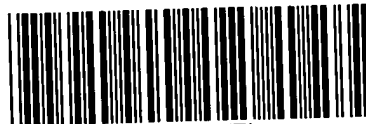


**REGISTERED COMPANY NUMBER: 07827250 (England and Wales)**  
**REGISTERED CHARITY NUMBER: 1167647**

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED  
31ST MARCH 2017  
FOR  
PEUT-ETRE THEATRE**

SATURDAY



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COMPANIES HOUSE

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**PEUT-ETRE THEATRE**

**CONTENTS OF THE FINANCIAL STATEMENTS  
for the Year Ended 31st March 2017**

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## **PEUT-ETRE THEATRE**

### **REPORT OF THE TRUSTEES for the Year Ended 31st March 2017**

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The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st March 2017. The trustees have adopted the provisions of 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 2015).

### **OBJECTIVES AND ACTIVITIES**

#### **Objectives and aims**

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

PET is "a fast-blooming dance theatre company" (Time Out) with 8 productions so far: This is a That (2008), The Bug and the Butterfly (2010), Draw me a Bird (2011), The Tin Soldier (2012), Clunk (2013), Dare to Sea (2014), Shh...Bang! (2015), The Little Bird Who Stayed For Winter (2016).

We work with artists from diverse backgrounds and trainings, combining the disciplines of dance, theatre, circus, mime, music and live projections. This broad diversity has forged an idiosyncratic physical style, which constitutes the company's signature. All productions include a development period where children are invited to contribute their ideas to the creative process. Our ethos is to make our work accessible to children of all abilities and backgrounds.

PET has collaborated with and been supported by a variety of valued partners including: University of Oxford Natural History Museum, The Institute of Sound and Vibration, The Wellcome Trust, Great Ormond Street Hospital (GOSH), The RSPB, Small Wonders, Lighthouse Poole and PASS Circus Channel.

PET is proud to have toured to 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, Arts Depot, Barnsley Civic; and internationally to Singapore, France, Israel, Malta.

PET is "raising the bar of children's theatre in concept, design, and execution" (British Theatre Guide) and for that has earned a devoted audience.

#### **Public benefit**

The trustees have given due consideration to the Charity Commission's published guidance on the Public Benefit requirement set out in section 17 of the Charities Act 2011. PET provides benefits to the public through delivering artistic and educational experiences for children.

### **STRATEGIC REPORT**

#### **Achievement and performance**

2016-17 was a busy and exciting year for the charity, working with 30 different artists, 800 participants and reaching 12,861 live audience members across the UK and internationally.

#### **Shows and tours:**

##### **Shh...Bang!**

First developed and premiered in 2015, this show is a delicate dance-theatre performance for children and their adults, playfully exploring sound and silence. Two characters set out on a journey through a world filled with Boings, Whooshes, Tick-Tocks and Cacophony! Their journey is punctuated by silence, and as they are wrapped up in stillness, they learn to listen to that silence.

The research and development for the show was in collaboration with GOSH and the Institute of Acoustics and Vibrations at Southampton University.

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## PEUT-ETRE THEATRE

### REPORT OF THE TRUSTEES for the Year Ended 31st March 2017

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#### STRATEGIC REPORT

##### Achievement and performance continued

In 2016-17 the show toured in the UK to The Junction Cambridge, The Place, London and Salisbury Playhouse. The show toured internationally to the National Library, Singapore and the ZiguZajg Children's Festival in Valleta, Malta. The show was performed in Christmas 2016 at Great Ormond Street Hospital.

##### The Tin Soldier

This production has been entertaining audiences young and old since 2012 with live music and dance, vibrant characters and a beautiful story:

It's winter and a newly minted tin soldier stands on a single leg, having been the last one cast from an old tin spoon. Nearby, he spies a paper ballerina, also standing on one leg, and the soldier falls in love. But the course of true love cannot run smooth and the soldier falls into an adventure to test and melt the bravest of hearts.

The company was resident at the Watermans Arts Centre, Brentford in October 2016 and artsdepot, North Finchley in February 2017. We also created a relaxed performance version of the show that invited children of all abilities and needs into the theatre to enjoy the production.

