

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

Thomas Brain

Marie Horner

Mary Kofokasumu

Louise Kristensen

Saswati Mitra

Mark Rowbotham (Co-Chair)

Roman Stefanski (Co-Chair)

Susannah Hall

Faith Rowley

(Resigned 5 March 2025)

(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.

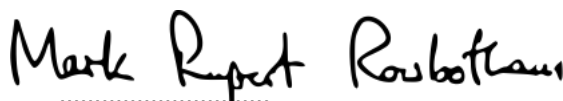
David Ward works in a freelance capacity as a Fundraiser, leading on writing fundraising bids and reports for the company.

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
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.

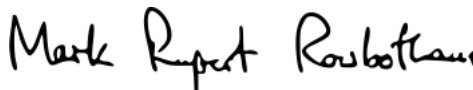
The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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>
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>
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
	32,107	27,255

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
	3,103	2,578

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	-
	45,173	89,335	(141,811)	29,699	22,396

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
	95,128	42,027	(91,982)	-	45,173

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.