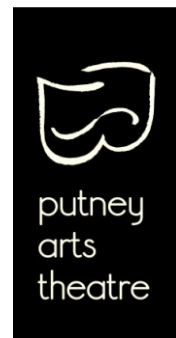


# Putney Arts Theatre

## Annual Report and independently examined financial statements for the year ended 31 March 2020



Charitable Incorporated Organisation  
Registered Charity No 1157481

**PUTNEY ARTS THEATRE  
ANNUAL REPORT AND INDEPENDENTLY EXAMINED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2020**

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**The Odyssey**

Cover photos (clockwise from top left): Putney Arts Theatre red-lit in support of locked down arts venues;  
*Peter Pan*; *Treasure Island*; The Ghost Light shines on through Lockdown; *The Real Thing*



## PUTNEY ARTS THEATRE

### CHAIR'S REVIEW FOR THE YEAR ENDED 31 MARCH 2020

#### Trustees

We are fortunate that we continue to have a strong group of trustees with a wide range of backgrounds. Even so, we are always sad when any of our trustees comes to the end of their term, and this year we saw the retirement of Emily Fellowes, Sarah Kitchen and Claire St Louis. Emily brought valuable teaching, acting and directing experience to our deliberations; Sarah brought many years of experience as actor, director and Group 64 parent; Claire – a former Group 64 member, now an HR professional – gave invaluable guidance in updating our staffing policies and procedures. Our thanks to all of them, and we are delighted that Sarah has agreed to continue serving as Secretary to the Trustees.

We were pleased to welcome four new trustees to the board: Zoe Copley, Craig McAuley, Joseph Raynor and Rick Simmonds. Zoe and Rick are Group 64 parents, Craig is a PTC regular and Joe is a theatre practitioner based in London. All bring diverse professional skills on which the trustees are very glad to call, and we are very pleased that there is a good balance coming forward from the youth and adult groups, and from outside.

In 2016, the trustees agreed that the Chair would normally serve for three years, and Bryan Raven was nominated for the role with universal support. Huge thanks to Bryan for his leadership over his term of office which has delivered us a clear organisation structure that defines the constituent parts of Putney Arts Theatre, and draws a firm distinction between governance conducted by trustees, and operations carried out by staff and volunteers. Sarah Jillings became Chair of Trustees in October, supported by Piers Wilson as Vice-Chair, increasing leadership capacity as the work of the theatre continues to expand.

#### Putney Arts Theatre



**The Real Thing**

Veronika Wilson (General Manager) and Marie Thackwell (Business Manager) have continued to work tirelessly throughout the year, organising all aspects of the theatre's activities and keeping on top of a schedule that never lets up. As well as ensuring there is space for Group 64 and PTC, they have kept the door open to the Putney community, with several exhibitions of work by local artists, and they have provided a place for rehearsals, parties, meetings, pre-school music and drama, and local schools; plus productions by Putney Light Opera, Cygnets Theatre Company, The Baked Bean Theatre Company, the 51st State Band and many others.

One continuing venture during the year has been the Friday Club, welcoming participants from a wide range of age and circumstances, who are able to attend on a Friday. Together with the senior book group this adds a further dimension to the community arts opportunities already offered by Group 64 and Putney Theatre Company.

Marie has continued to work with local businesses whilst Veronika has continued to build up a huge array of contacts with, and knowledge of, arts

organisations and potential funders both local and national. Thanks to their efforts we again obtained generous sponsorship from Allan Fuller Estate Agents (£1,800), and others are in the pipeline. In addition, the sale of donated items has brought in welcome additional funds.

We are very grateful to Martin Jessop, Kim Dyas, Barney Hart Dyke and their team of helpers in delivering two major building improvement projects. Following falls of plaster from the ceiling above the back of the main stage, safety netting has



**The Blue Room**

been stretched across the void, giving protection against any possible further falls. And we have new seats! Almost 200 seats were brought from a theatre in Wellingborough, stored temporarily in Perry Kitchen's garage, and installed in the first weeks of 2020, massively improving the look – and comfort – of our auditorium.