The show was performed 20 times reaching 2,400 children and their families.

*Every age will find something enchanting in this inspired retelling*  
*British Theatre Guide*

##### Workshops and participation

Alongside the shows, PET regularly delivers educational sessions with families, schools, artists and higher education. In 2016-17 the company delivered the following participation opportunities:

- Circus, Dance, Music and storytelling workshops for children age 4+ and their families inspired by The Tin Soldier at Watermans Arts Centre, Brentford and at artsdepot, North Finchley.
- Devising for children masterclasses with Artists for the Arts Council of Singapore and Arts Council of Malta.
- Development workshops for a new production (Tidy Up) for children from nurseries and Years 1-3 in schools in Reading and London, and for children and their families at the Roundhouse London.
- Workshops at the Activity Centre, GOSH as well as one-to-one sessions with children on the wards.

##### Shows in development

In December 2016 the company was delighted to receive a grant from Arts Council England towards the research and development costs of our new show Tidy Up:

The world can get messy especially around children; it's a common issue for families. There is an abundance of literature encouraging children to tidy up, and offering parents creative ways to help them. But why do some children naturally gravitate towards chaos?

Chaos is defined as 'a greatly complex system whose behaviour is so unpredictable as to appear random'. So could it be that what 'appears' random to an adult is actually organised in a child's perception? Could an orderly world be equally incomprehensible to a child?

During 2017 we investigated the logic children apply when tidying up and their understanding of the 'right' order; and try to make chaos fun for parents. We explored what dictates our sense of order, why some of us are drawn to chaos while others are organised or even OCD.

## **PEUT-ETRE THEATRE**

### **REPORT OF THE TRUSTEES for the Year Ended 31st March 2017**

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#### **STRATEGIC REPORT**

##### **Achievement and performance continued**

The research was informed by children-family participation and scientific input. We invited participants to identify and question their own tidying-up habits. For example, in how many different patterns and by how many different criteria can we reorder the same set of things?

With GOSH's Paediatric Psychology department we analysed the importance of order and chaos in early years development and their impact on children's learning and understanding of the world.

Our research findings fed into our workshops, for further exploration. We worked with 200 children in nurseries and schools in London and Reading invited them to the Roundhouse to see work in progress at the end of the process. Finally families who saw our shows at Roundhouse in 2014 and in 2015 took part in a work-in-progress sharing and a Q&A at Roundhouse, where they were invited to see organisation in a different light.

The project resulted in an invitation from Gosh Arts to undertake a residency at Great Ormond Street Hospital in autumn 2017. We made the decision to use this time to create our new show in collaboration with the children, families and staff at the hospital.

Patients will be invited into our creative space every day to take part in dance warm ups and music sessions which will inform the development of the piece. For children who are unable to leave their beds, our brilliant creative team will run one-to-one sessions on the wards so everyone at the hospital regardless of ability will be able to participate in our creative process. These patients will have the opportunity to shape a professional show by being part of all aspects of its creation.

We will premiere Tidy Up at GOSH during their annual Family Arts Week in October 2017 before taking it on our tour across the UK aiming to reach around 6,000 children and their families.

##### **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 2017 was a deficit of £11,291 as set out in the Statement of Financial Activities. PET's two principal sources of revenue are performance fees and grant funding. PET received £15,000 in grant funding from Arts Council England during the year, which was fully expended.

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 £45,433 (2016: £56,724), which the trustees consider to be sufficient in the context of the company's planned activity for the coming year.

The company registered as a charity during the year. Accordingly, the comparative figures wholly relate to activity undertaken as a non-charitable company, however these have been presented in the 2016/17 financial statements in a format which is consistent with the company's activity since gaining charitable status.

The trustees consider that, at the date of signing the report and accounts, the charity is a going concern, based on their review of existing funds, secured income for future periods and expected cash flows.

##### **Principal risks and uncertainties**

The principal risk for PET is insufficient financial stability, which hinders the charity's capability to confidently move forward with future plans. The company has been dependent on project funding and box office income to date, which produces too little surplus to enable PET to grow. Securing core funding is now a key priority for PET.

