

Company registration number: 07827250

Charity registration number: 1167647

Peut-Etre Theatre

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2020

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

Peut-Etre Theatre

Contents

Reference and Administrative Details	1
Trustees' Report	2 to 7
Statement of Trustees' Responsibilities	8
Independent Examiner's Report	9 to 10
Statement of Financial Activities	11
Balance Sheet	12 to 13
Notes to the Financial Statements	14 to 23

Peut-Etre Theatre

Reference and Administrative Details

Trustees	Ms Kerry Jane Andrews Mr Thomas Michael Brain Ms Sarah Miranda Lowry Ms Renata Louise McDonnell Mr Martin Lawrence Hughes Norwood Mr Mark Rupert Rowbotham Mr Roman Stefanski Ms Kaajal Nathwani (resigned 5 November 2020)
Senior Management Team	Ms Daphna Attias, Artistic Director
Principal Office	3rd Floor 166 College Road Harrow Middlesex HA1 1BH The charity is incorporated in England and Wales.
Company Registration Number	07827250
Charity Registration Number	1167647
Independent Examiner	Timothy Geddes, FCA, DChA 147 Glenarm Road London E5 0NB
Accountants	MG Group (Professional Services) Ltd 166 College Road Harrow Middlesex HA1 1BH

Peut-Etre Theatre

Trustees' Report

COMPANY MISSION AND BACKGROUND

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

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

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

PET is "raising the bar of children's theatre" (British Theatre Guide) and for that has earned a JM Barrie Action For Children's Arts Award.

ARTISTIC PROGRAMME

International touring and engagement in USA & China

This was a year full of travel and international encounters. In May 2019 Shh...Bang! was invited to perform at the prestigious Lincoln Centre in New York, USA. We delivered a week of shows to schools and families and worked with a variety of schools including three Special Needs schools and a deaf school which also had an additional American Sign Language interpreter.

Audience reach: 1350

'What a joy it has been to have Shh...Bang! performing here at the Lincoln Centre. We are so very thankful to all of you for bringing you energy, joy, and brilliance to our audiences. Also, a special thank you to working with us so collaboratively before and while you were here.'

Rebecca M. Podsednik, Assistant Director, Programming, Lincoln Center Education

In June 2019 we were also invited to perform Shh...Bang! at the Alliance Theatre in Atlanta as part of the annual Theatre for Young Audience USA conference (TYAUSA). We performed six shows in front of an audience of schools, families and industry professionals from across North America.

Audience reach: 900

Peut-Etre Theatre

Trustees' Report

'It was my honor to share your work with the wider TYA community in the US. I thought Shh...BANG! was incredible in that intimate blackbox at The Alliance, and it was a thrill to watch it come to life there.'

Jonathan Shmidt Chapman, Executive Director, Theatre for Young Audiences/USA

Then in December we returned to China in partnership with Art Space For Kids (ASK) and toured to Chengdu, Nanjing & Tianjin. The tour included shows, workshops and professional development sessions in each city.

Audience reach: 2500

Hospital touring and creative programmes

"The most fun we've ever had in hospital!"

7 year old patient, Southampton Children's Hospital

The hospital tour was a series of hospital projects that aimed to provide meaningful engagement for hospitalised children and was designed to address the limited opportunity for self-expression and creativity in hospital, through a variety of creative activities that culminated with a performance at the hospital.

We were pleased to have worked with the following hospitals:

- Sheffield Children's Hospital
- Royal Hospital for Sick Children, Edinburgh
- Great Ormond Street Hospital (GOSH)
- Southampton University Hospital
- Nuffield Southampton Theatre
- Bristol Royal Hospital for Children
- Queen Elizabeth The Queen Mother Hospital, Margate
- Wigston Menphys Nursery School (SEN school), Leicester

The project benefited young patients, their families, clinical staff, school students and teachers, young audiences and their families, artists and theatre professionals. Key benefits included:

- a) breaking hospital isolation by giving children agency to the cultural creation of their local community;
- b) bridging the gap in cultural offering between the hospital environment and the outside world.

Our main realisation was that the scope of cultural offering in UK hospitals is very limited and often rudimentary when it comes to performing arts. GOSH Arts Officer, C. Moore remarked that, "Often the assumption is that art in hospitals, especially children's hospitals, can be of a lower quality." Our aim was to challenge this misguided assumption by performing high-quality professional work in hospitals. It feels like we succeeded:

"We haven't had anything like it in the hospital before and it really shows what is possible when a project is developed with such care and so much patient interaction."