As the financial year drew to a close, the theatre was engulfed by the Covid-19 crisis. The building was closed and remains so at the time of writing. Group 64 moved all classes online, and all productions were cancelled. Financial support has been obtained from local and central government, there has been an insurance claim, and we are delighted that there has been an overwhelmingly generous response from members and supporters to our "Shine On" appeal. The crisis has impacted mostly on the period from April 2020 onwards, which is just outside the scope of this report, and there will be a fuller account next year.

### Group 64 theatre for young people

Drama and musical theatre classes have continued to be very popular, with thirteen classes each week during the term. These engage some 260 young people aged between 5 and 21, which is more than in most of the local primary schools, but nevertheless is fewer than in previous years, reflecting the many other opportunities now on offer to young people. This slight downturn is being addressed. As usual there have also been many very well received workshops and holiday projects, including three summer holiday projects at Putney Arts Theatre, plus a residential project for 10 – 14 year olds at the Commonwork farm in Kent, two projects at Easter 2019, three in the half term break in October and two in February. These were very much enjoyed by all and were due to be repeated in 2019/20, but have now sadly been cancelled due to Covid-19.

Within the Group 64 team, Nicola Sterry, as Education Director, has continued to develop imaginative outreach to schools, while Amy Insole as Youth Director leads our creative programme of activities for G64 members, very ably assisted by Stacey Burt as Deputy Youth Director. There was however one sad goodbye: after many years as a very popular tutor at Group 64, Matt Robinson left to pursue other career opportunities.



**Hansel & Gretel**



**Young Directors: Journey to X**

At the time of writing, Group 64 has been online since March, and enormous thanks are due to Amy and Stacey for overcoming the technological challenges and embracing the opportunities of teaching online. Many parents have attested how much their children enjoy the sessions, and there was enthusiastic take-up of the online half-term projects. Again, a fuller account of the impact of Covid-19 on G64 will be provided in next year's annual report.

Nicola and the team have also been very successful in obtaining sponsorship to enable Group 64 to continue to spread its net, from the Jack Petchey Foundation and the Ashley Foundation. There was

also a very generous anonymous donation. We are very grateful to all these benefactors.

In July 2019, some 30 of the younger members of Group 64 were involved in *Hansel and Gretel*, retelling the well-known German folk tale with wit, imagination and just a touch of scariness. There was an Alumni night in August, bringing many present and former members back into the theatre to perform and/or cheer on their old friends in a



**Young Directors: The Stones**



heartwarming demonstration of how much the group means to our young people. In November the young directors' initiative, in which teenagers take complete control of a show, presented a sold-out double bill of *Journey to X*, and *The Stones*, both slightly unnerving and hard-hitting, as we have almost come to expect at this time of year. This was soon followed by the Christmas show, *Peter Pan*, JM Barrie's ever-popular tale of children, flying, pirates and adventure, giving opportunities for dance and singing, whilst showcasing fine acting both from those with substantial speaking parts and those in support roles. In late February, a cast of 13-18 year olds presented *Witches Can't Be Burned*, exploring relationship and other issues against the background of a school production of "The Crucible". This should have been Group 64's entry to the 2020 National Theatre Connections Festival, but the opportunity was cut short by Covid-19. And the March production of a double bill by the Young Company, Group 64's most senior members, *Blue Stockings* and *How to disappear completely and never be found*, was sadly cancelled.

All the Group 64 team have worked to a high standard of creativity, efficiency, resourcefulness and attention to detail, and we are very grateful to them. Our thanks go to Nicola, Amy, Stacey and all the team, including Matt Robinson, Katie Morrish, Amie Taylor, Daisy Barrett-Nash, Niall Fogarty and Sarah Higginbotham who have continued to provide first class tuition, together with skilled, enthusiastic and much appreciated help from student assistants.



