

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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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

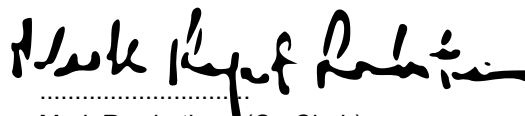
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

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

		Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes						
<u>Income from:</u>							
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
<u>Expenditure on:</u>							
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
Income funds					
Restricted funds	11		95,128		106,156
Unrestricted funds			62,660		25,365
			<u>157,788</u>		<u>131,521</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>

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>

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		Incoming resources £	Resources expended £	Movement in funds		Transfers £	Balance at 31 March 2023 £
		Incoming resources £	Resources expended £		Incoming resources £	Resources expended £			Incoming resources £	Resources expended £		
Arts Council Emergency Response Fund: for organisations (non NPO)	5,546	-	(5,546)	-	-	-	-	-	-	-	-	-
Arts Council England: Culture Recovery Fund	46,689	31,121	(40,407)	37,403	7,781	(41,703)					(3,481)	-
Arts Council England: Culture Recovery Fund - Continuity Support	-	18,157	(5,000)	13,157	-	-					(13,157)	-
Arts Council National Lottery Project Grants - Audiomoves	-	35,100	(8,000)	27,100	3,900	(16,209)					-	14,791
Awards for All	-	9,975	(4,975)	5,000	-	(5,000)					-	-
Arts Council National Lottery Project Grants - The Dark	-	20,720	(6,171)	14,549	-	(14,549)					-	-
Awards for All Recovery Fund: Audiomoves	-	9,947	(2,000)	7,947	-	(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	-	(1,000)					-	-
The Foyle Foundation	-	-	-	-	20,000	-			20,000	-	-	20,000
Backstage Trust grant	-	-	-	-	20,000	-			20,000	-	-	20,000
Christina Smith Foundation - The Dark Grant	-	-	-	-	5,000	(5,000)					-	-
Garfield Weston grant	-	-	-	-	10,000	-			10,000	-	-	10,000
Arts Council England: Audiomoves at the zoo	-	-	-	-	33,300	(16,953)			33,300	(16,953)	-	16,347
Arts Council England: Dark Tour	-	-	-	-	45,230	(31,240)			45,230	(31,240)	-	13,990
	52,235	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.