Arts Coordinator, Royal Hospital for Sick Children Edinburgh

"It was a completely new concept for the hospital and a great experience"

Arts Coordinator, Bristol Royal Hospital for Children

Peut-Etre Theatre

Trustees' Report

"Thank you so much. He is growing up a bit at the moment and beginning to understand that he can't do everything that other children can do and it's understandably hard for him to deal with sometimes. So when people try to help it means the world to him. We really enjoyed our theatre trip and it's great when shows are so inclusive."

Mother of disabled boy, Nuffield Southampton

This project was an invaluable exercise in readiness and adaptability. It gave us a wealth of experience in hospital touring which we were able to share later in the year in China in partnership with the Chengdu General Hospital in China where we did a residency that included working with hospitalised children; delivering workshops with doctors and hospital staff; and training artists to encourage local artists to deliver creative sessions to hospitalised children.

'The most impressive thing is that Maya and Charlie from Peut-Être share the change in the hospital atmosphere thanks to involvement in drama. The video sharing and workshop experience have changed our mind for many of us. I learned how to really take children as the center or even be led by children, how to use the objects around children to establish links with them, and how to do team work more effectively and create easily. Before, I just had a thought of doing public service. After the workshop, I found the direction and learned a lot of practical methods. The spirit of persistence is very admirable and makes our front line doctors more committed.'

Marphy Cai, Founder, Marphy's Playhouse, Chengdu

UK touring

In 2019-20 we continued touring in the UK and performed in the following venues:

- Capital Theatres, Edinburgh
- Attenborough Arts Centre, Leicester
- The Gulbenkian, Kent
- The Tobacco Factory, Bristol
- Stratford Circus, London

We also collaborated with SPARK festival and delivered a library tour across Leicester and worked with local families and communities to deliver live performances into the different community set ups in Leicester and breaking the barriers of coming to the theatre.

Audience reach: 2815

Research & Development

In July 2019 we began research and development for a new production called The Dark, an adaptation of Lemony Snicket's picture book by the same name, which would be fully accessible for blind and visually impaired (VI) children with integrated audio description.

This was a participatory research and development project for a dance theatre performance (3+), in partnership with GOSH Arts and the Unicorn Theatre in London, and South Street Arts Centre in Reading.

We welcomed Dr James Self and his team from the University Hospital Southampton (UHS) into our scientific research team alongside GOSH. Dr Self is an Oculo-genetics specialist, lead ophthalmologist for Paediatric Oculo-genetics at UHS and lecturer at Southampton University. He is a Medical Research Council fellow/PhD in ophthalmic molecular genetics, nominated for the national bioscience communication award for Public Engagement in Science.

Peut-Etre Theatre

Trustees' Report

Furthermore, to gain a deeper understanding of vision loss, we've added a series of one-on-one interviews with visually impaired patients and their families both at GOSH and UHS, in addition to our workshops with young patients at GOSH.

These interviews gave us greater insight into what it means to live with sight loss and how families adapt around it.

Initially we were aiming to offer an Audio-Described performance, accessible to VI audiences. For that reason, we sought for the assistance of Dr Louise Fryer, a Psychologist and Senior Teaching Fellow at UCL, leading audio-description expert, co-developer of AUDETEL (BBC's TV Audio Description Service). Her involvement changed our perspective on VI accessibility. We were inspired to move towards a new form of integrated performance, which will create a single aesthetic experience equally accessible to both VI and sighted audiences at the same time.

The cast included old time collaborator Charlie Hendren and musician Ellie Isherwood and a VI performer-musician Amelia Cavallo. The wider team brought in new collaborators in design, lighting, accessibility and music. We believe that our portrait of The Dark will be richer and rounder if it combines the perspectives of both VI and sighted artists.

"I felt very welcomed and very much appreciated how flexible the team was with me"

Amelia Cavallo, Performer, The Dark

We worked with GOSH, South Street Youth Theatre and Katesgrove Primary, Reading on engagement activities as planned.

"The workshops provoked a lot of deep thinking about the nature of darkness and the idea it was personified."

