. It makes you feel relaxed."

Children feedback

PEUT-ETRE THEATRE

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

ENVIRONMENTAL SUSTAINABILITY

At Peut-Être Theatre we are committed to minimising the environmental impact of our work.

Our aims are to:

- understand and monitor the impact of our work effectively;
- reduce our impact (across resource consumption, emissions, energy usage, water, travel, and waste) year on year;
- learn and share knowledge with our audience, partners and peers.

We monitor and communicate this via our Environmental Policy and Action Plan (which is reviewed annually), and stay abreast of the latest developments in this area and our sector.

FUNDRAISING

We worked with freelance fundraiser, David Ward, on applications for project and core funding.

We were grateful to receive support from a variety of funds including:

- Art's Council Touring Grant, for The Dark Hospital Tour
- Art's Council Project Grant, for The Sleep Project
- Art's Council Project Grant, for Audiomoves in Space
- Backstage Trust
- Phoenix Court

Financial review

Timothy Geddes was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting.

The result for the year ended 31 March 2025 was a deficit of £36,831 as set out in the Statement of Financial Activities. This deficit largely reflects our planned use of restricted funds received in previous years, and is therefore in line with expectations.

PET's two principal sources of revenue are performance fees and grant funding. PET received £89,335 in grant funding during the year.

PET's reserves at the end of the year amounted to £69,739.

Going concern

The Trustees are aware that the charity is facing an increasingly challenging funding environment. However, having reviewed the charity's budget and forecast cash flows to 31 December 2026, the Trustees are confident that the charity has sufficient funds to meet its liabilities as they fall due, and that it is therefore appropriate to prepare the financial statements on a going concern basis. The Trustees consider that there are no material uncertainties that could cast significant doubt on the charity's ability to continue as a going concern.

Reserves policy

It is the policy of the trust that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the trust's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Principal risks and uncertainties

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and box office income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for PET. We also intend to further diversify our funding portfolio in order to reduce reliance on government support.

PET has a small core team. This has been identified as a risk due to the dependence of the organisational activities on minimal key staff. This risk is included in the company Risk Register, and mitigated as much as possible by shared resources, a pool of associate artists who know the company's work and can step in when needed, and reserves available to bring in additional, short-term support.

Financial and risk management objectives and policies

The board of trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rupert Rowbotham is the safeguarding officer for the company and regularly reviews the company policies. The safeguarding policies were revised to include online and digital safeguarding in light of the pandemic. Niki Lavithis, PET's Engagement Producer, has also reviewed the policy and briefs freelancers on it ahead of projects, ensuring everyone we work with is following protocol and has the required paperwork.

Structure, governance and management

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and is constituted as a company limited by guarantee as defined by the Companies Act 2006.

The trustees who served during the year were:

Vese Aghoghovbia

Kerry Andrews

(Resigned 5 March 2025)

Thomas Brain

Marie Horner

Mary Kofokasumu

Louise Kristensen

Saswati Mitra

Mark Rowbotham (Co-Chair)

Roman Stefanski (Co-Chair)

Susannah Hall

Faith Rowley

(Appointed 12 March 2025)

Organisational structure

Founded in 2008, PET was established in 2011 as a private limited company by guarantee and registered as a charity in June 2016. The company directors are also trustees of the board.

PEUT-ETRE THEATRE

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

Governance & Management

In 2024-2025 PET was managed by Daphna Attias, the founder and Artistic Director, who worked in a freelance capacity and led all artistic projects, and Bridie Donaghy, a part-time member of staff who was appointed Producer in April 2021.

Maya Politaki works in a freelance capacity as Associate Director. Niki Lavithis also works in a freelance capacity as Engagement Producer, supporting the Producer to arrange outreach activities such as workshops, and leading on our educational offer.

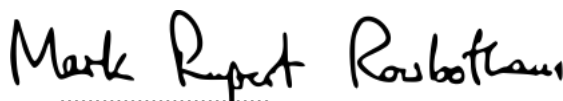
David Ward works in a freelance capacity as a Fundraiser, leading on writing fundraising bids and reports for the company.

PET worked with 32 freelance artists on different projects throughout this year including dancers, musicians, designers and workshop facilitators. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

The trustees' report was approved by the Board of Trustees.



.....
Thomas Brain
Trustee



.....
Mark Rowbotham (Co-Chair)
Trustee

Date: **18 / 12 / 2025**

PEUT-ETRE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PEUT-ETRE THEATRE

I report to the trustees on my examination of the financial statements of Peut-Etre Theatre (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements 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 financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

No material matters have come to my attention in connection with the examination that should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Timothy Geddes, FCA, DChA
147 Glenarm Road
London
E5 0NB

Dated: 19 December 2025

PEUT-ETRE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income from:							
Donations and grants	3	1,800	89,335	91,135	1,836	42,027	43,863
Charitable activities	4	17,679	-	17,679	20,536	-	20,536
Total income		19,479	89,335	108,814	22,372	42,027	64,399
Expenditure on:							
Charitable activities	5	3,834	141,811	145,645	1,239	91,982	93,221
Total expenditure		3,834	141,811	145,645	1,239	91,982	93,221
Net income/(expenditure)		15,645	(52,476)	(36,831)	21,133	(49,955)	(28,822)
Transfers between funds		(29,699)	29,699	-	-	-	-
Net movement in funds		(14,054)	(22,777)	(36,831)	21,133	(49,955)	(28,822)
Reconciliation of funds:							
Fund balances at 1 April 2024		83,793	45,173	128,966	62,660	95,128	157,788
Fund balances at 31 March 2025		69,739	22,396	92,135	83,793	45,173	128,966

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

PEUT-ETRE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	10	299		-	
Cash at bank and in hand		94,939		131,544	
		<u>95,238</u>		<u>131,544</u>	
Creditors: amounts falling due within one year	11	(3,103)		(2,578)	
Net current assets			92,135		128,966
			<u>92,135</u>		<u>128,966</u>
The funds of the charity					
Restricted income funds	13		22,396		45,173
Unrestricted funds	14		69,739		83,793
			<u>92,135</u>		<u>128,966</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

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

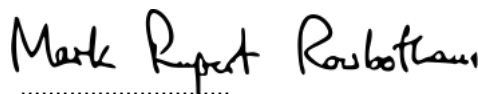
The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 18/12/2025



Thomas Brain
Trustee



Mark Rowbotham (Co-Chair)
Trustee

Company registration number 07827250 (England and Wales)

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Peut-Etre Theatre is a charitable company limited by guarantee incorporated in England and Wales. The registered office is 136 Shaftesbury Avenue, London, W1D 5EZ.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies (Continued)

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and grants

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	1,800	-	1,800	1,836	-	1,836
Grants	-	89,335	89,335	-	42,027	42,027
	<u>1,800</u>	<u>89,335</u>	<u>91,135</u>	<u>1,836</u>	<u>42,027</u>	<u>43,863</u>
Grants						
Arts Council England	-	79,335	79,335	-	32,027	32,027
Backstage Trust grant	-	10,000	10,000	-	-	-
Garfield Weston grant	-	-	-	-	10,000	10,000
	<u>-</u>	<u>89,335</u>	<u>89,335</u>	<u>-</u>	<u>42,027</u>	<u>42,027</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

4 Income from charitable activities

	Total 2025 £	Total 2024 £
Performance fees	-	5,382
Commission	-	1,500
Workshop fees	4,000	1,500
Theatre Tax Relief	10,043	10,706
Other income	3,636	1,448
	<u>17,679</u>	<u>20,536</u>
	<u>17,679</u>	<u>20,536</u>
Analysis by fund		
Unrestricted funds	<u>17,679</u>	<u>20,536</u>

5 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Staff costs	32,107	27,255
Performance costs	112,518	64,728
Consultancy fees	-	608
	<u>144,625</u>	<u>92,591</u>
Share of support and governance costs (see note 6)		
Governance	1,020	630
	<u>145,645</u>	<u>93,221</u>
	<u>145,645</u>	<u>93,221</u>
Analysis by fund		
Unrestricted funds	3,834	1,239
Restricted funds	141,811	91,982
	<u>145,645</u>	<u>93,221</u>

6 Support costs allocated to activities

	2025 £	2024 £
Governance costs	<u>1,020</u>	<u>630</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Support staff	1	1

Employment costs

	2025 £	2024 £
Wages and salaries	31,354	26,643
Other pension costs	753	612
	<u>32,107</u>	<u>27,255</u>

The payroll costs above exclude the remuneration of key personnel which is shown in Note 16.

There were no employees whose annual remuneration was more than £60,000.

9 Taxation

The charity is a registered charity and is therefore exempt from taxation.

10 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	299	-

11 Creditors: amounts falling due within one year

	2025 £	2024 £
Other taxation and social security	-	81
Trade creditors	2,083	1,867
Accruals and deferred income	1,020	630
	<u>3,103</u>	<u>2,578</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

12 Retirement benefit schemes

	2025	2024
	£	£
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	753	612

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

13 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
Arts Council England - Audiomoves	5,945	39,350	(30,218)	-	15,077
Garfield Weston grant	9,956	-	(38,435)	28,479	-
Arts Council England: Dark Tour	11,735	26,108	(30,524)	-	7,319
Arts Council England: Sleep Project	17,537	23,877	(42,634)	1,220	-
	<u>45,173</u>	<u>89,335</u>	<u>(141,811)</u>	<u>29,699</u>	<u>22,396</u>
Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Arts Council England - Audiomoves	14,791	-	(8,846)	-	5,945
The Foyle Foundation	20,000	-	(20,000)	-	-
Backstage Trust grant	20,000	-	(20,000)	-	-
Garfield Weston grant	10,000	10,000	(10,044)	-	9,956
Arts Council England: Audiomoves at the zoo	16,347	3,700	(20,047)	-	-
Arts Council England: Dark Tour	13,990	4,450	(6,705)	-	11,735
Arts Council England: Sleep Project	-	23,877	(6,340)	-	17,537
	<u>95,128</u>	<u>42,027</u>	<u>(91,982)</u>	<u>-</u>	<u>45,173</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

14 Unrestricted funds

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	83,793	19,479	(3,834)	(29,699)	69,739
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	62,660	22,372	(1,239)	-	83,793

- Arts Council England - Audiomoves
A grant towards the creation of Audiomoves, an audio series for children aged 4+
- Arts Council National Lottery Project Grants - The Dark
A grant towards the creation period and first national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Backstage Trust
A grant towards our programme of performance and activities for young people in 2023.
- Garfield Weston Foundation
A grant towards our organisation's activities for two years
- Arts Council England - Audiomoves at the Zoo
Funding from Arts Council England for Audiomoves at the Zoo, a podcast series and workshop programme in collaboration with London Zoo
- Arts Council England - Dark Tour
Funding from Arts Council England for a national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Arts Council England - Sleep Project
A grant towards research for a new dance-theatre production for children exploring the topic of sleep, including the creation of a new podcast series, Audiomoves goes to Sleep.

15 Analysis of net assets between funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:			
Current assets/(liabilities)	69,739	22,396	92,135
	69,739	22,396	92,135

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

15 Analysis of net assets between funds

(Continued)

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Current assets/(liabilities)	83,793	45,173	128,966
	<u>83,793</u>	<u>45,173</u>	<u>128,966</u>

16 Related party transactions

The key management personnel consists of Ms. D. Attias, who, as Artistic Director and Producer was paid fees totalling £29,864 (2024: £21,945) in respect of services supplied to the company in her capacity as a professional theatre producer and director.

PEUT-ETRE THEATRE LIMITED

England & Wales - Charity number 1167647

Accounts

Charity registration number 1167647

Company registration number 07827250 (England and Wales)

PEUT-ETRE THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

PEUT-ETRE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Vese Aghoghovbia Kerry Andrews Thomas Brain Marie Horner Mary Kofokasumu Louise Kristensen Saswati Mitra Mark Rowbotham (Co-Chair) Roman Stefanski (Co-Chair) Susannah Hall	(Appointed 27 March 2024)
Senior Management Team	Ms Daphna Attias (Artistic Director)	
Charity number	1167647	
Company number	07827250	
Registered office	136 Shaftesbury Avenue London W1D 5EZ	
Independent examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB	

PEUT-ETRE THEATRE

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PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

COMPANY MISSION AND BACKGROUND

Peut-Être Theatre (PET) creates unforgettable early theatrical experiences for young audiences. The shows, workshops and educational programmes effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families. Our work has an idiosyncratic physical style and our ethos is to make it accessible to children of all abilities and backgrounds.