## **PEUT-ETRE THEATRE**

### **REPORT OF THE TRUSTEES for the Year Ended 31st March 2017**

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#### **STRATEGIC REPORT**

##### **Principal risks and uncertainties continued**

PET is undertaking a process of identifying risks and uncertainties for the charity, and developing plans and strategies for managing those risks and uncertainties going forward. This activity will enable PET to develop an informed and considered approach to establishing a reserves policy that will support the charity's future prosperity.

##### **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 which 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.

##### **Future plans**

After the premiere of Tidy Up, the show will be performing in October and November 2017 at The Egg (Bath); artsdepot (North Finchley), Canada Water Culture Space and the Royal Albert Hall (London); Southstreet (Reading); Lighthouse (Poole); Cambridge Junction; The Lowry (Manchester) and Lakeside Arts Centre (Nottingham). More venues are in planning for 2018, including Polka (London) and Southbank Centre in February.

PET also plans to be touring from its repertoire of shows. We are very excited to have been invited for a 7 week tour in China from December 2017 to February 2018 performing Shh...Bang! at A.S.K Beijing and Shanghai. This opportunity arose as a result of attending IPAY in 2016.

IPAY, the International Performing Arts for Youth, is a North American membership organisation servicing and supporting the professional community of performing arts for young audiences. IPAY delivers an annual showcase in North America. PET participated in January 2016 with Dare to Sea and intends to present Shh...Bang! in January 2018. IPAY offers a significant opportunity to network with producers, agents and venues and the show already has enquiries for a US tour in spring 2019.

Shh...Bang! will also be going on a rural tour with Take Art as part of the Hooper project in June 2018.

#### **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**

###### **Company 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**

As this was our first year as a charity, we increased our board of trustees from 5 to 9 members in order to acquire the necessary skills and expertise to run PET as a charity more effectively. The following new board members were recruited through existing networks: Sarah Lowry, communications consultant, Martin Norwood, management consultant, Tom Brain, chartered accountant and Kerry Andrews, programming and producing.

Terms of reference for the board, as well as more formal recruitment and appointment practices, will be developed in the coming year.

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## **PEUT-ETRE THEATRE**

### **REPORT OF THE TRUSTEES for the Year Ended 31st March 2017**

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#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Management**

PET is managed by two part-time members of staff. Daphna Attias, the founder and Artistic Director, has directed all of the company's work to date. Faith Rowley, the Company Manager, has worked with PET since 2014 and has a background in stage management within visual arts, theatre, circus, dance and music. Faith performs the same part-time role for Dante or Die Theatre (charity no. 1129984) for which Daphna is Co-Artistic Director.

PET worked with 30 freelance artists on different projects throughout this year including dancers, musicians, designers and stage managers. The team are 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.

##### **Risk management**

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 which 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.

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**  
07827250 (England and Wales)

**Registered Charity number**  
1167647

**Registered office**  
166 College Road  
Harrow  
Middlesex  
HA1 1BH

<b>Trustees</b>	
K J Andrews	- appointed 12.4.16
D Attias	
T M Brain	- appointed 19.10.16
T Low	
S M Lowry	- appointed 15.6.16
R L McDonnell	
M L H Norwood	- appointed 19.10.16
M R Rowbotham	
R Stefanski	

**Independent examiner**  
Timothy Geddes FCA, DChA

## **PEUT-ETRE THEATRE**

### **REPORT OF THE TRUSTEES for the Year Ended 31st March 2017**

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#### **STATEMENT OF TRUSTEES RESPONSIBILITIES**

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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 enquires 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 Board on 15<sup>th</sup> December 2017 and signed on its behalf by:

  
.....  
D Attias - Trustee

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

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I report on the accounts of Peut-Etre Theatre for the year ended 31 March 2017 set out on pages <sup>8 14</sup> ~~xx~~ to ~~xx~~. 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 independent examiner

As explained more fully in the Statement of Trustees' Responsibilities set out on page xx, 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 section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company or charity 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 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 next statement.