E. Raven, Literacy Lead, Katesgrove Primary.

"The right amount of inspiration and guidance was given, which enabled creative freedom"

J. Pritchard, Year-5 Teacher.

Adding the one-on-one interviews with VI patients and their families at UHS and GOSH allowed us to include 11 more participants in the project. In the 2-week studio work at Unicorn Theatre we worked with 13 artists and delivered a sharing to industry professionals and school groups.

Cancellations due to Covid-19

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

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

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

In March 2020 we had to cancel the upcoming production of The Dark which received Arts Council Funding and was due to tour in May and October 2020.

Peut-Etre Theatre

Trustees' Report

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

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

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 2020 was a surplus of £352 (2019: deficit of £27,076) as set out in the Statement of Financial Activities.

PET's two principal sources of revenue are performance fees and grant funding. PET received £22,500 in grant funding from Arts Council England during the year, which was fully expended. Further grant funding from Arts Council England has been deferred as a result of delays to the production of The Dark due to the covid-19 pandemic. This activity is now expected to take place during the 2021/22 financial year.

PET's expenditure is primarily related to the costs of creating, producing and touring its shows.

PET's free reserves at the end of the year amounted to £669.

Going concern

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

Principal risks and uncertainties

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

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

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 is regularly reviews the company policies.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Organisational structure

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

Governance & Management

In 2019-2020 PET was managed by one part-time members of staff- Producer Michelle Yagi and Daphna Attias, the founder and Artistic Director worked on a freelance capacity. Maya Politaki, associate director and performer leads on writing fundraising bids for the company.

PET worked with over 40 freelance artists on different projects throughout this year including dancers, musicians, designers and stage managers. The team is highly skilful in successfully managing the logistics of such a large and diverse group of artists. We are proud that many artists are long-term collaborators.

Registered Company number

07827250 (England and Wales)

Registered Charity number

1167647

Independent examiner

Timothy Geddes FCA, DChA

Peut-Etre Theatre

Statement of Trustees' Responsibilities

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

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

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

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

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

Approved by the trustees of the charity on 09/03/2021 and signed on its behalf by:

Thomas Brain908

.....
Mr Thomas Michael Brain
Trustee

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Mark Rupert Rowbotham

.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

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

I report on the accounts of the Peut Etre Theatre for the year ended 31 March 2020 which are set out on pages 11 to 23 .The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102.

Respective responsibilities of trustees and examiner

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

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

1. accounting records were not kept in respect of Peut-Etre Theatre as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the Charities Statement of Recommended Practice Accounting and Reporting by Charities (FRS102).

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

Peut-Etre Theatre

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

T C Geddes

.....
Timothy Geddes FCA, DChA

147 Glenarm Road
London
E5 0NB

09 / 03 / 2021
Date:.....

Peut-Etre Theatre

Statement of Financial Activities for the Year Ended 31 March 2020 (Including Income and Expenditure Account)

	Note	Unrestricted funds £	Restricted funds £	Total 2020 £
Income and Endowments from:				
Donations and legacies	3	1,387	37,500	38,887
Charitable activities	4	74,234	-	74,234
Total Income		75,621	37,500	113,121
Expenditure on:				
Charitable activities	5	(75,269)	(37,500)	(112,769)
Total Expenditure		(75,269)	(37,500)	(112,769)
Net income		352	-	352
Net movement in funds		352	-	352
Reconciliation of funds				
Total funds brought forward		317	-	317
Total funds carried forward	12	669	-	669
	Note	Unrestricted funds £	Restricted funds £	Total 2019 £
Income and Endowments from:				
Donations and legacies	3	391	27,730	28,121
Charitable activities	4	19,342	-	19,342
Total income		19,733	27,730	47,463
Expenditure on:				
Charitable activities	5	(46,809)	(27,730)	(74,539)
Total expenditure		(46,809)	(27,730)	(74,539)
Net expenditure		(27,076)	-	(27,076)
Net movement in funds		(27,076)	-	(27,076)
Reconciliation of funds				
Total funds brought forward		27,393	-	27,393
Total funds carried forward	12	317	-	317

All of the charity's activities derive from continuing operations during the above two periods.
The funds breakdown for 2020 and 2019 is shown in note 12.