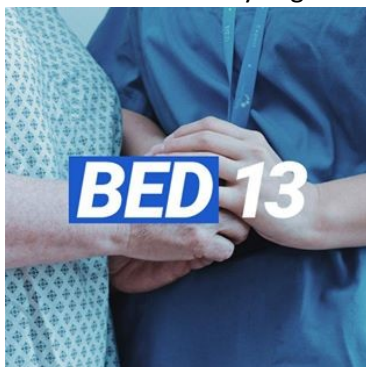
**Witches can't be burned**

## Putney Theatre Company



**Revolutions**

Central to the Putney summer season was a devised retelling of *The Odyssey*, Europe's oldest story; heroes, gods and monsters brought to life first in the theatre and then the Old Burial Ground. In July there was a new departure: PTC opened elsewhere. *Bed 13*, a musical satire on the NHS by regular PTC writer Marcia Kelson



was very well received at the Old Sorting

Office in Barnes. This was followed in August by one night of Joshua Harmon's *Bad Jews*, its sharp New York humour paving the way a short time later for the rasping, grasping account of the financial scandal that was *Enron* by Lucy Prebble. October featured Philip Ridley's *Radiant Vermin*, where property improvements happened inexplicably with grotesque hilarity, and this was followed by the touching and elegiac tale of a family in *Things I Know to be True* by Andrew Bovell. *The Inaccurate Conception*, a one-night show by PTC's Geoff Saunders and former Group 64 tutor Richard Ahsam, raucously celebrated the primary school nativity play, with a cast



**The Odyssey**



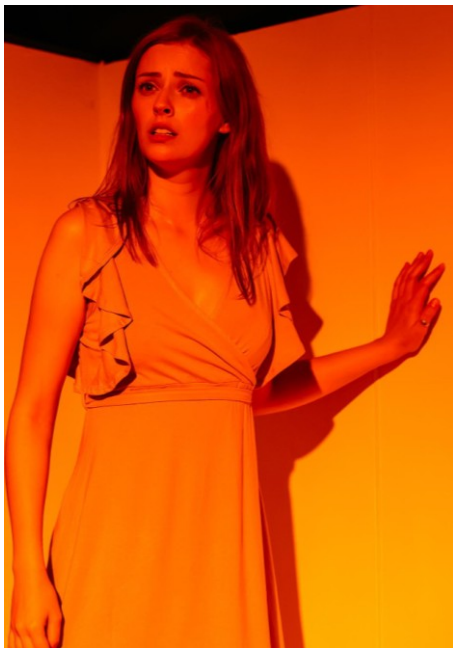
**Bad Jews**

whose primary schooldays were several decades behind them. The Christmas show was Bryony Lavery's *Treasure Island*: more pirates, treasure, rum and robbery with violins. There was a change of mood in January: Nina

Raine's *Tribes* charted a journey from exclusion to empowerment despite, or thanks to, a loss of hearing. February saw *The Duchess of Malfi*, John Webster's bloody Jacobean tale of lust and revenge; and then the year came to a premature end in early March with *The Wolves*, as a teenage girls' soccer team navigated life, hope and disappointment in the suburban mid-West en route to a major tournament.



**Enron**



**Radiant Vermin**

*Killology* by Gary Owen should have been the last play of the financial year, but on the night of the dress rehearsal it was cancelled due to Covid-19. Soon all the productions in the rest of the season were also cancelled, but in their place, PTC swung into action online, with almost daily short monologues for two months, plus online play readings, performances, workshops and social events. Once again, we will report further on the detail of our Covid-19 response in next year's summary, where we hope we will be able to report a return to the regular cycle of productions that bring life to our building throughout the year.



**Things I Know to be True**

We are particularly grateful to our joint artistic directors, Zoë Thomas-Webb and Jeff Graves, who had worked incredibly hard to create seasons of breadth, variety and quality over the year, but when faced with the cancellation of all that they had developed, responded with calmness, vision, imagination and enthusiasm to maintain a creative presence for PTC in lock down.

PTC remains successful due to the enormous commitment and enthusiasm of all its members. Thanks must go to all directors, production crews, cast, and front of house teams and everyone associated with productions, without whom no show could go on. However, PTC is more than just its productions, and thanks are also due to the members of the PTC Committee and its Chair Carrie Cable, and all those who have volunteered throughout the year to support the life of the theatre, such as our now regular maintenance



**The Inaccurate Conception**



weekends, and our thriving social events, in particular the event for which the Oscars are just a rehearsal - the PTC Awards Night.