Since 2008, PET has produced 9 full-length productions, alongside other projects like research & development, workshops for children and professionals, hospital residencies and creative programmes for in and outpatients, regular national and international touring. Thus far we have engaged with over 65,000 audience members in 7 countries across 3 different continents.

PET expanded their work into podcasting; creative innovative new audio products that can reach young audiences, at home, in the classroom and in hospitals. Audiomoves is a free podcast series that inspires children to move and create with screen-free activity. Available through the company's website, all major podcast channels, and through broadcast via Radio Lollipop, the series has been hugely popular – greatly increasing PET's reach and acting as a vital creative outlet for young people.

All productions include a development period where children become part of the creative process. During our period as Artist in Residence at London's Great Ormond Street Hospital (GOSH) in 2017, we created *Tidy Up* through a 3-week systematic participatory programme, engaging hospitalised children, their families and clinical staff. *Tidy Up* has since enjoyed huge national and international success.

As well as GOSH, PET has collaborated with and been supported by a variety of partners including: University of Oxford Natural History Museum, ZSL London Zoo, The Institute of Sound and Vibration, The Wellcome Trust, The Royal Society for the Protection of Birds (RSPB), Small Wonders, Lighthouse Poole and PASS Circus Channel. PET collaborated with prestigious national venues such as: Royal Albert Hall, South Bank Centre, National Theatre, Lyric Hammersmith, The Roundhouse, The Place, The Egg, Brighton Dome, Polka, The Curve, artsdepot, Barnsley Civic; and internationally to The Lincoln Centre, NYC, USA, iTheatre Singapore, Israel Festival for Children's Theatre, ZiguZajg Festival Malta, ASK China and more.

ARTISTIC PROGRAMME

THE DARK - HOSPITAL PERFORMANCE

We developed a stripped back, interactive storytime version of the show to perform at Great Ormond Street Hospital for Children (GOSH). The performers visited two waiting rooms at the hospital. Two performers play characters from the book (Laszlo and The Dark) and guide the audience through the universal and empowering story, merging vibrant physicality with live songs to create a captivating and energetic performance. Families who attended the performance received a free copy of the book.

The event worked well in the hospital setting, and we had lovely feedback from the families, children and hospital staff:

"A new patient was in today and was feeling nervous about treatment. This helped to take his mind off the day, relieve stress and give some joy."

Anna, GOSH Playworker

We are planning to do a hospital tour with the project in 2025.

PEUT-ETRE THEATRE

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

AUDIOMOVES AT THE ZOO

Workshop programme, podcast creation & release

We created a new series of our Audiomoves podcast in collaboration with London and Whipsnade Zoos, ZSL conservation zoos. Each episode of 'Audiomoves at the zoo', is based on an animal and is split into two chapters: the first chapter features a Q&A with a zookeeper, and the second is an accessible movement activity inspired by the learnings from the interview. The questions in the Q&A were developed and recorded by children through workshops, and the answers were recorded on-site at London and Whipsnade zoos. The children then attended a follow up session at the zoo where they engaged in an animal welfare workshop, saw the animal their workshop was based on, and listened and moved to the podcast they helped create. 'Audiomoves at the Zoo' creatively combines science, music and movement. It is free to listen to via all major podcast platforms.

During this period, 5 episodes of Audiomoves at the zoo were released. The other 3 were released in the 22/23 financial year.

We delivered 20 workshops to 270 participants aged 5-11*:

- 8 workshops were delivered in partnership with Unicorn Theatre with school children in Southwark, Lambeth and Tower Hamlets.
- 8 workshops with school children in Camden in partnership with The Place.
- 2 workshops were delivered to hospitalised children at Great Ormond Street Hospital (GOSH). We ran bedside sessions at GOSH and organised a live stream from the giraffe house to one of the wards so the children could take part in a live Q&A and see the giraffes.
- 2 workshops took place in collaboration with Full House Theatre in Luton with their Art Town Group.

*Please note that 15 of the workshops detailed above took place during the 22/23 financial year.

'The pupils have really loved taking part in the workshop. It has been engaging and interactive and has really developed their role play and drama skills...it was a fantastic experience for them.'

Teacher, Hermitage Primary School

"Collaborating with Peut-Être theatre was a wonderful opportunity to engage children with zoo animals through dance, movement & literacy."

Belgin Green, Senior Learning Officer, London Zoo

We worked with an access associate to ensure the language used in the podcast was accessible to children with different abilities.

As part of our strategy to reach children who cannot easily access the arts, the Audiomoves at the zoo podcast is broadcast on Radio Lollipop, an international children's hospital radio station, and captioned animated video podcasts have been added to YouTube so that deaf or hard of hearing children may also enjoy the content. The video podcasts have proved our most successful yet, with episodes being watched over 13,000 each. Other Audiomoves at the zoo related videos (e.g. The Trailer and How We Made Audiomoves at the zoo) have been viewed 628K, and 461K times respectively."

We also launched our Audiomoves at the zoo teacher resources. A free online resource with 8 packs (each relating to an animal from the podcast) offering lesson plans in English, Science and Dance.

Audiomoves at the zoo won silver at the 2023 British Podcast Awards in the kids category and was shortlisted for The Stage's Digital Project of the year. In July 2024 it was featured in The Observer's '200 best podcasts for kids and teens'

"A gorgeous digital series..."

The Guardian

Peut-Être Theatre collaborating with ZSL offered a great opportunity for both organisations to cross promote our missions: with our audience learning about animals and conservation, and for children interested in ZSL to be offered a new route into their work and into movement and dance. We have successfully expanded our audience and the reach of our work (which we have been able to track using marketing activity data and podcast analytics).

PEUT-ETRE THEATRE

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

THE SLEEP PROJECT

Workshop programme, new Audiomoves series, & R&D for live show.

Sleep is a topic which dominates parenthood and childhood. There is so much advice surrounding sleep and yet still so much mystery. To shed some light on the experience and to encourage discussion about it, PET's next live show will explore the topic.

We decided to use the research phase of the project to create a new series of the Audiomoves podcast exploring sleep, continuing the synergy between our live and digital work.

Similar to the Audiomoves at the zoo series format, we collaborated with children to create the podcast. We ran 9 workshops with 172 young people. These included;

- 3 workshops with year 3 at Katesgrove Primary School, Reading
- 1 with year 3 at Edith Neville Primary School, London
- 2 with Great Ormond Street Hospital Sleep Unit
- 2 with Full House Art Town Group
- 1 with year 3 at Carlton Hill Primary School, Brighton

During the workshop, children engaged in discussions and movement activities linked to a topic related to sleep, they then came up with questions for a sleep expert, and recorded these in a pop up studio. The topics covered were: circadian rhythms, routines, dreams, and what happens to our brains & bodies when we sleep.

"The children were really engaged with the workshop and inspired to think deeper about dreams / their imagination."

Year 3 Teacher, Brighton

"It was fun and active!"

"I liked it because it made me relax"

Participants

Using the questions gathered in the workshops, we interviewed 4 sleep experts:

- Matthew Davies: Lead Physiologist for the Sleep Unit at GOSH
- Caroline Horton: Co-director of the Lincoln Sleep Research Centre & director of the DrEAMSLab
- Matt Jones: Professor in Neuroscience at Bristol University
- Helen Rutherford: Lead Sleep Practitioner at The Sleep Charity

We then worked with writers and sound designers to create gentle movement episodes inspired by the topics explored in the interviews. There are 8 episodes in total: 4 interviews between children and sleep experts, and 4 sleep stories / movement activities.

The podcast was released on Friday 28th June 2024. As of October 2024, the series has had 3.8k listens.

Equipped with the research gathered during the podcast creation, we had two weeks of research and development for the Sleep Show, which took place in May and June 2024.

Environmental sustainability

At Peut-Être Theatre we are committed to minimising the environmental impact of our work.

Our aims are to:

- understand and monitor the impact of our work effectively;
- reduce our impact (across resource consumption, emissions, energy usage, water, travel, and waste) year on year;
- learn and share knowledge with our audience, partners and peers.

We monitor and communicate this via our Environmental Policy and Action Plan (which is reviewed annually), and stay abreast of the latest developments in this area and our sector.

PEUT-ETRE THEATRE

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

Fundraising

We worked with freelance fundraiser, David Ward, on applications for project and core funding.

We were grateful to receive support from a variety of funds:

- Art's Council Project Grant, for Audiomoves at the zoo
- Art's Council Project Grant, for The Sleep Project
- Backstage Trust
- Garfield Weston
- Phoenix Court

Financial review

Timothy Geddes was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting.

The result for the year ended 31 March 2024 was a deficit of £28,822 as set out in the Statement of Financial Activities.

PET's two principal sources of revenue are performance fees and grant funding. PET received £43,863 in grant funding during the year.

PET's unrestricted reserves at the end of the year amounted to £83,793. These reserves are forecast to be depleted over 2024/25 activity. Given the increasingly challenging funding environment and rising costs, it is now essential to maintain a larger reserve buffer.

Going concern

The Trustees are aware that the charity is facing an increasingly challenging funding environment. However, having reviewed the charity's budget and forecast cash flows for the period to 31 December 2024, the Trustees are confident that the charity has sufficient funds to meet its liabilities as they fall due, and that it is therefore appropriate to prepare the financial statements on a going concern basis. The Trustees consider that there are no material uncertainties that could cast significant doubt on the charity's ability to continue as a going concern.

It is the policy of the trust that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the trust's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Principal risks and uncertainties

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and box office income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for PET. We also intend to further diversify our funding portfolio in order to reduce reliance on government support.

PET has a small core team. This has been identified as a risk due to the dependence of the organisational activities on minimal key staff. This risk is included in the company Risk Register, and mitigated as much as possible by shared resources, a pool of associate artists who know the company's work and can step in when needed, and reserves available to bring in additional, short-term support.

Financial and risk management objectives and policies

The board of trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Mark Rowbotham is the safeguarding officer for the company and regularly reviews the company policies. The safeguarding policies were revised to include online and digital safeguarding in light of the pandemic. Niki Lavithis, PET's Engagement Producer, has also reviewed the policy and briefs freelancers on it ahead of projects, ensuring everyone we work with is following protocol and has the required paperwork.

Structure, governance and management

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and is constituted as a company limited by guarantee as defined by the Companies Act 2006.

The trustees who served during the year were:

Vese Aghoghovbia

Kerry Andrews

Thomas Brain

Marie Horner

Mary Kofokasumu

Louise Kristensen

Saswati Mitra

Mark Rowbotham (Co-Chair)

Roman Stefanski (Co-Chair)

Susannah Hall

(Appointed 27 March 2024)

Baron Armah-Kwantreng

(Resigned 27 September 2023)

Organisational structure

Founded in 2008, PET was established in 2011 as a private limited company by guarantee and registered as a charity in June 2016. The company directors are also trustees of the board.

PEUT-ETRE THEATRE

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

Governance & Management

In 2023-2024 PET was managed by Daphna Attias, the founder and Artistic Director, who worked in a freelance capacity and led all artistic projects, and Bridie Donaghy, a part-time member of staff who was appointed Producer in April 2021.

Maya Politaki works in a freelance capacity as Associate Director. Niki Lavithis joined the team in a freelance capacity as Engagement Producer, supporting the producer to arrange outreach activities such as workshops, and leading on our educational offer. David Ward works in a freelance capacity as a Fundraiser, leading on writing fundraising bids and reports for the company.

PET worked with 30 freelance artists on different projects throughout this year including dancers, musicians, designers and workshop facilitators. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

The trustees' report was approved by the Board of Trustees.



.....
Thomas Brain
Trustee



.....
Mark Rowbotham (Co-Chair)
Trustee

Date: 11 December 2024

PEUT-ETRE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PEUT-ETRE THEATRE

I report to the trustees on my examination of the financial statements of Peut-Etre Theatre (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

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

Having satisfied myself that the financial statements of the charity 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 charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements 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).