### Independent examiner's statement

I have completed my examination. I confirm that no matters came to my attention in connection with the examination giving me cause to believe:

- 1) accounting records were not kept in accordance with section 386 of the 2006 Act; or
- 2) the accounts do not comply with the 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
- 3) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (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.

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

Date 15 December 2017

**PEUT-ETRE THEATRE**

**STATEMENT OF FINANCIAL ACTIVITIES  
for the Year Ended 31st March 2017**

		Unrestricted fund £	Restricted fund £	31.3.17 Total funds £	31.3.16 Total funds £
	Notes				
<b>INCOME AND ENDOWMENTS FROM</b>					
Charitable activities	2				
Theatre productions		29,721	15,000	44,721	111,472
Other income		<u>1,930</u>	<u>-</u>	<u>1,930</u>	<u>4,663</u>
<b>Total</b>		<b>31,651</b>	<b>15,000</b>	<b>46,651</b>	<b>116,135</b>
<b>EXPENDITURE ON</b>					
Charitable activities					
Theatre productions		13,050	15,000	28,050	87,062
Administration		<u>29,892</u>	<u>-</u>	<u>29,892</u>	<u>23,584</u>
<b>Total</b>		<b>42,942</b>	<b>15,000</b>	<b>57,942</b>	<b>110,646</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>(11,291)</b>	<b>-</b>	<b>(11,291)</b>	<b>5,489</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		56,724	-	56,724	51,235
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b><u>45,433</u></b>	<b><u>-</u></b>	<b><u>45,433</u></b>	<b><u>56,724</u></b>

**CONTINUING OPERATIONS**

All income and expenditure has arisen from continuing activities.

The company obtained charitable status in June 2016 and hence part of the current year figures and all of the comparative figures relate to the company's activities prior to its registration as a charity. Hence any reference to Total Funds in relation to the comparative figures does not imply that any of those funds were restricted.

The notes form part of these financial statements

**PEUT-ETRE THEATRE**

**BALANCE SHEET**  
**At 31st March 2017**

	Notes	Unrestricted fund £	Restricted fund £	31.3.17 Total funds £	31.3.16 Total funds £
<b>CURRENT ASSETS</b>					
Debtors	6	11,320	-	11,320	28,142
Cash at bank		<u>36,964</u>	<u>-</u>	<u>36,964</u>	<u>32,190</u>
		48,284	-	48,284	60,332
<b>CREDITORS</b>					
Amounts falling due within one year	7	(2,851)	-	(2,851)	(3,608)
		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>NET CURRENT ASSETS</b>		<u>45,433</u>	<u>-</u>	<u>45,433</u>	<u>56,724</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>45,433</u>	<u>-</u>	<u>45,433</u>	<u>56,724</u>
<b>NET ASSETS</b>		<u>45,433</u>	<u>-</u>	<u>45,433</u>	<u>56,724</u>
<b>FUNDS</b>	8				
Unrestricted funds				45,433	56,724
Restricted funds				<u>-</u>	<u>-</u>
<b>TOTAL FUNDS</b>				<u>45,433</u>	<u>56,724</u>

The notes form part of these financial statements

**PEUT-ETRE THEATRE**

**BALANCE SHEET - CONTINUED**  
**At 31st March 2017**

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The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31st March 2017.

The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31st March 2017 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

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

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 15 December 2017 and were signed on its behalf by:



.....  
D Attias -Trustee



.....  
M R Rowbotham -Trustee

## PEUT-ETRE THEATRE

### NOTES TO THE FINANCIAL STATEMENTS for the Year Ended 31st March 2017

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#### 1. ACCOUNTING POLICIES

##### **Basis of preparing the financial statements**

Peut-Être 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.

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 1st January 2015), the Financial Reporting Standard applicable in the UK and Republic of Ireland and the Companies Act 2006.

##### **Income**

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.