**Treasure Island**



**Tribes**

**Our Grateful Thanks**

While we could never have predicted how this year would end, with the theatre temporarily shuttered, and only a ghost light left on to remind us that we will be back, the energy and spirit of PAT remains unbroken and we are confident that we will be able to report on further success next year as we adapt to whatever becomes the “new normal”. It is almost impossible to individually thank everyone who has contributed to our successes throughout the year, and the incredibly positive response to adapting to life in lockdown, but I am grateful to lead this wonderful community of staff, trustees and office holders, directors, production teams, actors, audiences and supporting members. The Covid crisis has reminded us all of the value of the arts and the importance of community, and I thank everyone who continues to help us play our part.

**Sarah Jillings, Chair of the Trustees      12 August 2020**



**The Duchess of Malfi**



**The Wolves**

**Putney Arts Theatre: Report of the Trustees**  
**for the Year Ended 31 March 2020**

The trustees present their report with the financial statements of the charity for the year ended 31 March 2020. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015.

The accounts have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Charity number**      1157481

**Principal address**                      Putney Arts Theatre  
Ravenna Road  
London  
SW15 6AW

**Registered charity name**              The Putney Arts Theatre

**Operating sections**                      Group 64 Theatre for Young People (to age 21)  
Putney Theatre Company (age 21+)  
Putney Arts Theatre (hires and administration)

**President**                                      Mrs Audrey Copus

**Trustees**

Paul Benton  
Caroline Cable  
Zoe Copley (elected 4 October 2019)  
Emily Fellowes (retired 4 October 2019)  
Sarah Jillings (Chair from 8 October 2019)  
Perry Kitchen (Treasurer)  
Sarah Kitchen (retired 4 October 2019)  
Craig McAuley (elected 4 October 2019)

Melanie Nazareth  
Bryan Raven (Chair to 8 October 2019)  
Joseph Raynor (elected 4 October 2019)  
Claire St Louis (retired 4 October 2019)  
Rick Simmonds (elected 4 October 2019)  
Kate Thompson  
Piers Wilson (Vice-Chair from 4 October 2019)

**Secretary to Trustees**

Sarah Kitchen (from 4 October 2019)



<b>Putney Arts Theatre</b>	Veronika Wilson Marie Thackwell	General Manager Business Manager
<b>Group 64 theatre for young people</b>	Nicola Sterry Amy Insole Stacey Burt	Education Director Youth Director Deputy Youth Director
<b>Putney Theatre Company</b>	Carrie Cable Jeff Graves Zoe Thomas-Webb Alexa Adam Craig Bates Olga Budimir Kim Dyas Ellen Fife Ian Finch Grace Johnstone Craig McAulay Tom Sainsbury Ally Staddon Susanna Statton Veronika Wilson	Chair and Treasurer Joint Artistic Director Joint Artistic Director Media and Communications Social media and Communications Minuting Secretary Facilities Social Events Technical Membership and Company Stage Manager Trustee representative Website and Communications Social Events and Front of House Membership Development General Manager
<b>Independent examiner</b>	Mr Richard F Atkins FCA Eric Nabarro & Co., Hyde Park House 5 Manfred Road, Putney London SW15 2RS	
<b>Solicitor</b>	Russell-Cooke LLP 2 Putney Hill, London SW15 6AB	
<b>Bankers</b>	National Westminster Bank PLC 153 Putney High Street, London SW15 1RX	

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing document**

The charity is a Charitable Incorporated Organisation (CIO) and was entered on the Register of Charities on 16 June 2014. It assumed the assets, liabilities and obligations and continued the activities of Group 64, an unincorporated charity founded in 1964. The charity is governed by its constitution. This provides that trustees may be elected by the members of the Putney Arts Theatre, that one third of trustees by rotation should retire each year and may offer themselves for re-election, and that no trustee may serve more than four consecutive terms (i.e. twelve years).

## **OBJECTIVES AND ACTIVITIES**

### **Objectives and aims**

The objects of the charity are:

To advance the arts, particularly the medium of drama, for the benefit of the public; and

To help and educate young people through their leisure time activities, especially in the medium of drama and the associated arts, so to develop their physical and mental capabilities that they may grow to full maturity as individuals and members of society.