No material matters have come to my attention in connection with the examination that should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Dated:

Timothy Geddes, FCA, DChA
147 Glenarm Road
London
E5 0NB

Signed 19th December 2024

PEUT-ETRE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
<u>Income from:</u>							
Donations and grants	3	1,836	42,027	43,863	6,800	145,211	152,011
Charitable activities	4	20,536	-	20,536	17,433	-	17,433
Total income		22,372	42,027	64,399	24,233	145,211	169,444
<u>Expenditure on:</u>							
Charitable activities	5	1,239	91,982	93,221	3,576	139,601	143,177
Gross transfers between funds		-	-	-	16,638	(16,638)	-
Net income/(expenditure) for the year/							
Net movement in funds		21,133	(49,955)	(28,822)	37,295	(11,028)	26,267
Fund balances at 1 April 2023		62,660	95,128	157,788	25,365	106,156	131,521
Fund balances at 31 March 2024		83,793	45,173	128,966	62,660	95,128	157,788

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PEUT-ETRE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Current assets					
Debtors	9	-		473	
Cash at bank and in hand		131,544		164,101	
		<u>131,544</u>		<u>164,574</u>	
Creditors: amounts falling due within one year	10	(2,578)		(6,786)	
Net current assets			128,966		157,788
			<u>128,966</u>		<u>157,788</u>
The funds of the charity					
Restricted income funds	11		45,173		95,128
Unrestricted funds			83,793		62,660
			<u>128,966</u>		<u>157,788</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

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

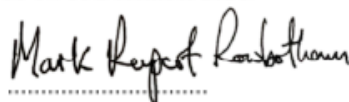
The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 11 December 2024.



Thomas Brain
Trustee



Mark Rowbotham (Co-Chair)
Trustee

Company registration number 07827250 (England and Wales)

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Peut-Etre Theatre is a charitable company limited by guarantee incorporated in England and Wales. The registered office is 3rd Floor, 166 College Road, Harrow, Middlesex, HA1 1BH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grants

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2024	2024	2024	2023	2023	2023
	£	£	£	£	£	£
Donations and gifts	1,836	-	1,836	5,000	-	5,000
Grants receivable	-	-	-	1,800	-	1,800
Arts Council England	-	32,027	32,027	-	90,211	90,211
The Foyle Foundation	-	-	-	-	20,000	20,000
Backstage Trust grant	-	-	-	-	20,000	20,000
Garfield Weston grant	-	10,000	10,000	-	10,000	10,000
Christina Smith Foundation	-	-	-	-	5,000	5,000
	<u>1,836</u>	<u>42,027</u>	<u>43,863</u>	<u>6,800</u>	<u>145,211</u>	<u>152,011</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

4 Income from charitable activities

	2024 £	2023 £
Performance fees	5,382	16,983
Merchandise income	-	450
Commission	1,500	-
Workshop fees	1,500	-
Theatre Tax Relief	10,706	-
Other income	1,448	-
	<u>20,536</u>	<u>17,433</u>

5 Charitable activities

	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Performance costs	-	64,727	64,727	-	117,111	117,111
Staff costs	-	27,255	27,255	-	22,490	22,490
Consultancy fees	609	-	609	2,976	-	2,976
Governance costs	630	-	630	600	-	600
	<u>1,239</u>	<u>91,982</u>	<u>93,221</u>	<u>3,576</u>	<u>139,601</u>	<u>143,177</u>

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Support staff	<u>1</u>	<u>1</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

7 Employees	(Continued)	
Staff costs	2024	2023
	£	£
Wages and salaries	26,643	22,043
Pension costs	612	447
	<u>27,255</u>	<u>22,490</u>

The payroll costs above exclude the remuneration of key personnel which is shown in Note 14.

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

9 Debtors

Amounts falling due within one year:	2024	2023
	£	£
Prepayments and accrued income	-	473
	<u>-</u>	<u>473</u>

10 Creditors: amounts falling due within one year

	2024	2023
	£	£
Other taxation and social security	81	199
Trade creditors	1,867	5,987
Accruals and deferred income	630	600
	<u>2,578</u>	<u>6,786</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

11 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	Gains and losses £	At 31 March 2024 £
Arts Council National Lottery Project Grants - Audiomoves	14,791	-	(8,846)	-	-	5,945
The Foyle Foundation	20,000	-	(20,000)	-	-	-
Backstage Trust grant	20,000	-	(20,000)	-	-	-
Garfield Weston grant	10,000	10,000	(10,044)	-	-	9,956
Arts Council England: Audiomoves at the zoo	16,347	3,700	(20,047)	-	-	-
Arts Council England: Dark Tour	13,990	4,450	(6,705)	-	-	11,735
Arts Council England: Sleep Project	-	23,877	(6,340)	-	-	17,537
	<u>95,128</u>	<u>42,027</u>	<u>(91,982)</u>	<u>-</u>	<u>-</u>	<u>45,173</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

11 Restricted funds	(Continued)					
Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	Gains and losses	At 31 March 2023
	£	£	£	£	£	£
	-	-	-	-	-	-
Arts Council England: Culture Recovery Fund	37,403	7,781	(41,703)	(3,481)	-	-
Arts Council England: Culture Recovery Fund - Continuity Support	13,157	-	-	(13,157)	-	-
Arts Council National Lottery Project Grants - Audiomoves Awards for All	27,100 5,000	3,900 -	(16,209) (5,000)	- -	- -	14,791 -
Arts Council National Lottery Project Grants - The Dark Awards for All Recovery Fund: Audiomoves	14,549 7,947	- -	(14,549) (7,947)	- -	- -	- -
The Royal Victoria Hall Foundation	1,000	-	(1,000)	-	-	-
The Foyle Foundation	-	20,000	-	-	-	20,000
Backstage Trust grant	-	20,000	-	-	-	20,000
Christina Smith Foundation - The Dark Grant	-	5,000	(5,000)	-	-	-
Garfield Weston grant	-	10,000	-	-	-	10,000
Arts Council England: Audiomoves at the zoo	-	33,300	(16,953)	-	-	16,347
Arts Council England: Dark Tour	-	45,230	(31,240)	-	-	13,990
	<u>106,156</u>	<u>145,211</u>	<u>(139,601)</u>	<u>(16,638)</u>	<u>-</u>	<u>95,128</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

12 Note to restricted funds

- Arts Council England: Cultural Recovery Fund
A grant towards company viability & phased transition to sustainable digital & live programming
- Arts Council England: Cultural Recovery Fund - Continuity Support
A grant towards company viability & transition to sustainable model of mixed live and digital programming
- Arts Council National Lottery Project Grants - Audiomoves
A grant towards the creation of Audiomoves, an audio series for children aged 4+
- Awards for All
A grant towards accessible creative activities for blind & visually impaired children
- Arts Council National Lottery Project Grants - The Dark
A grant towards the creation period and first national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Awards for All Recovery Fund: Audiomoves
A grant towards Audiomoves: accessible online audio-activities for children aged 4+
- The Royal Victoria Hall Foundation
A grant towards the London tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Foyle Foundation
A grant towards ongoing costs over the next 12 months (from 7 February 2023)
- Backstage Trust
A grant towards our programme of performance and activities for young people in 2023.
- Christina Smith Foundation - The Dark
A grant towards a national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Garfield Weston Foundation
A grant towards our organisation's activities over the next 24 month.
- Arts Council England - Audiomoves at the Zoo
Funding from Arts Council England for Audiomoves at the Zoo, a podcast series and workshop programme in collaboration with London Zoo
- Arts Council England - Dark Tour
Funding from Arts Council England for a national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- The transfer between funds relates to a portion of Arts Council England Cultural Recovery Funding being moved to the company reserves.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

13 Analysis of net assets between funds

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Current assets/(liabilities)	83,793	45,173	128,966
	<hr/>	<hr/>	<hr/>
	83,793	45,173	128,966
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:			
Current assets/(liabilities)	62,660	95,128	157,788
	<hr/>	<hr/>	<hr/>
	62,660	95,128	157,788
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

14 Related party transactions

The key management personnel consists of Ms. D. Attias, who, as Artistic Director and Producer was paid fees totalling £21,945 (2023: £26,074) in respect of services supplied to the company in her capacity as a professional theatre producer and director. There are no other related party transactions.

PEUT-ETRE THEATRE LIMITED

England & Wales - Charity number 1167647

Accounts

Charity registration number 1167647

Company registration number 07827250 (England and Wales)

PEUT-ETRE THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

PEUT-ETRE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Vese Aghoghovbia Kerry Andrews Thomas Brain Marie Horner Mary Kofokasumu Louise Kristensen Saswati Mitra Mark Rowbotham (Co-Chair) Roman Stefanski (Co-Chair)
Senior Management Team	Ms Daphna Attias (Artistic Director)
Charity number	1167647
Company number	07827250
Registered office	3rd Floor 166 College Road Harrow Middlesex HA1 1BH
Independent examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB

PEUT-ETRE THEATRE

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Statement of financial activities	8
Balance sheet	9
Notes to the financial statements	10 - 17

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

COMPANY MISSION AND BACKGROUND

Peut-Être Theatre (PET) creates unforgettable early theatrical experiences for young audiences. The shows, workshops and educational programmes effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families. Our work has an idiosyncratic physical style and our ethos is to make it accessible to children of all abilities and backgrounds.

Since 2008, PET has produced 9 full-length productions, alongside other projects like research & development, workshops for children and professionals, hospital residencies and creative programmes for in and outpatients, regular national and international touring. Thus far we have engaged with over 65,000 audience members in 7 countries across 3 different continents.

PET expanded its work into podcasting; creative innovative new audio products that can reach young audiences, at home, in the classroom and in hospitals. Audiomoves is a free podcast series that inspires children to move and create with screen-free activity. Available through the company's website, all major podcast channels, and through Fun Kids Radio, the series has been hugely popular – greatly increasing PET's reach and acting as a vital creative outlet for young people.

All productions include a development period where children become part of the creative process. During our period as Artist in Residence at London's Great Ormond Street Hospital (GOSH) in 2017, we created *Tidy Up* through a 3-week systematic participatory programme, engaging hospitalised children, their families and clinical staff. *Tidy Up* has since enjoyed huge national and international success.

As well as GOSH, PET has collaborated with and been supported by a variety of partners including: University of Oxford Natural History Museum, The Institute of Sound and Vibration, The Wellcome Trust, The Royal Society for the Protection of Birds (RSPB), Small Wonders, Lighthouse Poole and PASS Circus Channel. PET collaborated with prestigious national venues such as: Royal Albert Hall, South Bank Centre, National Theatre, Lyric Hammersmith, The Roundhouse, The Place, The Egg, Brighton Dome, Polka, The Curve, artsdepot, Barnsley Civic; and internationally to The Lincoln Centre, NYC, USA, iTheatre Singapore, Israel Festival for Children's Theatre, ZiguZajg Festival Malta, ASK China and more.

ARTISTIC PROGRAMME

THE DARK

Remount and national tour of dance-theatre performance for children (4+), adapted from the book by Lemony Snicket.

We toured to 11 venues across the UK. 100% of the venues were outside of London, and 18% were in Arts Council Priority Places. The show was accessible to Blind and Visually Impaired (VI) children through integrated audio description, touch tours, and audio marketing assets. We connected with schools, families, and Blind and VI children.

Tour dates:

22 October 2022	Gulbenkian Arts Centre
26 October 2022	Dartington Hall
29 October 2022	CornExchange, Newbury
4-5 November 2022	South Street Arts, Reading
6 November 2022	Attenborough Arts Centre, Leicester
12 November 2022	Pontio Arts and Innovation Centre, Bangor
4 February 2023	The ARC, Stockton
11 February 2023	Stamford Arts Centre
25-26 February 2023	The Egg, Bath
11 March 2023	Theatre Hullabaloo, Darlington
12 March 2023	The Lowry, Salford

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

'Thank you for such a wonderful show. It honestly was amazing and I've never seen the children so excited; just being in a theatre was an incredible experience, let alone getting to watch such fantastic actors. The children came away totally captivated and they sang the dark's motif all the way back to school! It was one of the best trips I've been a part of'

Head teacher, Katesgrove Primary School, Reading

'It makes such a big difference when events like this are fully inclusive! I feel so lucky for Rex that he is growing up in a time where things like this will be normal! There wasn't much of this around when I was younger and I'm glad it's improving with time!'