##### **Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

##### **Taxation and theatre tax relief**

The charity is exempt from corporation tax on its charitable activities. Furthermore, the charity is entitled to claim enhanced deductions in respect of certain qualifying expenditure; these enhanced deductions generate tax credits which the charity is able to reclaim from H.M. Revenue & Customs in cash. The tax credits are recognised in the year to which they relate.

##### **Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

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.

#### 2. INCOME FROM CHARITABLE ACTIVITIES

	31.3.17 Theatre productions £	31.3.16 Total activities £
Performance fees	27,606	60,197
Sundry other income	2,115	1,290
Grants	<u>15,000</u>	<u>49,985</u>
	<u>44,721</u>	<u>111,472</u>

Grants received, included in the above, are as follows:

	31.3.17 £	31.3.16 £
Arts Council England – Grants for the Arts	15,000	49,985

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**PEUT-ETRE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
for the Year Ended 31st March 2017

**3. TRUSTEES' REMUNERATION AND BENEFITS**

	31.3.17	31.3.16
	£	£
Trustees' salaries	<u>12,000</u>	<u>12,000</u>

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31st March 2017 nor for the year ended 31st March 2016.

**4. STAFF COSTS**

	31.3.17	31.3.16
	£	£
Wages and salaries	<u>22,083</u>	<u>12,917</u>

The average monthly number of employees during the year was as follows:

	31.3.17	31.3.16
Trustees	1	1
Support staff	<u>1</u>	<u>1</u>
	<u>2</u>	<u>2</u>

No employees received emoluments in excess of £60,000.

**5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

	Unrestricted fund	Restricted fund	Total funds
	£	£	£
<b>INCOME AND ENDOWMENTS FROM</b>			
Charitable activities			
Theatre productions	111,472	-	111,472
Other income	<u>4,663</u>	<u>-</u>	<u>4,663</u>
<b>Total</b>	<b>116,135</b>	<b>-</b>	<b>116,135</b>
<b>EXPENDITURE ON</b>			
Charitable activities			
Theatre productions	87,062	-	87,062
Administration	<u>23,584</u>	<u>-</u>	<u>23,584</u>
<b>Total</b>	<b>110,646</b>	<b>-</b>	<b>110,646</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>5,489</b>	<b>-</b>	<b>5,489</b>

**PEUT-ETRE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
for the Year Ended 31st March 2017

**5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES – continued**

	Unrestricted fund £	Restricted fund £	Total funds £
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	51,235	-	51,235
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>56,724</u>	<u>-</u>	<u>56,724</u>

**6. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.17 £	31.3.16 £
Amounts recoverable on contract	7,106	4,059
Tax	1,950	24,083
Prepayments	<u>2,264</u>	<u>-</u>
	<u>11,320</u>	<u>28,142</u>

**7. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.17 £	31.3.16 £
Trade creditors	151	1,150
Social security and other taxes	-	658
Accruals and deferred income	<u>2,700</u>	<u>1,800</u>
	<u>2,851</u>	<u>3,608</u>

**8. MOVEMENT IN FUNDS**

	At 1.4.16 £	Net movement in funds £	At 31.3.17 £
<b>Unrestricted funds</b>			
General fund	56,724	(11,291)	45,433
<b>TOTAL FUNDS</b>	<u>56,724</u>	<u>(11,291)</u>	<u>45,433</u>

**PEUT-ETRE THEATRE**

**NOTES TO THE FINANCIAL STATEMENTS - CONTINUED**  
**for the Year Ended 31st March 2017**

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**8. MOVEMENT IN FUNDS - continued**

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	31,651	(42,942)	(11,291)
<b>Restricted funds</b>			
Arts Council England – Grants for the Arts	15,000	(15,000)	-
<b>TOTAL FUNDS</b>	<u>46,651</u>	<u>(57,942)</u>	<u>(11,291)</u>

**9. RELATED PARTY DISCLOSURES**

In addition to her salary of £12,000 (2016: £12,000) as Artistic Director, Ms.D.Attias was paid fees totalling £4,615 (2016: £7,500) in respect of services supplied to the company in her capacity as a professional theatre producer and director.

**10. FIRST YEAR ADOPTION**

No opening balance adjustments were required on the adoption of FRS102.