Peut-Etre Theatre

(Registration number: 07827250) Balance Sheet as at 31 March 2020

	Note	2020 £	2019 £
Current assets			
Debtors	9	9,775	15,751
Cash at bank and in hand		<u>47,794</u>	<u>25,816</u>
		57,569	41,567
Creditors: Amounts falling due within one year	10	<u>(56,900)</u>	<u>(41,250)</u>
Net assets		<u>669</u>	<u>317</u>
Funds of the charity:			
Unrestricted income funds			
Unrestricted funds		<u>669</u>	<u>317</u>
Total funds	12	<u>669</u>	<u>317</u>

For the financial year ending 31 March 2020 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

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

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

The trustees acknowledge their responsibilities for

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

Peut-Etre Theatre

**(Registration number: 07827250)
Balance Sheet as at 31 March 2020**

The financial statements on pages 11 to 23 were approved by the trustees, and authorised for issue on 09 / 03 / 2021 and signed on their behalf by:

Thomas Brain

.....
Mr Thomas Michael Brain
Trustee

Mark Rupert Rowbotham

.....
Mr Mark Rupert Rowbotham
Trustee

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

1 Charity status

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

The address of its registered office is:

3rd Floor
166 College Road
Harrow
Middlesex
HA1 1BH

[Authorised for issue date](#) 09 /03 /2021

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

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

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

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

Going concern

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

Income and endowments

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

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

Donations and legacies

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

Grants receivable

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

Deferred income

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

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

Expenditure

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

Charitable activities

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

Government grants

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

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

Taxation

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

Trade debtors

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

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

Cash and cash equivalents

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

Trade creditors

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

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

Foreign exchange

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

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

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

Fund structure

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

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

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

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

3 Income from donations and legacies

	Total 2020 £	Total 2019 £
Donations and legacies:		
Donations from companies, trusts and similar proceeds	1,387	391
Donations and legacies	1,387	391
Grants, including capital grants;		
Government grants	5,000	-
Grants:		
Grants from charities:		
Arts Council England	22,500	27,730
Grants from companies:		
Awards For All	10,000	-
Grants	32,500	27,730
	38,887	28,121

4 Income from charitable activities

	Total 2020 £	Total 2019 £
Performance fees	74,234	19,342

5 Expenditure on charitable activities

	Note	Unrestricted funds General £	Restricted funds £	Total 2020 £	Total 2019 £
Performance fees		40,835	37,500	78,335	25,355
Sundry other income		18,937	-	18,937	25,974
Staff costs		15,497	-	15,497	23,210
		75,269	37,500	112,769	74,539

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

6 Trustees remuneration and expenses

During the year the charity made the following transactions with trustees:

Ms Daphna Attias

Ms Daphna Attias received remuneration of £7,200 (2019: £3,000) during the period that she was a trustee and fees as a professional producer and director, see note 14.

No other trustees have received any reimbursed expenses or any other benefits from the charity during the year.

7 Staff costs

The aggregate payroll costs were as follows:

	2020 £	2019 £
Staff costs during the year were:		
Wages and salaries	15,327	22,931
Pension costs	170	279
	<u>15,497</u>	<u>23,210</u>

The aggregate payroll costs are excluding the trustees' remuneration for the year.

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

	2020 No	2019 No
Artistic director	1	1
Support staff	1	1
	<u>2</u>	<u>2</u>

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

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

8 Taxation

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

9 Debtors

	2020 £	2019 £
Trade debtors	7,157	3,000
Prepayments	614	10,822
Other debtors	2,004	1,929
	<u>9,775</u>	<u>15,751</u>

10 Creditors: amounts falling due within one year

	2020 £	2019 £
Trade creditors	520	402
Other creditors	10,009	63
Accruals	1,200	3,014
Deferred income	45,171	37,771
	<u>56,900</u>	<u>41,250</u>

Analysis of deferred income

	2020 £	2019 £
Balance brought forward	(37,771)	(7,000)
Amounts released in the year	37,771	7,000
Amount deferred in the year	<u>(45,171)</u>	<u>(37,771)</u>
Balance carried forward	<u>(45,171)</u>	<u>(37,771)</u>

11 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £170 (2019 - £279).