Instagram @theblindmummy

'I was so impressed by the care and attention the whole company paid to our audiences. They made a huge impact!'

Programme Manager at Theatre Hullabaloo

We created and released 4 episodes of Audiomoves, our popular movement podcast, based on themes in the show. Plus a bonus episode- an audio rehearsal diary capturing life on tour for the artists, and responses to the show from children. This was an important step in our strategy to cross pollinate our live and digital audiences by creating digital content which relates to the work we tour.

AUDIOMOVES - ORIGINAL SERIES

Podcast & CPD event

During this period 13 episodes (3 series) were created and released. Each series was directed by Peut-Être Theatre's Artistic Director, Daphna Attias, and written in partnership by two distinctive artists:

- Rhythm: written by Kathak dancer Meera Patel and dancer Bridget Lappin. These episodes included the work of four musicians who played tabla, sitar, flute, and bells.
- Sound and silence: written by PET Associate Artists Maya Politaki and Bridget Lappin.
- Darkness: written by musician and sound designer, Ellie Isherwood, and PET Associate Artist Charlie Hendren.

We delivered an online training session for educators on how to use Audiomoves in the classroom. The teacher resource pack and CPD are available to access, for free, from our website. Since publication, the CPD video has had 1.5k views via our YouTube channel.

Audimoves won Best Family Arts Activity at the 2022 Fantastic for Families awards.

AUDIOMOVES - AT THE ZOO EDITION

Workshop programme, podcast creation & release

We created 8 podcast episodes of 'Audiomoves at the Zoo', in collaboration with London and Whipsnade Zoos, ZSL conservation zoos. Each episode is based on an animal and is split into two chapters: the first chapter features a Q&A with a zookeeper, and the second is an accessible movement activity inspired by the learnings from the interview. The questions in the Q&A were developed and recorded by children through workshops, and the answers were recorded on-site at London and Whipsnade zoos. The children then attended a follow up session at the zoo where they engaged in an animal welfare workshop, saw the animal their workshop was based on, and listened and moved to the podcast they helped create. 'Audiomoves at the Zoo' creatively combines science, music and movement. It is free to listen to via all major podcast platforms.

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

We delivered 20 workshops to 270 participants aged 5-11*:

8 workshops were delivered in partnership with Unicorn Theatre with school children in Southwark, Lambeth and Tower Hamlets.

8 workshops with school children in Camden in partnership with The Place.

2 workshops were delivered to hospitalised children at Great Ormond Street Hospital (GOSH). We ran bedside sessions at GOSH and organised a live stream from the giraffe house to one of the wards so the children could take part in a live Q&A and see the giraffes.

2 workshops took place in collaboration with Full House Theatre in Luton with their Art Town Group.

*Please note that 5 of the workshops detailed above took place in April 2023, during the 23/24 financial year.

'The first workshop made the children think about movement and got them engaged in the subject of meerkats, leading them to ask scientific questions about the animal. The second workshop at the zoo then allowed their questions to be answered through listening to the podcast, whilst watching the animals do exactly what the zookeeper was saying! So many of the children commented on how it was amazing to listen to their answers whilst watching the animal actually do the action.'

Teacher, Primrose Hill Primary

'The children really liked learning about different animals. The children loved moving to the music.'

Teacher, Friars Primary School

'The pupils have really loved taking part in the workshop. It has been engaging and interactive and has really developed their role play and drama skills...it was a fantastic experience for them.'

Teacher, Hermitage Primary School

We worked with an access associate to ensure the language used in the podcast was accessible to children with different abilities.

Peut-Être Theatre collaborating with ZSL offered a great opportunity for both organisations to cross promote our missions: with our audience learning about animals and conservation, and for children interested in ZSL to be offered a new route into their work and into movement and dance. We have successfully expanded our audience and the reach of our work (which we have been able to track using marketing activity data and podcast analytics). This project has established a new and exciting format of working for us, and we are now exploring other potential scientific partners for future Audiomoves series. This model will be the basis of future audio projects for us, defining our long term digital strategies.

During this period 3 episodes of Audiomoves at the zoo were released, the other 5 were released in the 23/24 financial year.

Fundraising & sustainability

We worked with freelance fundraisers, Maya Politaki and David Ward, on applications for project and core funding.

We were grateful to receive support from a variety of funds:

- The Christina Smith Foundation, for The Dark
- Art's Council Touring Grant, for The Dark
- Art's Council Project Grant, for Audiomoves at the zoo
- Backstage Trust
- Foyle Foundation
- Garfield Weston
- Phoenix Court

We received fees from performances of The Dark and from project partners on Audiomoves at the zoo including Great Ormond Street Hospital, Unicorn Theatre, Full House Theatre and The Place.

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Financial review

Timothy Geddes was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting.

The result for the year ended 31 March 2023 was a surplus of £26,267 as set out in the Statement of Financial Activities.

PET's two principal sources of revenue are performance fees and grant funding. PET received £147,011 in grant funding during the year.

PET's main expenditure for the year was fees for freelance artists and core staff.

PET's free reserves at the end of the year amounted to £62,660.

Going concern

The Trustees are aware that the charity is facing an increasingly challenging funding environment. However, having reviewed the charity's budget and forecast cash flows for the period to 31 December 2024, the Trustees are confident that the charity has sufficient funds to meet its liabilities as they fall due, and that it is therefore appropriate to prepare the financial statements on a going concern basis. The Trustees consider that there are no material uncertainties that could cast significant doubt on the charity's ability to continue as a going concern.

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

Principal risks and uncertainties

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and box office income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for PET. We also intend to further diversify our funding portfolio in order to reduce reliance on government support[MOU2].

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategize with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live & digital work to be resilient in the face of change.

PET has a small core team. This has been identified as a risk due to the dependence of the organisational activities on minimal key staff. This risk is included in the company Risk Register, and mitigated as much as possible by shared resources, a pool of associate artists who know the company's work and can step in when needed, and reserves available to bring in additional, short-term support.

Financial and risk management objectives and policies

The board of trustees is responsible for the management of the risks faced by the charity.

PEUT-ETRE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rupert Rowbotham is the safeguarding officer for the company and regularly reviews the company policies. The safeguarding policies were revised to include online and digital safeguarding in light of the pandemic.

Structure, governance and management

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and is constituted as a company limited by guarantee as defined by the Companies Act 2006.

The trustees who served during the year were:

Vese Aghoghovbia

Kerry Andrews

Baron Armah-Kwantreng

(Resigned 27 September 2023)

Thomas Brain

Marie Horner

Mary Kofokasumu

Louise Kristensen

Renata McDonnell

(Resigned 27 September 2023)

Saswati Mitra

Mark Rowbotham (Co-Chair)

Roman Stefanski (Co-Chair)

Since the year end, Mr Baron Armah-Kwantreng has resigned from the Board, on 27 September 2023.

Organisational structure

Founded in 2008, PET was established in 2011 as a private limited company by guarantee and registered as a charity in June 2016. The company directors are also trustees of the board.

Governance & Management

In 2022-2023 PET was managed by two part-time members of staff: Daphna Attias, the founder and Artistic Director, worked in a freelance capacity and led all artistic & educational projects. Bridie Donaghy was appointed Producer of the company in April 2021. Maya Politaki works in a freelance capacity as Associate Director and Development Manager, leading on writing fundraising bids and reports for the company.

PET worked with 50 freelance artists on different projects throughout this year including dancers, musicians, designers and workshop facilitators. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

PEUT-ETRE THEATRE

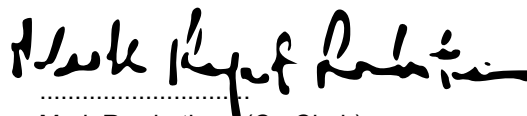
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

The trustees' report was approved by the Board of Trustees.



.....
Thomas Brain
Trustee

Date: 19 December 2023
.....



.....
Mark Rowbotham (Co-Chair)
Trustee

PEUT-ETRE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF PEUT-ETRE THEATRE

I report to the trustees on my examination of the financial statements of Peut-Etre Theatre (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

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

Having satisfied myself that the financial statements of the charity 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 charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements 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).

No material matters have come to my attention in connection with the examination that should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Dated: 19 December 2023

Timothy Geddes, FCA, DChA
147 Glenarm Road
London
E5 0NB

PEUT-ETRE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:							
Donations and grants	3	6,800	145,211	152,011	18,123	194,591	212,714
Charitable activities	4	17,433	-	17,433	11,697	-	11,697
Total income		24,233	145,211	169,444	29,820	194,591	224,411
Expenditure on:							
Charitable activities	5	3,576	139,601	143,177	4,000	140,670	144,670
Net incoming resources before transfers		20,657	5,610	26,267	25,820	53,921	79,741
Gross transfers between funds		16,638	(16,638)	-	-	-	-
Net income/(expenditure) for the year/ Net movement in funds		37,295	(11,028)	26,267	25,820	53,921	79,741
Fund balances at 1 April 2022		25,365	106,156	131,521	(455)	52,235	51,780
Fund balances at 31 March 2023		62,660	95,128	157,788	25,365	106,156	131,521

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

PEUT-ETRE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Current assets					
Debtors	9	473		518	
Cash at bank and in hand		164,101		135,595	
		<u>164,574</u>		<u>136,113</u>	
Creditors: amounts falling due within one year	10	(6,786)		(4,592)	
Net current assets			157,788		131,521
			<u><u>157,788</u></u>		<u><u>131,521</u></u>
Income funds					
Restricted funds	11		95,128		106,156
Unrestricted funds			62,660		25,365
			<u>157,788</u>		<u>131,521</u>
			<u><u>157,788</u></u>		<u><u>131,521</u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

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

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

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

The financial statements were approved by the Trustees on 19 December 2023



Thomas Brain
Trustee



Mark Rowbotham (Co-Chair)
Trustee

Company registration number 07827250

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Peut-Etre Theatre is a charitable company limited by guarantee incorporated in England and Wales. The registered office is 3rd Floor, 166 College Road, Harrow, Middlesex, HA1 1BH.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

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

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

The Trustees are aware that the charity is facing an increasingly challenging funding environment. However, having reviewed the charity's budget and forecast cash flows for the period to 31 December 2024, the Trustees are confident that the charity has sufficient funds to meet its liabilities as they fall due, and that it is therefore appropriate to prepare the financial statements on a going concern basis. The Trustees consider that there are no material uncertainties that could cast significant doubt on the charity's ability to continue as a going concern.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

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

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (Continued)

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grants

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Donations and gifts	5,000	-	5,000	-	-	-
Grants receivable	1,800	-	1,800	18,123	-	18,123
Arts Council England	-	90,211	90,211	-	194,591	194,591
The Folye Foundation	-	20,000	20,000	-	-	-
Backstage Trust grant	-	20,000	20,000	-	-	-
Garfield Weston grant	-	10,000	10,000	-	-	-
Christina Smith Foundation	-	5,000	5,000	-	-	-
	<u>6,800</u>	<u>145,211</u>	<u>152,011</u>	<u>18,123</u>	<u>194,591</u>	<u>212,714</u>

4 Income from charitable activities

	Total 2023	Total 2022
	£	£
Performance fees	16,983	11,697
Merchandise income	450	-
	<u>17,433</u>	<u>11,697</u>

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Charitable activities

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Performance costs	-	117,111	117,111	4,000	106,187	4,000
Sundry expenses	-	-	-	-	19,944	-
Staff costs	-	22,490	22,490	-	10,509	-
Consultancy fees	2,976	-	2,976	-	4,030	-
Governance costs	600	-	600	-	-	-
	<u>3,576</u>	<u>139,601</u>	<u>143,177</u>	<u>4,000</u>	<u>140,670</u>	<u>144,670</u>

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

7 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Support staff	<u>1</u>	<u>1</u>
Staff costs	2023 £	2022 £
Wages and salaries	22,043	10,302
Pension costs	447	207
	<u>22,490</u>	<u>10,509</u>

The payroll costs above exclude the remuneration of key personnel which is shown in Note 14.

