

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.

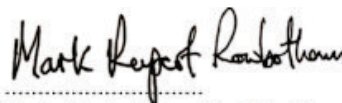
Maya Politaki works in a freelance capacity as Associate Director. Niki Lavithis joined the team in a freelance capacity as Engagement Producer, supporting the producer to arrange outreach activities such as workshops, and leading on our educational offer. David Ward works in a freelance capacity as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

		Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes						
<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
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.

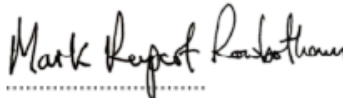
The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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	27,100	3,900	(16,209)	-	-	14,791	
Awards for All	5,000	-	(5,000)	-	-	-	
Arts Council National Lottery Project Grants - The Dark	14,549	-	(14,549)	-	-	-	
Awards for All Recovery Fund: Audiomoves	7,947	-	(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	
	106,156	145,211	(139,601)	(16,638)	-	95,128	

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

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.