### **Significant activities**

The charity achieves its objectives through providing productions of plays for the benefit of the public and of participants (who are drawn from the community); through providing drama classes, productions, holiday projects and other activities for young people aged 4- 21; and through the provision of space and facilities for other community theatre groups, musical ensembles, local artists, a third age literary group and many others. A detailed report of activities undertaken during the year is contained in the Chair's Report. This demonstrates that the objects of the charity have been advanced.

### **Public benefit**

The trustees confirm that the activities referred to above have been undertaken in order to further the charity's purposes for the public benefit; and that they have had regard to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

### **Financial review**

Total incoming resources were £203,744 (2019: £238,074). Total resources expended were £219,291 (2019: £227,425).

There was a deficit of £13,354 (2019: surplus £11,232) in the income and expenditure for regular productions, drama classes, and other activities; plus a deficit on capital receipts and payments of £2,193 (2019: deficit £583). The net overall deficit in 2019-20 was £15,547 (2019: surplus £10,649).

In addition to the statutory information, notes 14 and 15 following the financial statements contain analyses by activity and productions, for information and interest.

### **Reserves policy**

The charity's reserves policy is to maintain a Building Capital Reserve which is sufficient to meet all anticipated costs of improvement and maintenance of the Putney Arts Theatre for at least the next 12 months; and a Revenue Reserve which aims to be equal to 3 months' normal expenditure. The trustees consider this to be the minimum required to cushion the charity against unforeseen events. At 31/3/20 the Building Capital Reserve was £8,474. The trustees consider this to be sufficient, since no capital expenditure is planned for the foreseeable future that is not financed by outside grants and donations. The Revenue Reserve was £12,072, against a 3 month normal expenditure requirement in excess of £50,000. Clearly this is insufficient, though the trustees have agreed that capital reserves could be used in extremis to support revenue. In 2018 the trustees put in hand measures to build up the Revenue Reserve, aiming for £50,000 by 2022, and achieved a measure of success by adding £11,232 in 2018-19.

### **2020-21 financial outlook**

After increasing the Revenue Reserve in 2018-2019, the trustees are disappointed that this progress has more than been reversed with a deficit of £13,354 in 2019-2020. Furthermore, the almost total cessation of activity in the first few months of 2020-21 due to the Covid-19 lockdown has had a further severe impact on the theatre's finances. A small group of trustees comprising the finance committee has met weekly by Zoom or e-mail during the lockdown to review and steer the charity's finances.

Government assistance has been received, including a cash grant of £25,000 and cancellation of business rates (£2,000). Some staff have been furloughed, £2,000 has been received from insurers in respect of cancelled productions, and a giving campaign is estimated to yield at least £20,000 by the year-end. In addition, £24,000 Theatre Tax Relief (net of fees) has been received from HMRC in respect of prior years. Meanwhile activities continue to create revenue: Group 64 drama classes have gone online, with generous financial support from parents, PTC have put drama online,



including one production with tickets sold online, and others encouraging additional donations, and a return to the theatre with productions and activities is now in prospect. Group 64 holiday projects are taking place in August, involving half the number of children as previous years so as to maintain social distancing and hygiene protocols, and regular classes are planned from September to match the return to school. PTC will produce an outdoor Shakespeare in September, and productions will take place in the theatre from October, with distancing and other measures in line with government guidelines. The trustees are confident that the financial outlook post the Covid-19 crisis is secure.

### **Risk Management**

The trustees have reviewed the major strategic, business and operational risks to which the charity is exposed. These include loss of or damage to the building, liability to users and visitors, and loss of income. The trustees confirm that systems have been established to mitigate any such risks, that insurance cover has been obtained to cover strategic risks, and that the assessment of risks is kept under review. At the time of writing, the Covid-19 lockdown is providing a severe test, and trustees are satisfied that the risk management measures and trustee management will enable the theatre to emerge successfully from the crisis.

On 25 May 2018 the General Data Protection Regulation (GDPR) came into force. Data protection and information governance policies are in place and are reviewed to ensure that data is protected and that the internal processes are robust and comply with any new legislative or regulatory requirements.