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

PEUT-ETRE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

9 Debtors	2023	2022
	£	£
Amounts falling due within one year:		
Trade debtors	-	77
Other debtors	-	23
Prepayments and accrued income	473	418
	<u>473</u>	<u>518</u>
	<u><u>473</u></u>	<u><u>518</u></u>
10 Creditors: amounts falling due within one year	2023	2022
	£	£
Other taxation and social security	199	67
Trade creditors	5,987	205
Accruals and deferred income	600	4,320
	<u>6,786</u>	<u>4,592</u>
	<u><u>6,786</u></u>	<u><u>4,592</u></u>

PEUT-ETRE THEATRE
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

11 Restricted funds

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

	Balance at 1 April 2021		Movement in funds		Balance at 1 April 2022		Movement in funds		Balance at 31 March 2023	
	£	£	Incoming resources	Resources expended	£	£	Incoming resources	Resources expended	Transfers	£
Arts Council Emergency Response Fund: for organisations (non NPO)	5,546	-	-	(5,546)	-	-	-	-	-	-
Arts Council England: Culture Recovery Fund	46,689	31,121	31,121	(40,407)	37,403	7,781	(41,703)	(3,481)	-	-
Arts Council England: Culture Recovery Fund - Continuity Support	-	18,157	18,157	(5,000)	13,157	-	-	(13,157)	-	-
Arts Council National Lottery Project Grants - Audiomoves Awards for All	-	35,100	35,100	(8,000)	27,100	3,900	(16,209)	-	-	14,791
Arts Council National Lottery Project Grants - The Dark Awards for All Recovery Fund: Audiomoves	-	9,975	9,975	(4,975)	5,000	-	(5,000)	-	-	-
Arts Council England: Covid 19 Emergency Fund - Core Project	-	20,720	20,720	(6,171)	14,549	-	(14,549)	-	-	-
Community Arts Fund: Covid 19 Emergency Fund - Core Project	-	9,947	9,947	(2,000)	7,947	-	(7,947)	-	-	-
Audio Content Fund: Audiomoves	-	41,703	41,703	(41,703)	-	-	-	-	-	-
The Royal Victoria Hall Foundation	-	3,468	3,468	(3,468)	-	-	-	-	-	-
The Foyle Foundation	-	22,400	22,400	(22,400)	-	-	-	-	-	-
Backstage Trust grant	-	2,000	2,000	(1,000)	1,000	-	(1,000)	-	-	-
Christina Smith Foundation - The Dark Grant	-	-	-	-	-	20,000	-	-	-	20,000
Garfield Weston grant	-	-	-	-	-	20,000	-	-	-	20,000
Arts Council England: Audiomoves at the zoo	-	-	-	-	-	5,000	(5,000)	-	-	10,000
Arts Council England: Dark Tour	-	-	-	-	-	10,000	-	-	-	16,347
	-	-	-	-	-	33,300	(16,953)	-	-	13,990
	-	-	-	-	-	45,230	(31,240)	-	-	-
	52,235	194,591	194,591	(140,670)	106,156	145,211	(139,601)	(16,638)	-	95,128

PEUT-ETRE THEATRE

NOTES TO THE ACCOUNTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

12 Note to restricted funds

- Arts Council England: Cultural Recovery Fund
A grant towards company viability & phased transition to sustainable digital & live programming
- Arts Council England: Cultural Recovery Fund - Continuity Support
A grant towards company viability & transition to sustainable model of mixed live and digital programming
- Arts Council National Lottery Project Grants - Audiomoves
A grant towards the creation of Audiomoves, an audio series for children aged 4+
- Awards for All
A grant towards accessible creative activities for blind & visually impaired children
- Arts Council National Lottery Project Grants - The Dark
A grant towards the creation period and first national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Awards for All Recovery Fund: Audiomoves
A grant towards Audiomoves: accessible online audio-activities for children aged 4+
- The Royal Victoria Hall Foundation
A grant towards the London tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Foyle Foundation
A grant towards ongoing costs over the next 12 months (from 7 February 2023)
- Backstage Trust
A grant towards our programme of performance and activities for young people in 2023.
- Christina Smith Foundation - The Dark
A grant towards a national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- Garfield Weston Foundation
A grant towards our organisation's activities over the next 24 month.
- Arts Council England - Audiomoves at the Zoo
Funding from Arts Council England for Audiomoves at the Zoo, a podcast series and workshop programme in collaboration with London Zoo
- Arts Council England - Dark Tour
Funding from Arts Council England for a national tour of The Dark, a dance-theatre adaptation of the Lemony Snicket book for ages 4+
- The transfer between funds relates to a portion of Arts Council England Cultural Recovery Funding being moved to the company reserves.

PEUT-ETRE THEATRE

NOTES TO THE ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

13 Analysis of net assets between funds

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total Unrestricted funds 2023 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:					
Current assets/(liabilities)	62,660	95,128	157,788	25,365	131,521
	<u>62,660</u>	<u>95,128</u>	<u>157,788</u>	<u>25,365</u>	<u>131,521</u>

14 Related party transactions

The key management personnel consists of Ms. D. Attias, who, as Artistic Director and Producer was paid fees totalling £26,074 (2022: 20,932) in respect of services supplied to the company in her capacity as a professional theatre producer and director. There are no other related party transactions.

PEUT-ETRE THEATRE LIMITED

England & Wales - Charity number 1167647

Accounts

Company registration number: 07827250

Charity registration number: 1167647

Peut-Etre Theatre

(A company limited by share capital)

Annual Report and Financial Statements

for the Year Ended 31 March 2022

Timothy Geddes, FCA, DChA
147 Glenarm Road
London
E5 0NB

Peut-Etre Theatre

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Peut-Etre Theatre

Reference and Administrative Details

Trustees	Ms Kerry Jane Andrews Mr Thomas Michael Brain Ms Sarah Miranda Lowry (resigned 30 March 2022) Ms Renata Louise McDonnell (resigned 27 September 2022) Mr Mark Rupert Rowbotham Mr Roman Stefanski Ms Marie Horner (appointed 23 November 2021) Mr Baron Armah-Kwantreng (appointed 1 December 2021) Mary Rebekah Kofokasumu (appointed 11 November 2021) Mrs Saswati Saha Mitra (appointed 11 November 2021) Ms Vese Aghoghovbia (appointed 11 November 2021) Mrs Louise Kristensen (appointed 11 November 2021)
Senior Management Team	Ms Daphna Attias, Artistic Director
Principal Office	3rd Floor 166 College Road Harrow Middlesex HA1 1BH The charity is incorporated in England and Wales.
Company Registration Number	07827250
Charity Registration Number	1167647
Independent Examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB
Accountants	MG Group (Professional Services) Ltd 166 College Road Harrow Middlesex HA1 1BH

Peut-Etre Theatre

Trustees' Report

COMPANY MISSION AND BACKGROUND

Peut-Être Theatre (PET) creates unforgettable early theatrical experiences for young audiences. The shows, workshops and educational programmes effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families. Our work has an idiosyncratic physical style and our ethos is to make it accessible to children of all abilities and backgrounds.

Since 2008, PET has produced 10 full-length productions, alongside other projects like research & development, workshops for children and professionals, hospital residencies and creative programmes for in and outpatients, regular national and international touring. Thus far we have engaged with over 65,000 audience members in 7 countries across 3 different continents.

PET recently expanded their work into podcasting; creative innovative new audio products that can reach young audiences, at home, in the classroom and in hospitals. Audiomoves is a free podcast series that inspires children to move and create with screen-free activity. Available through the company's website, all major podcast channels, and through Fun Kids Radio, the series has been hugely popular - greatly increasing PET's reach and acting as a vital creative outlet for young people.

All productions include a development period where children become part of the creative process. During our period as Artist in Residence at London's Great Ormond Street Hospital (GOSH) in 2017, we created Tidy Up through a 3-week systematic participatory programme, engaging hospitalised children, their families and clinical staff. Tidy Up has since enjoyed huge national and international success.

As well as GOSH, PET has collaborated with and been supported by a variety of partners including: University of Oxford Natural History Museum, The Institute of Sound and Vibration, The Wellcome Trust, The Royal Society for the Protection of Birds (RSPB), Small Wonders, Lighthouse Poole and PASS Circus Channel. PET collaborated with prestigious national venues such as: Royal Albert Hall, South Bank Centre, National Theatre, Lyric Hammersmith, The Roundhouse, The Place, The Egg, Brighton Dome, Polka, The Curve, artsdepot, Barnsley Civic; and internationally to The Lincoln Centre, NYC, USA, iTheatre Singapore, Israel Festival for Children's Theatre, ZiguZajg Festival Malta, ASK China and more.

ARTISTIC PROGRAMME

AUDIOMOVES

Podcast, Artist Training & Educator Programme

Following our pilot project in 2020, we secured funding to create new episodes of Audiomoves. Audiomoves is a podcast to get big ones and little ones moving. The short, accessible episodes are designed to encourage children to move, dance, and use their imagination with a screen-free activity. Episodes are released in line with school holidays, and free to download from all major podcast platforms.

During this period 16 episodes (4 series) were created and released. Each series was directed by Peut-Être Theatre's Artistic Director, Daphna Attias, and written in partnership by two distinctive artists, exploring themes like light, forces and the weather. We also wrote and recorded episodes during this time to be released later in 2022.

When developing Audiomoves we wanted to focus on what was happening to children during the pandemic, specifically children with different abilities, and how we create digital content for them. Our goal was to provide activities that could be accessed by VI, SEND, ASD, PWMD, and hospitalised children.

Peut-Etre Theatre

Trustees' Report

To do this we worked with a playworker to trial episodes with hospitalised children in Great Ormond Street Hospital, and incorporated their feedback into the episodes as they were developed. We also worked with a visually impaired Access Consultant, who ensured the language used in the podcast was accessible

"Listened to the podcast with a visually impaired service user. We loved it so much! It's absolutely brilliant! No screens needed. Just sounds and lots of imagination. I'm sharing it with everyone I can think of!"

Great Ormond Street Hospital staff member

In January 2022 Audiomoves episodes were broadcast twice a week for 12 consecutive weeks on Fun Kids Radio.

During 2021/2022 we had 1,566 listens via podcast platforms, and around 24,000 listens via broadcast on Fun Kids Radio.

Audiomoves is a cornerstone of our organisational strategy to develop a mixed model of live and digital work. This model means that we can tap into different audiences (in this instance, theatre goers and podcast listeners), and cross-pollinate our marketing to expand our reach.

"I think that it was really fun and I enjoyed it a lot! It felt really relaxing as I took a deep breath in and out. Thank you :)"

Listener, age 9

Artist Training

We invited 13 movement artists from diverse backgrounds and disciplines (Contemporary, Classical, Kathak, Circus etc.) to take part in Audiomoves training. The training focused on three main areas:

- Audio content creation
- Movement description
- Access integration

Following the training we paired the artists together and each pair was commissioned to co-write a series of the podcast with support from the Artistic Director, Access Associate and Movement & Podcast Consultant, which allowed XX Artists to develop new skills and branch out to new mediums of work.

Educator Programme

We developed a programme aimed to give educators tools to creatively use the podcast in their respective settings. Through in-school workshops we created a resource-pack with guidance on how to use the episodes in class (as a sensory break, as part of PE, or to connect to other areas of the curriculum). The pack also includes a lesson plan on how to write your own Audiomoves episode. We also developed an educator training programme which can be delivered live or online.

"The structure is fantastic - the way it moves from warm up, to energising to calm, is brilliant."

Adrian Largo, year 4 teacher

We partnered with the Rural Touring Dance Initiative to collaborate with Spot On Lancashire and Arts Alive to explore disseminating Audiomoves to their audiences.

THE DARK

Production and national tour of a Visually Impaired (VI) accessible dance-theatre performance for children (5+).

Peut-Etre Theatre

Trustees' Report

'The Dark' was our first live production since having to halt our live programming in March 2020. After two postponements, dictated by Covid-19 restrictions, we finally entered into production in January 2022.

Based on Lemony Snicket's book 'The Dark', we created a universal and empowering physical performance about facing one's fears. The story follows a brave young boy on his journey to meet the darkness in his home's basement and watches as he eventually learns to befriend it.

Working with a diverse team of 20 artists and professionals, who forged the company's idiosyncratic physical style, we merged story-telling, vibrant choreography, live music and singing into an ambitious and truly captivating piece of high-quality dance-theatre. The show was really successful in addressing one of children's most innate fears, the dark.