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

12 Funds

Unrestricted funds

	Balance at 1 April 2019 £	Income £	Expenditure £	Balance at 31 March 2020 £
Unrestricted funds				
<i>General</i>				
General	317	75,621	(75,269)	669
Restricted funds				
British Council - Marphy's Playhouse China Tour	-	2,500	(2,500)	-
Awards For All-Tidy Up Production and Tour	-	10,000	(10,000)	-
Arts Council England-Tidy Up Hospital Tour	-	7,500	(7,500)	-
Arts Council England - The Dark R&D	-	15,000	(15,000)	-
Leche Trust - The Dark R&D	-	2,500	(2,500)	-
Total restricted funds	-	37,500	(37,500)	-
Total funds	317	113,121	(112,769)	669

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

Unrestricted funds

	Balance at 1 April 2018 £	Income £	Expenditure £	Balance at 31 March 2019 £
Unrestricted funds				
<i>General</i>				
General	27,393	19,733	(46,809)	317
Restricted funds				
Arts Council England - Organisational Development	-	13,230	(13,230)	-
Arts Council England-Shh...Bang! Revival and Rural tour	-	7,000	(7,000)	-
Arts Council England-Tidy Up Hospital Tour	-	7,500	(7,500)	-
Total restricted funds	-	27,730	(27,730)	-
Total funds	27,393	47,463	(74,539)	317

Peut-Etre Theatre

Notes to the Financial Statements for the Year Ended 31 March 2020

13 Analysis of net assets between funds

	Unrestricted funds General £	Total funds £
Current assets	57,569	57,569
Current liabilities	(56,900)	(56,900)
Total net assets	669	669

14 Related party transactions

In addition to her salary of £7,200 (2019:£12,000) as Artistic Director, Ms. D. Attias was paid fees totalling £6,364 (2019: £3,118) 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.

During the year, the theatre received a loan for the amount of £5,000 from Dante or Die Theatre Limited of which D Attias is trustee. There was no interest charged. At the balance sheet date, the amount due to Dante or Die Theatre Limited was £5,000.

During the year, the theatre received a loan for the amount of £5,000 from trustee Mr M. Norwood. There was no interest charged. At the balance sheet date, the amount due to trustee was £5,000.

Peut-Etre Theatre

Statement of Financial Activities by fund for the Year Ended 31 March 2020

Restricted funds

	Total Restricted funds 2020 £	Restricted funds 2019 £
Income and Endowments from:		
Donations and legacies	<u>37,500</u>	<u>27,730</u>
Total income	<u>37,500</u>	<u>27,730</u>
Expenditure on:		
Charitable activities	<u>(37,500)</u>	<u>(27,730)</u>
Total expenditure	<u>(37,500)</u>	<u>(27,730)</u>
Net income/(expenditure)	<u>-</u>	<u>-</u>
Reconciliation of funds		
Total funds carried forward	<u>-</u>	<u>-</u>

Peut-Etre Theatre

Detailed Statement of Financial Activities for the Year Ended 31 March 2020

	2020		2020	
	Unrestricted funds			Total 2019
	General £	Restricted funds £	Total £	£
Income and Endowments from:				
Donations and legacies (analysed below)	1,387	37,500	38,887	28,121
Charitable activities (analysed below)	74,234	-	74,234	19,342
Total income	75,621	37,500	113,121	47,463
Expenditure on:				
Charitable activities (analysed below)	(75,269)	(37,500)	(112,769)	(74,539)
Total expenditure	(75,269)	(37,500)	(112,769)	(74,539)
Net income/(expenditure)	352	-	352	(27,076)
Net movement in funds	352	-	352	(27,076)
Reconciliation of funds				
Total funds brought forward	317	-	317	27,393
Total funds carried forward	669	-	669	317

Peut-Etre Theatre

Detailed Statement of Financial Activities for the Year Ended 31 March 2020

	2020		2020	
	Unrestricted funds			Total 2019
	General £	Restricted funds £	Total £	£
<i>Donations and legacies</i>				
Appeals and donations	1,387	-	1,387	391
Arts Council England	-	22,500	22,500	27,730
Awards For All	-	10,000	10,000	-
Grants receivable	-	2,500	2,500	-
Grants receivable	-	2,500	2,500	-
	<u>1,387</u>	<u>37,500</u>	<u>38,887</u>	<u>28,121</u>

	2020	2020	
	Unrestricted funds		Total 2019
	General £	Total £	£
<i>Charitable activities</i>			
Primary purpose trading	64,587	64,587	18,868
Sundry other income	9,647	9,647	474
	<u>74,234</u>	<u>74,234</u>	<u>19,342</u>