Approved by order of the board of trustees on 12 August 2020 and signed on its behalf by:

### **P D C N Kitchen MA FCA: Trustee and Treasurer**



**Treasure Island**



**Revolutions**



**The Awards Night**



**Enron**

**Independent Examiner's Report to the Trustees of  
Putney Arts Theatre**

I report on the accounts for the year ended 31 March 2020 set out on pages 13 to 19.

**Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. 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 required. The charity's gross income did not exceed £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

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 the 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 statements below.

**Independent examiner's statement**

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements
  - to keep accounting records in accordance with Section 130 of the 2011 Act; and
  - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met; or

- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Richard F Atkins FCA  
Eric Nabarro & Co.,  
Hyde Park House  
5 Manfred Road  
London SW15 2RS

Date: 12 August 2020



**Putney Arts Theatre**

**Statement of Financial Activities**  
**for the year ended 31 March 2020**

		2020 Notes	2020 Restricted	2020 Unrestricted	2020 Total funds	2019 Total funds
			£	£	£	£
			-----	-----	-----	-----
<b>INCOMING RESOURCES</b>						
<b>Income and endowments from:</b>						
Donations, sponsorship & grants: unrestricted	2			15,830	15,830	15,449
Grants: restricted (Jack Petchey Foundation)	2		<u>1,250</u>		<u>1,250</u>	<u>2,200</u>
			1,250	15,830	17,080	17,649
Charitable activities	3			168,864	168,864	199,772
Trading activities	4			17,800	17,800	20,653
<b>Total incoming resources</b>			<u>1,250</u>	<u>202,494</u>	<u>203,744</u>	<u>238,074</u>
<b>RESOURCES EXPENDED</b>						
<b>Expenditure on:</b>						
Charitable activities: unrestricted	7			200,722	200,722	206,145
Charitable activities: restricted (Jack Petchey)	7		<u>1,250</u>		<u>1,250</u>	<u>2,200</u>
			1,250	200,722	201,972	208,345
Raising funds	7			17,319	17,319	19,080
<b>Total resources expended</b>			<u>1,250</u>	<u>218,041</u>	<u>219,291</u>	<u>227,425</u>
<b>NET OUTGOING (2019 INCOMING) RESOURCES</b>				(15,547)	(15,547)	10,649
<b>TOTAL FUNDS BROUGHT FORWARD</b>				217,925	217,925	207,276
<b>TOTAL FUNDS CARRIED FORWARD</b>				<u>202,378</u>	<u>202,378</u>	<u>217,925</u>
			=====	=====	=====	=====

## Putney Arts Theatre

### Balance Sheet

At 31 March 2020

	Notes	2020 Restricted	2020 Unrestricted	2020 Total funds	2019 Total funds
		£	£	£	£
		-----	-----	-----	-----
<b>FIXED ASSETS</b>					
Tangible Assets (Putney Arts Theatre)	8		181,832	181,832	181,832
<b>CURRENT ASSETS</b>					
Stocks	9		1,450	1,450	1,885
Debtors	10		2,711	2,711	2,297
Cash at bank and in hand		1,000	27,579	28,579	51,492
		<u>1,000</u>	<u>31,740</u>	<u>32,740</u>	<u>55,674</u>
<b>CREDITORS</b>					
Amounts falling due within one year	11	(1,000)	(11,194)	(12,194)	(19,581)
<b>NET CURRENT ASSETS</b>		<u>0</u>	<u>20,546</u>	<u>20,546</u>	<u>36,093</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>0</u>	<u>202,378</u>	<u>202,378</u>	<u>217,925</u>
<b>NET ASSETS</b>		<u>0</u>	<u>202,378</u>	<u>202,378</u>	<u>217,925</u>
		=====	=====	=====	=====
<b>FUNDS</b>					
		<u>0</u>	<u>202,378</u>	<u>202,378</u>	<u>217,925</u>
<b>TOTAL FUNDS</b>	12	<u>0</u>	<u>202,378</u>	<u>202,378</u>	<u>217,925</u>
		=====	=====	=====	=====

The financial statements were approved by the Board of Trustees on 12 August 2020 and were signed on its behalf by:

.....  
Perry Kitchen MA FCA: Trustee and Treasurer

.....  
Sarah Jillings MA etc: Chair of Trustees



**Notes to the Financial Statements**  
**for the Year Ended 31 March 2019**

**1. ACCOUNTING POLICIES**

**Basis of preparation and assessment of going concern**

The financial statements have been prepared under the historical cost convention with items recognised at historical cost or transaction value. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (the Charities SORP) issued on 16 July 2014 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

Putney Arts Theatre is a Charitable Incorporated Organisation and meets the definition of a public benefit entity under FRS 102.