'A story of overcoming fear told with charm, wit and tenderness. Thank you and never underestimate how important this work is'
Parent at Southbank Centre

'It was amazing and very funny. I thought it was going to be scary, but then it wasn't'
Audience member (aged 8)

It was our first book adaptation and the first collaboration with a world-renowned writer, which left both parties really content.

"This is really so marvellous. A privilege to behold."
Daniel Handler (Lemony Snicket) on the show.

'The Dark' was made accessible to blind and visually impaired children through:

- An innovative integrated audio description
- Pre-show touch tours
- Accessible audio marketing assets.
- Audio programmes and flyers
- Employing a blind access associate who focused on audience development in the blind and visually impaired communities

Working together with an experienced audio describer and blind artist, we learnt how to use these access tools to enable VI audiences to closely follow the story, while allowing them to stay immersed in the theatrical experience. Removing the divide of headsets, which are a hindrance for people with more complex needs, we managed to unite both VI and sighted audiences in the auditorium. The touch tours also served to relax sighted children, who had expressed a profound fear of the dark, into the show.

"Fantastic touch tour and audio description for my blind daughter"
Parent

"Our Children and Young People had a fantastic time"
Berkshire Vision

We toured to 7 national venues across February and March 2022:
Canada Water Theatre
The Albany
Southbank Centre
Hat Factory Luton
South Street Arts Centre, Reading
Lighthouse Poole

Peut-Etre Theatre

Trustees' Report

The Egg, Bath

Despite touring post-pandemic, we exceeded all expectations in terms of audience numbers. Across 14 performances and 7 touch tours, we reached an audience of 1,571.

'Following this success, we will be remounting the production in Autumn 2022 and Spring 2023.

Fundraising & sustainability

We were grateful to receive support from a variety of funds.

Audiomoves was supported by Arts Council England & Audio Content Fund

The Dark was supported by Arts Council England, Awards For All, Backstage Trust & Royal Victoria Hall Foundation.

We also received emergency funding from the Culture Recovery Fund DCMS

Without this emergency support we would not have been able to deliver the project in a post covid landscape. It enabled us to deal with the uncertainties that the pandemic brought to the theatre sector.

FINANCIAL REVIEW

Timothy Geddes was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting.

The result for the year ended 31 March 2022 was a surplus of £79,741 (2021: surplus £51,111) as set out in the Statement of Financial Activities.

PET's two principal sources of revenue are performance fees and grant funding. PET received £212,714 in grant funding during the year.

PET's free reserves at the end of the year amounted to £29,365.

Going concern

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis.

Principal risks and uncertainties

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and box office income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for PET. We also intend to further diversify our funding portfolio in order to reduce reliance on government support[MOU2] .

Peut-Etre Theatre

Trustees' Report

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategise with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live & digital work to be resilient in the face of change.

PET has a small core team. This has been identified as a risk due to the dependence of the organisational activities on minimal key staff. This risk is included in the company Risk Register, and mitigated as much as possible by shared resources, a pool of associate artists who know the company's work and can step in when needed, and reserves available to bring in additional, short-term support.

Financial and risk management objectives and policies

The board of trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rupert Rowbotham is the safeguarding officer for the company and regularly reviews the company policies. The safeguarding policies were revised to include online and digital safeguarding in light of the pandemic.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Founded in 2008, PET was established in 2011 as a private limited company by guarantee and registered as a charity in June 2016. The company directors are also trustees of the board.

Governance & Management

In 2021-2022 PET was managed by two part-time members of staff: Daphna Attias, the founder and Artistic Director, worked in a freelance capacity and led all artistic & educational projects. Bridie Donaghy was appointed Producer of the company in April 2021. Maya Politaki works in a freelance capacity as Associate Director and Development Manager, leading on writing fundraising bids and reports for the company.

Peut-Etre Theatre

Trustees' Report

PET worked with 39 freelance artists on different projects throughout this year including dancers, musicians, designers and workshop facilitators. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

Following a skills audit, and in response to the new direction the company took with digital work, we undertook a board development period which resulted in the recruitment of six new board members with a variety of skills spanning from podcast production, online marketing, finance, school governance & radio production.

Our new board members were appointed on 11th November 2021, they are:

Vese Aghoghovbia - founder of Philly & Friends, Children's Author, Diversity in the Playroom Advocate, Speaker and Serial Entrepreneur.

Baron Armah-Kwantreng - Senior Policy adviser at The Brain Tumour Charity and runs The Hub Broadcasting.

Marie Horner - Arts and Audio Producer, Consultant and Facilitator

Louise Kristensen - Global Head of Partnerships for GSK Consumer Healthcare

Rebekah Kofo-Kasumu - Chartered Accountant

Saswati Saha Mitra - Research Director at WhatsApp

"I'm looking forward to supporting the future of this smart, creative and ambitious dance-theatre company. It's wonderful to be part of exploring new opportunities to bring different stories and experiences to children and their communities, especially thinking about the ever-growing world of podcasts."

Marie Horner

"I am beyond excited to be supporting the fantastic team at Peut-Être Theatre; their ability to innovate and captivate during the uncertain times in the theatre industry caused by covid, was nothing short of breathtaking. They never gave up on capturing the imagination of children when they couldn't do it face to face, this has truly excited me into seeing what is to come and how I can support that journey."

Rebekah Kofo-Kasumu

Sarah Lowry resigned from the board on 30 March 2022 and Renata Louise McDonnell resigned after the year end on 27 September 2022 from the board.

Registered Company number
07827250 (England and Wales)

Registered Charity number
1167647

Independent examiner
Timothy Geddes FCA, DChA

Peut-Etre Theatre

Statement of Trustees' Responsibilities

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

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

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

The trustees also confirm that they have made all necessary enquiries and taken such steps that they ought to, to ensure that they become aware of any relevant information and that they confirm that the charitable company's independent examiner have been made aware of such information.

Approved by the trustees of the charity on 29 December 2022 and signed on its behalf by:

Tom Brain

.....
Mr Thomas Michael Brain
Trustee

Rupert Rowbotham

.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

Independent Examiner's Report to the trustees of Peut-Etre Theatre

I report on the accounts of the Peut Etre Theatre for the year ended 31 March 2022 which are set out on pages 11 to 21 .The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

Respective responsibilities of trustees and examiner

As explained more fully in the Statement of Trustees' Responsibilities set out on page 8, the trustees, who are also the directors of the charity for the purposes of company law, are responsible for the preparation of the Annual Report and the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act). The Charity's trustees consider that an audit is not required for this year under Part 16 of the 2006 Act and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters came to my attention which gave me cause to believe that, in any material respect:

1. accounting records were not kept in respect of Peut-Etre Theatre 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 Charities Statement of Recommended Practice Accounting and Reporting by Charities (FRS102).

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.

Peut-Etre Theatre

Independent Examiner's Report to the trustees of Peut-Etre Theatre

TC Geddes

.....
Timothy Geddes FCA, DChA

147 Glenarm Road
London
E5 0NB

29 December 2022

Peut-Etre Theatre

Statement of Financial Activities for the Year Ended 31 March 2022 (Including Income and Expenditure Account)

	Note	Unrestricted funds £	Restricted funds £	Total 2022 £
Income and Endowments from:				
Donations and legacies	3	18,123	194,591	212,714
Charitable activities	4	11,697	-	11,697
Total Income		<u>29,820</u>	<u>194,591</u>	<u>224,411</u>
Expenditure on:				
Charitable activities	5	(4,000)	(140,670)	(144,670)
Total Expenditure		<u>(4,000)</u>	<u>(140,670)</u>	<u>(144,670)</u>
Net income		<u>25,820</u>	<u>53,921</u>	<u>79,741</u>
Net movement in funds		25,820	53,921	79,741
Reconciliation of funds				
Total funds brought forward		<u>(455)</u>	<u>52,235</u>	<u>51,780</u>
Total funds carried forward	12	<u><u>25,365</u></u>	<u><u>106,156</u></u>	<u><u>131,521</u></u>
	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:				
Donations and legacies	3	76	84,420	84,496
Charitable activities	4	(1,200)	-	(1,200)
Total income		<u>(1,124)</u>	<u>84,420</u>	<u>83,296</u>
Expenditure on:				
Charitable activities	5	-	(32,185)	(32,185)
Total expenditure		<u>-</u>	<u>(32,185)</u>	<u>(32,185)</u>
Net (expenditure)/income		<u>(1,124)</u>	<u>52,235</u>	<u>51,111</u>
Net movement in funds		(1,124)	52,235	51,111
Reconciliation of funds				
Total funds brought forward		<u>669</u>	<u>-</u>	<u>669</u>
Total funds carried forward	12	<u><u>(455)</u></u>	<u><u>52,235</u></u>	<u><u>51,780</u></u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2022 and 2021 is shown in note 12.

Peut-Etre Theatre

(Registration number: 07827250) Balance Sheet as at 31 March 2022

	Note	2022 £	2021 £
Current assets			
Debtors	9	518	2,372
Cash at bank and in hand		<u>135,594</u>	<u>151,836</u>
		136,112	154,208
Creditors: Amounts falling due within one year	10	<u>(4,591)</u>	<u>(102,428)</u>
Net assets		<u>131,521</u>	<u>51,780</u>
Funds of the charity:			
Restricted funds		106,156	52,235
Unrestricted income funds			
Unrestricted funds		<u>25,365</u>	<u>(455)</u>
Total funds	12	<u>131,521</u>	<u>51,780</u>

For the financial year ending 31 March 2022 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Section 394 and 395 and which otherwise comply with the requirements of the Companies Acts 2006 relating to financial statements, so far as applicable to the charitable company.

Peut-Etre Theatre

**(Registration number: 07827250)
Balance Sheet as at 31 March 2022**

The financial statements on pages 11 to 21 were approved by the trustees, and authorised for issue on 29 December 2022 and signed on their behalf by:

Tom Brain

.....
Mr Thomas Michael Brain
Trustee

Rupert Rowbotham

.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

1 Charity status

The charity is limited by share capital, incorporated in England and Wales.

The address of its registered office is:

3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH

These financial statements were authorised for issue by the trustees on 29 December 2022.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

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

Going concern

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis.

The company was successful in its application to the second round of Culture Recovery Fund grants. A restricted grant of £43,336 was received in April 2021.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

Income and endowments

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs. The charity is not registered for VAT and, accordingly, expenditure includes irrecoverable VAT.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees' meetings and reimbursed expenses.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees' discretion in furtherance of the objectives of the charity.

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

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

3 Income from donations and grants

	Total 2022 £	Total 2021 £
Donations:		
Donations from companies, trusts and similar proceeds	-	76
Total donations	<u>-</u>	<u>76</u>
Grants:		
Government grants	-	3,428
Other grants:		
Arts Council England	194,591	80,992
Grants receivable	18,123	-
Total other grants	<u>212,714</u>	<u>80,992</u>
Total grants	<u>212,714</u>	<u>84,420</u>
	<u>212,714</u>	<u>84,496</u>

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

4 Income from charitable activities

	Total 2022 £	Total 2021 £
Performance fees	11,697	(1,200)

5 Expenditure on charitable activities

		Unrestricted funds	Restricted funds	Total 2022 £	Total 2021 £
Note	General £	£	£	£	£
Performance Cost	4,000	106,187	110,187	19,962	
Sundry Expense	-	19,944	19,944	10,328	
Staff costs	-	10,509	10,509	1,895	
Consultancy fees	-	4,030	4,030	-	
	4,000	140,670	144,670	32,185	

6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration, reimbursed expenses or any other benefits from the charity during the year.

7 Staff costs

The aggregate payroll costs were as follows:

	2022 £	2021 £
Staff costs during the year were:		
Wages and salaries	10,302	1,832
Pension costs	207	63
	10,509	1,895

The aggregate payroll costs are excluding the remuneration of key management personnel, which was £20,932 (2021: £9,250).

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full-time equivalents was as follows:

	2022 No	2021 No
Artistic director	1	1
Support staff	1	1
	2	2

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

No employee received emoluments of more than £60,000 during the year.