	2020		2020	
	Unrestricted funds			Total 2019
	General £	Restricted funds £	Total £	£
<i>Charitable activities</i>				
Costs of productions	-	(37,500)	(37,500)	(27,730)
Costs of productions	(40,835)	-	(40,835)	2,375
Rent	(871)	-	(871)	(4,361)
Equipment repairs and renewals	-	-	-	(101)
Management charges payable	-	-	-	(464)
Administrator fees	(339)	-	(339)	(5,699)
Bad debts written off	(9)	-	(9)	(1,259)
Wages and salaries	(15,327)	-	(15,327)	(22,931)
Trustees remuneration	(7,200)	-	(7,200)	(3,000)

Peut-Etre Theatre

Detailed Statement of Financial Activities for the Year Ended 31 March 2020

	<u>2020</u>		<u>2020</u>	
	Unrestricted funds			Total 2019
	General £	Restricted funds £	Total £	£
Staff pensions (Defined contribution) - pension scheme 1	(170)	-	(170)	(279)
Trustees pensions (Defined contribution) - pension scheme 1	(123)	-	(123)	(32)
Staff training	(200)	-	(200)	(266)
Insurance	(1,300)	-	(1,300)	(2,135)
Telephone and fax	-	-	-	127
Telephone and fax	(209)	-	(209)	(227)
Computer software and maintenance costs	(34)	-	(34)	(1,953)
Printing, postage and stationery	(191)	-	(191)	15
Printing, postage and stationery	(15)	-	(15)	(369)
Trade subscriptions	(403)	-	(403)	(695)
Sundry expenses	(1,732)	-	(1,732)	(244)
Travel and subsistence	-	-	-	427
Travel and subsistence	(1,491)	-	(1,491)	(1,531)
Promotional expenses	(445)	-	(445)	(410)
Staff entertaining (allowable for tax)	(285)	-	(285)	(244)
Accountancy fees	(1,780)	-	(1,780)	(1,260)
Consulting	(2,310)	-	(2,310)	(2,000)
Legal and professional fees	-	-	-	(288)
Bank charges	-	-	-	(5)
	<u>(75,269)</u>	<u>(37,500)</u>	<u>(112,769)</u>	<u>(74,539)</u>




SIGNATURE
CERTIFICATE



REFERENCE NUMBER
3F52A7D5-59CF-478F-9956-70FF6C83379F

TRANSACTION DETAILS	DOCUMENT DETAILS
Reference Number 3F52A7D5-59CF-478F-9956-70FF6C83379F	Document Name 200331 - P617 - Full Accounts V6
Transaction Type Signature Request	Filename 200331_-_p617_-_full_accounts_v6.pdf
Sent At 01/25/2021 10:02 EST	Pages 29 pages
Executed At 03/09/2021 17:17 EST	Content Type application/pdf
Identity Method email	File Size 167 KB
Distribution Method email	Original Checksum dc7fd5163304ab199d03bbf391857c7d11894e66f149dd43431086a51e4263e7
Signed Checksum 13de4b2f40caeff212a23cd560f2e6737c2630112d607387427591c1e315d858	
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Email tgeddes1000@gmail.com	Multi-factor Digital Fingerprint Checksum 822054b7bb85ea84535c939fa424d3f42d118a215d884d99c0b0087c603687b7	Identity Authenticated At 03/09/2021 17:17 EST
Components 2	IP Address 134.41.55.137	Signed At 03/09/2021 17:17 EST
	Device Chrome via Windows	
	Typed Signature 	
	Signature Reference ID F88E7A4E	
Name Mr Thomas Michael Brain	Status signed	Viewed At 03/09/2021 06:43 EST
Email tbrain@haysmacintyre.com	Multi-factor Digital Fingerprint Checksum ca35d66675123294d0f6a224a836511d50fc82f05a17adb735331f1ea6762e7c	Identity Authenticated At 03/09/2021 06:45 EST
Components 5	IP Address 148.252.129.53	Signed At 03/09/2021 06:45 EST
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	Typed Signature 	
	Signature Reference ID 95D0070A	
Name Mr Mark Rupert Rowbotham	Status signed	Viewed At 01/26/2021 08:53 EST
Email rupert.rowbotham@talktalk.net	Multi-factor Digital Fingerprint Checksum b64d6e98b71cfc399ad9b729fc0188474e63bc37d898cdd23bf2c0437098c731b	Identity Authenticated At 01/26/2021 08:56 EST
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