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

9 Debtors

	2022 £	2021 £
Trade debtors	77	-
Prepayments	418	419
Other debtors	23	1,953
	<u>518</u>	<u>2,372</u>

10 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	205	1,229
Other creditors	(1)	1
Pension scheme creditor	67	-
Accruals	4,320	4,180
Deferred income	-	97,018
	<u>4,591</u>	<u>102,428</u>

Analysis of deferred income

	2022 £	2021 £
Balance brought forward	(97,018)	(45,171)
Amounts released in the year	97,018	45,171
Amount deferred in the year	-	(97,018)
Balance carried forward	<u>-</u>	<u>(97,018)</u>

11 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £207 (2021 - £63).

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

12 Funds

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
Unrestricted funds				
<i>General</i>				
General	(455)	29,820	(4,000)	25,365
Restricted funds				
Arts Council Emergency Response Fund: for organisations (non NPO)	5,546	-	(5,546)	-
Arts Council England: Culture Recovery Fund - Grants programme	46,689	31,121	(40,407)	37,403
Arts Council England: Culture Recovery Fund - Continuity Support	-	18,157	(5,000)	13,157
Arts Council National Lottery Project Grants - Audiomoves	-	35,100	(8,000)	27,100
Awards for All	-	9,975	(4,975)	5,000
Arts Council National Lottery Project Grants - The Dark	-	20,720	(6,171)	14,549
Awards for All Recovery Fund: Audiomoves	-	9,947	(2,000)	7,947
Arts Council England: Covid 19 Emergency Fund - Core Project	-	41,703	(41,703)	-
Community Arts Fund: Covid 19 Emergency Fund - Core Project	-	3,468	(3,468)	-
Audio Content Fund: Audiomoves	-	22,400	(22,400)	-
The Royal Victoria Hall Foundation	-	2,000	(1,000)	1,000
Total restricted funds	52,235	194,591	(140,670)	106,156
Total funds	51,780	224,411	(144,670)	131,521
	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
Unrestricted funds				
<i>General</i>				
General	669	(1,124)	-	(455)

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2022

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
Restricted funds				
CAF Coronavirus Emergency	-	3,428	(3,428)	-
Arts Council Emergency Response Fund: for organisations (non NPO)	-	34,303	(28,757)	5,546
Arts Council England: Culture Recovery Fund - Grants programme	-	46,689	-	46,689
Total restricted funds	<u>-</u>	<u>84,420</u>	<u>(32,185)</u>	<u>52,235</u>
Total funds	<u>669</u>	<u>83,296</u>	<u>(32,185)</u>	<u>51,780</u>

13 Analysis of net assets between funds

	Unrestricted funds		Total Funds at 31 March 2022 £
	General £	Restricted funds £	
Current assets	25,365	110,747	136,112
Current liabilities	-	(4,591)	(4,591)
Total net assets	<u>25,365</u>	<u>106,156</u>	<u>131,521</u>
	Unrestricted funds		Total Funds at 31 March 2021 £
	General £	Restricted funds £	
Current assets	101,973	52,235	154,208
Current liabilities	(102,428)	-	(102,428)
Total net assets	<u>(455)</u>	<u>52,235</u>	<u>51,780</u>

14 Related party transactions

The key management personnel Ms. D. Attias as an Artistic Director and Producer was paid fees totalling £20,932 (2021: £9,250) in respect of services supplied to the company in her capacity as a professional theatre producer and director. There are no other related party transactions.

PEUT-ETRE THEATRE LIMITED

England & Wales - Charity number 1167647

Accounts

Company registration number: 07827250

Charity registration number: 1167647

Peut-Etre Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2021

Timothy Geddes, FCA, DChA
147 Glenarm Road
London
E5 0NB

Peut-Etre Theatre

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Peut-Etre Theatre

Reference and Administrative Details

Trustees	Ms Kerry Jane Andrews Mr Thomas Michael Brain Ms Sarah Miranda Lowry Ms Renata Louise McDonnell Mr Martin Lawrence Hughes Norwood (resigned 17 March 2021) Mr Mark Rupert Rowbotham Mr Roman Stefanski Ms Kaajal Nathwani (resigned 5 November 2020) Ms Marie Horner (appointed 23 November 2021) Mr Baron Armah-Kwantreng (appointed 1 December 2021) Mary Rebekah Kofokasumu (appointed 11 November 2021) Mrs Saswati Saha Mitra (appointed 11 November 2021) Ms Vese Aghoghovbia (appointed 11 November 2021) Mrs Louise Kristensen (appointed 11 November 2021)
Senior Management Team	Ms Daphna Attias, Artistic Director
Principal Office	3rd Floor 166 College Road Harrow Middlesex HA1 1BH The charity is incorporated in England and Wales.
Company Registration Number	07827250
Charity Registration Number	1167647
Independent Examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB
Accountants	MG Group (Professional Services) Ltd 166 College Road Harrow Middlesex HA1 1BH

Peut-Etre Theatre

Trustees' Report

COMPANY MISSION AND BACKGROUND

Peut-Être Theatre (PET) creates unforgettable early theatrical experiences for young audiences. The shows, workshops and educational programmes effectively combine the visual, the physical and the musical for the enjoyment and inspiration of children and families. Our work has an idiosyncratic physical style and our ethos is to make it accessible to children of all abilities and backgrounds.

Since 2008, PET has produced 9 full-length productions, alongside other projects like research & development, workshops for children and professionals, hospital residencies and creative programmes for in- and outpatients, regular national and international touring. Thus far we have engaged with over 60,000 audience members in 7 countries across 3 different continents.

All productions include a development period where children become part of the creative process. During our period as Artist in Residence at London's Great Ormond Street Hospital (GOSH) in 2017, we created *Tidy Up* through a 3-week systematic participatory programme, engaging hospitalised children, their families and clinical staff. *Tidy Up* has since enjoyed huge national and international success.

As well as GOSH, PET has collaborated with and been supported by a variety of partners including: University of Oxford Natural History Museum, The Institute of Sound and Vibration, The Wellcome Trust, The Royal Society for the Protection of Birds (RSPB), Small Wonders, Lighthouse Poole and PASS Circus Channel. PET collaborated with prestigious national venues such as: Royal Albert Hall, South Bank Centre, National Theatre, Lyric Hammersmith, The Roundhouse, The Place, The Egg, Brighton Dome, Polka, The Curve, artsdepot, Barnsley Civic; and internationally to The Lincoln Centre, NYC, USA, iTheatre Singapore, Israel Festival for Children's Theatre, ZiguZajg Festival Malta, ASK China and more.

ARTISTIC PROGRAMME

Cancellations due to Covid-19

The beginning of 2020 was a complex period for the company.

In January 2020 a touring team came back from China. The pandemic had already begun while they were there, however the tour finished with no interruptions.

In February 2020 we were preparing for another four week tour in China and after rehearsing and training a new team, the tour was cancelled due to the pandemic outbreak in China. Our other two China tours planned for 2020 were also cancelled, which had a significant impact on our finances and therefore our team structure.

In March 2020 we had to postpone the upcoming production of *The Dark* which received Arts Council funding and was due to tour in May and October 2020 to 14 venues across the UK.

We also had to cancel *The Tin Soldier* Accessible Remake and Performances at the Place London and South Street Arts Centre Reading, which was due to take place in December 2020. The performances were to be combined with an extensive disabled-audiences development plan, designed in partnership with the Place.

In total, these cancelled projects were expected to reach a total audience of 13,000 people and over 1,300 participants from hospitals and schools through our workshops. The cancellations also resulted in the loss of over £100k of performance fee revenue for the year and the deferral of £36k in project funding for *The Dark*.

Peut-Etre Theatre

Trustees' Report

The effects of the pandemic pushed us to think in innovative ways and engage with audiences and communities in new forms. The progression we have made as a result has enriched our practice, and enabled us to continue to reach new and existing audiences. We will continue with this mixed model of audience engagement, finding new ways of reaching audiences digitally alongside our regular live work.

Audiomoves Pilot

As a result of not being able to meet our audiences live, we had to come up with a digital alternative.

The impact of Covid-19 has been disproportionately hard for children. Emerging Social and Psychology Studies identify in children symptoms like: worry, sadness, excessive screen-exposure, reduced physical activity, difficulty in concentration and self-expression, as well as eating and sleeping disorders. Dance is a great way to keep a healthy body and mind and develop a physical, emotional and mental awareness in a fun and inclusive way.

We found that children and parents were overwhelmed with screen time in their homeschooling, as well as their leisure time. Many children reported an increase of back pain and headache due to many more hours in front of screens. We wanted to offer a screen free activity which would encourage children to move with no need for any additional props. An activity they could do anywhere, anytime and which would enable them to get creative and move along.

Audiomoves are short accessible podcasts, designed to encourage children to move, dance and use their imagination with a screen-free activity. In the *Audiomoves* podcast children can move around the room like there is a bird fluttering in their belly, move their arms as if they are underwater seaweed... they can join in as we bounce, jump and float!

The short accessible podcasts were designed to encourage children to move, dance and get creative with a screen-free activity.

Each episode is around 10 minutes and includes a warm up, a main activity and a cool down. They don't require any props or even a clear space. It could be done in the classroom or in a hospital setting.

The activity is suitable for children of all abilities including Special Educational Needs, Visual Impairment, Autism Spectrum Disorder, Multiple Mobility Disabilities.

Podcast Audience feedback:

'Dani would like to say "good podcast, I mean podcast. I was already lying down in my recliner so I couldn't lie down or sit up. We will have to tell Charlie about my favourite chair called brookly. I loved hearing all the sound effects and having fun.'

'I think that it was really fun and I enjoyed it a lot! It felt really relaxing as I took a deep breath in and out. Thank you :).'

'Love this podcast! Such an unusual and fun thing to do with the kids and get them moving again! I highly recommend it.'

The podcast was shared by arts organisations across the UK such as: Southbank Centre, Polka Theatre, The Unicorn Theatre, South Street, Artsdepot, The Lowry, North Wall, The Place, Spark Arts and more.

Peut-Etre Theatre

Trustees' Report

This first step into creating for children in the digital space was a huge learning for the company, and following the successful pilot we secured funding to develop an extended Audiomoves programme including: further episodes of the podcast, and an Educators' Training Programme.

Accessibility: Visual Impairment (VI), Special Educational Needs (SEND), Mobility Disabilities (PWMD), Autism (ASD) and hospitalised children.

The Audiomoves programme includes

The Podcast

24 new episodes, split in 6 series, that will be:

- aired by Fun Kids Radio
- available for free on all major streaming platforms

Users

We are targeting 4 different types of users:

- a) children who will catch up live on radio
- b) families, looking for creative activities to do at home, on demand
- c) children at hospitals, who can follow together with carer or play-facilitator
- d) students, who can use it as school educational activity

We also extended our artist training programme for Audio content creation, accessibility & movement description.

Audiomoves Live

The successes of Audiomoves pilot led to a creation of 'Audiomoves Live'

In the middle of the second lockdown in December 2020 we created a live programme which we delivered in partnership with The Place and Camden Council.

We were able to work with one class at a time in a socially distant capacity and get the children moving in the classroom.

"This is the first time this class has been able to come into the hall because of the restrictions. They really needed something like this and they did incredibly well. I am so pleased with them. Thank you so much."

Teacher, Kings Cross Academy

"We didn't realise how much we missed the performing arts until now. But this has just reminded us. We're thrilled! I felt really emotional watching them"

Rose (Teacher)- torriano school

"They absolutely loved that. We will definitely listen to the podcast!"

Mrs Churchill (Teacher) Torriano school

"I feel spectacular". "I feel energised". "I feel wonderful."

Children from Kentish Town Primary school

Peut-Etre Theatre

Trustees' Report

Fundraising & sustainability during the pandemic

As mentioned above, all our regular work was cancelled due to the pandemic. We were grateful to receive support from a variety of emergency funds which enabled us to continue operating in a reduced capacity in 2020-2021. This included grants from:

Arts Council England Emergency Fund
Awards For All
Cultural Recovery Fund
Charity Aid Foundation

We also received project funding from Arts Council England to develop our Audiomoves programme, and a grant from the Audio Content Fund to support further episodes of Audiomoves to be broadcast on Fun Kids Radio.

Without this emergency support it is likely that the company would have had to cease activity during the year. However we are emerging from the challenges of lockdown in a much stronger financial position that enables us to plan for a more sustainable future.

FINANCIAL REVIEW

Timothy Geddes was appointed as the charity's independent examiner for the year. A resolution to reappoint him as independent examiner will be proposed at the Annual General Meeting.

The result for the year ended 31 March 2021 was a surplus of £51,112 (2020: surplus of £352) as set out in the Statement of Financial Activities.

PET's two principal sources of revenue are performance fees and grant funding. PET received £80,992 in grant funding during the year. Further grant funding from Arts Council England from 2019 has been deferred as a result of delays to the production of The Dark due to the covid-19 pandemic. This activity is now expected to take place during the 2022/23 financial year.

PET's expenditure in 20-21 was at a reduced capacity team with minimal overheads and smaller team.

PET's free reserves at the end of the year were in deficit by £455. The negative free reserves position has been relieved early in 2021/22 by the receipt of funds under the second round of Culture Recovery Fund grants, which is unrestricted and intended to assist the company in building sustainability through bolstering free reserves.

The lower expenditure on charitable activities in 2020-21 than in previous years, was due to the fact that most artistic output was digital in this year, due to the ongoing pandemic. Digital output requires lower hard costs such as travel, accommodation, set & props so this was an exceptional year for a touring theatre company. The key costs for these digital outputs were artistic fees. Due to the reduced capacity of the team we also sourced external producing support on live work which enabled us to deliver the live work.

Going concern

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis.

Peut-Etre Theatre

Trustees' Report

Principal risks and uncertainties

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently build and pursue long-term plans. The company is primarily dependent on project funding and box office income, and these revenue streams do not produce enough surplus to enable long-term growth. Securing core funding is a key priority for PET. We also intend to further diversify our funding portfolio in order to reduce reliance on government support .

Covid-19's impact on the theatre sector has been a major risk to the company's work and financial stability. This has been and continues to be closely monitored, and trustees regularly strategise with Executive Directors to best mitigate risks. The company has worked hard to mitigate financial losses through negotiations with partners on cancellation fees, cautious planning for live work, extensive fundraising work and developing a mixed model of live & digital work to be resilient in the face of change.

Financial and risk management objectives and policies

The board of trustees is responsible for the management of the risks faced by the charity.

The charity has a formal risk management process through which management identifies the major risks to which the organisation may be exposed and ranks these by likelihood and impact, culminating in a risk control document that is updated on a regular basis. These risks are reviewed at board meetings throughout the year. The charity's activities are largely project-based, and systems are in place to ensure that the charity's exposure is kept more or less in line with secured project funding. The trustees are satisfied that systems have been developed and are in place to mitigate identified risks to an acceptable level.

Safeguarding

Rupert Rowbotham is the safeguarding officer for the company and regularly reviews the company policies. The safeguarding policies were revised to include online and digital safeguarding in light of the pandemic.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, the Memorandum and Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Organisational structure

Founded in 2008, PET was established in 2011 as a private limited company by guarantee and registered as a charity in June 2016. The company directors are also trustees of the board.

Governance & Management

In 2020-2021 PET was managed by one part-time member of staff - Daphna Attias, the founder and Artistic Director worked on a freelance capacity and led all artistic & educational projects. Maya Politaki, associate director and development manager, leads on writing fundraising bids for the company. Producer Michelle Yagi was made redundant in June 2020 due to Covid-19 budget cuts and her position was filled again in April 21.

Peut-Etre Theatre

Trustees' Report

PET worked with 15 freelance artists on different projects throughout this year including dancers, musicians, designers and workshop facilitators. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

Registered Company number
07827250 (England and Wales)

Registered Charity number
1167647

Independent examiner
Timothy Geddes FCA, DChA

Peut-Etre Theatre

Statement of Trustees' Responsibilities

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

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

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

The trustees also confirm that they have made all necessary enquiries and taken such steps that they ought to, to ensure that they become aware of any relevant information and that they confirm that the charitable company's independent examiner have been made aware of such information.

Approved by the trustees of the charity on 28 January 2022 and signed on its behalf by:



.....
Mr Thomas Michael Brain
Trustee



.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

Independent Examiner's Report to the trustees of Peut-Etre Theatre

I report on the accounts of the Peut Etre Theatre for the year ended 31 March 2021 which are set out on pages 11 to 20 .The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

Respective responsibilities of trustees and examiner

As explained more fully in the Statement of Trustees' Responsibilities set out on page 8, the trustees, who are also the directors of the charity for the purposes of company law, are responsible for the preparation of the Annual Report and the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act). The Charity's trustees consider that an audit is not required for this year under Part 16 of the 2006 Act and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters came to my attention which gave me cause to believe that, in any material respect:

1. accounting records were not kept in respect of Peut-Etre Theatre 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 Charities Statement of Recommended Practice Accounting and Reporting by Charities (FRS102).

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.

Peut-Etre Theatre

Independent Examiner's Report to the trustees of Peut-Etre Theatre

TC Geddes

.....
Timothy Geddes FCA, DChA

147 Glenarm Road
London
E5 0NB

28 January 2022

Peut-Etre Theatre

Statement of Financial Activities for the Year Ended 31 March 2021 (Including Income and Expenditure Account)

	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:				
Donations and legacies	3	76	84,420	84,496
Charitable activities	4	<u>(1,200)</u>	<u>-</u>	<u>(1,200)</u>
Total Income		<u>(1,124)</u>	<u>84,420</u>	<u>83,296</u>
Expenditure on:				
Charitable activities	5	<u>-</u>	<u>(32,185)</u>	<u>(32,185)</u>
Total Expenditure		<u>-</u>	<u>(32,185)</u>	<u>(32,185)</u>
Net (expenditure)/income		<u>(1,124)</u>	<u>52,235</u>	<u>51,111</u>
Net movement in funds		(1,124)	52,235	51,111
Reconciliation of funds				
Total funds brought forward		<u>669</u>	<u>-</u>	<u>669</u>
Total funds carried forward	12	<u>(455)</u>	<u>52,235</u>	<u>51,780</u>
	Note	Unrestricted funds £	Restricted funds £	Total 2020 £
Income and Endowments from:				
Donations and legacies	3	1,387	37,500	38,887
Charitable activities	4	<u>74,234</u>	<u>-</u>	<u>74,234</u>
Total income		<u>75,621</u>	<u>37,500</u>	<u>113,121</u>
Expenditure on:				
Charitable activities	5	<u>(75,269)</u>	<u>(37,500)</u>	<u>(112,769)</u>
Total expenditure		<u>(75,269)</u>	<u>(37,500)</u>	<u>(112,769)</u>
Net income		<u>352</u>	<u>-</u>	<u>352</u>
Net movement in funds		352	-	352
Reconciliation of funds				
Total funds brought forward		<u>317</u>	<u>-</u>	<u>317</u>
Total funds carried forward	12	<u>669</u>	<u>-</u>	<u>669</u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2021 and 2020 is shown in note 12.

Peut-Etre Theatre

(Registration number: 07827250) Balance Sheet as at 31 March 2021

	Note	2021 £	2020 £
Current assets			
Debtors	9	2,372	9,775
Cash at bank and in hand		<u>151,836</u>	<u>47,794</u>
		154,208	57,569
Creditors: Amounts falling due within one year	10	<u>(102,428)</u>	<u>(56,900)</u>
Net assets		<u>51,780</u>	<u>669</u>
Funds of the charity:			
Restricted funds			
		52,235	-
Unrestricted income funds			
Unrestricted funds		<u>(455)</u>	<u>669</u>
Total funds	12	<u>51,780</u>	<u>669</u>

For the financial year ending 31 March 2021 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

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

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Section 394 and 395 and which otherwise comply with the requirements of the Companies Acts 2006 relating to financial statements, so far as applicable to the charitable company.

Peut-Etre Theatre

**(Registration number: 07827250)
Balance Sheet as at 31 March 2021**

The financial statements on pages 11 to 20 were approved by the trustees, and authorised for issue on 28 January 2022 and signed on their behalf by:



.....
Mr Thomas Michael Brain
Trustee



.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

1 Charity status

The charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The address of its registered office is:

3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH

These financial statements were authorised for issue by the trustees on 28 January 2022.

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

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

Going concern

The trustees recognise that the charity is facing an increasingly challenging funding environment and is dependent upon securing grant funding to support its planned activities and to contribute to core costs in the coming year. This dependence indicates the presence of a material uncertainty that casts doubt on the charity's ability to continue as a going concern. The trustees are confident that the charity's current funding bids and confirmed income are sufficient to meet its liabilities as they fall due and that it is therefore appropriate to prepare the financial statements on a going concern basis.

The company was successful in its application to the second round of Culture Recovery Fund grants. An unrestricted grant of £43,336 was received in April 2021 which has resolved the negative general fund balance.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

Income and endowments

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs. The charity is not registered for VAT and, accordingly, expenditure includes irrecoverable VAT.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees' discretion in furtherance of the objectives of the charity.

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

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

3 Income from donations and legacies

	Total 2021 £	Total 2020 £
Donations and legacies:		
Donations from companies, trusts and similar proceeds	76	1,387
Donations and legacies	<u>76</u>	<u>1,387</u>
Grants:		
Government grants	3,428	5,000
Grants from charities:		
Arts Council England	<u>80,992</u>	<u>22,500</u>
Grants from companies:		
Awards For All	<u>-</u>	<u>10,000</u>
Grants	<u>84,420</u>	<u>37,500</u>
	<u>84,496</u>	<u>38,887</u>

4 Income from charitable activities

	Total 2021 £	Total 2020 £
Performance fees	<u>(1,200)</u>	<u>74,234</u>

Performance fees of £7,200 have been refunded because of the cancellation of productions in 2020, which resulted in negative performance fees.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

5 Expenditure on charitable activities

	Note	Restricted funds £	Total 2021 £	Total 2020 £
Performance Cost		19,962	19,962	78,335
Sundry Expense		10,328	10,328	18,937
Staff costs		1,895	1,895	15,497
		32,185	32,185	112,769

6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration, reimbursed expenses or any other benefits from the charity during the year.

7 Staff costs

The aggregate payroll costs were as follows:

	2021 £	2020 £
Staff costs during the year were:		
Wages and salaries	1,832	15,327
Pension costs	63	170
	1,895	15,497

The aggregate payroll costs are excluding the remuneration of key management personnel, which was £9,250 (2020: 13,564).

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full-time equivalents was as follows:

	2021 No	2020 No
Artistic director	1	1
Support staff	1	1
	2	2

No employee received emoluments of more than £60,000 during the year.

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

9 Debtors

	2021 £	2020 £
Trade debtors	-	7,157
Prepayments	419	614
Other debtors	1,953	2,004
	<u>2,372</u>	<u>9,775</u>

10 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	1,229	520
Other creditors	1	10,009
Accruals	4,180	1,200
Deferred income	97,018	45,171
	<u>102,428</u>	<u>56,900</u>

Analysis of deferred income

	2021 £	2020 £
Balance brought forward	(45,171)	(37,771)
Amounts released in the year	45,171	37,771
Amount deferred in the year	<u>(97,018)</u>	<u>(45,171)</u>
Balance carried forward	<u>(97,018)</u>	<u>(45,171)</u>

11 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £63 (2020 - £170).

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2021

12 Funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Balance at 31 March 2021 £
Unrestricted funds				
General				
General	669	(1,124)	-	(455)
Restricted funds				
CAF Coronavirus Emergency	-	3,428	(3,428)	-
Arts Council Emergency Response Fund: for organisations (non NPO)	-	34,303	(28,757)	5,546
Arts Council England: Culture Recovery Fund - Grants programme	-	46,689	-	46,689
Total restricted funds	-	84,420	(32,185)	52,235
Total funds	669	83,296	(32,185)	51,780

Unrestricted funds

13 Analysis of net assets between funds

	Restricted funds £	Unrestricted Funds £	Total funds £
Current assets	52,235	101,973	154,208
Current liabilities	-	(102,428)	(102,428)
Total net assets	52,235	(455)	51,780

14 Related party transactions

The key management personnel Ms. D. Attias as an Artistic Director and Producer was paid fees totalling £9,250 (2020: £13,564) in respect of services supplied to the company in her capacity as a professional theatre producer and director. There are no other related party transactions.