The trustees consider that there are no material uncertainties about the Trust's ability to continue as a going concern.

**Incoming resources**

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

**Tangible fixed assets**

Tangible fixed assets comprise a freehold property that is included at the cost of acquisition from the predecessor charity. No depreciation is provided as regular expenditure on maintaining the property means that the amount recoverable on any disposal is likely to be greater than the net book value in the accounts for the foreseeable future.

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow-moving items.

**Taxation**

The charity is exempt from tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Part of the fund has been designated by the trustees for the maintenance of the freehold property and incoming resources are allocated to this fund on the basis of the donors' stated wishes. Expenditure on maintenance and enhancement of the property is allocated to this fund.

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.

**Pension costs and other post-retirement benefits**

The charity operates a defined contribution pension scheme, which complies with current pension legislation. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

**Allocation of support costs**

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel, payroll and governance costs which support the charity's artistic programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities on a functional basis as set out in note 7.

**Statement of cash flows**

In preparing these financial statements the trustees have taken advantage of the disclosure exemptions permitted by the Charities SORP to charities that are not large not to prepare a statement of cash flows.

**2. DONATIONS, SPONSORSHIP AND GRANTS**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Donations	6,760	689
Sponsorships	1,800	2,000
Grants: unrestricted	7,270	12,760
Grants: restricted (Jack Petchey Foundation)	1,250	2,200
	<hr/>	<hr/>
	17,080	17,649
	=====	=====

**3. INCOME FROM CHARITABLE ACTIVITIES**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Subscriptions	79,824	81,075
Productions	66,420	92,692
Other charitable activities	22,620	26,005
	<hr/>	<hr/>
	168,864	199,772
	=====	=====

**4. INCOME FROM TRADING ACTIVITIES**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Theatre hires etc	14,958	17,466
Other trading activities	2,842	3,187
	<hr/>	<hr/>
	17,800	20,653
	=====	=====

## 5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2020

### Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2020

## 6. STAFF COSTS

	2020	2019
	£	£
Wages and salaries	128,939	132,803
Social Security costs	7,151	4,878
Other pension costs	6,749	5,732
	<u>142,839</u>	<u>143,413</u>
	=====	=====

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

	2020	2019
Group 64 Theatre	3	3
General management	2	2
	<u>5</u>	<u>5</u>
	=====	=====

No employees received emoluments in excess of £60,000 (nor in 2019).

## 7. RESOURCES EXPENDED

2020	Costs of raising funds	Costs of charitable activities	Total
	£	£	£
Wages	13,677	129,162	142,839
Overheads & administration	3,758	38,466	42,224
Restricted expenditure (Jack Petchey)		1,250	1,250
Theatre production costs		30,309	30,309
Theatre maintenance & enhancement costs	<u>17,435</u>	<u>2,669</u>	<u>2,669</u>
	=====	=====	=====
2019	Costs of raising funds	Costs of charitable activities	Total
	£	£	£
Wages	14,944	128,469	143,413
Overheads & administration	4,136	39,189	43,325
Restricted expenditure (Jack Petchey)		2,200	2,200
Theatre production costs		37,215	37,215
Theatre maintenance & enhancement costs	<u>19,080</u>	<u>1,272</u>	<u>1,272</u>
	=====	=====	=====



The Jack Petchey Foundation grants were restricted to the charitable activities of Group 64 Theatre for Young People, and were expended on items of equipment to support drama classes and productions, and to enable bursaries for young people of restricted financial means.

The Independent Examiner provided his services for £1,200 (2019: £1,200) including VAT.

## 8. TANGIBLE FIXED ASSETS

Tangible fixed assets comprise a freehold property that is included at the cost of acquisition from the predecessor charity. No depreciation is provided as regular expenditure on maintaining the property means that the amount recoverable on any disposal is likely to be greater than the net book value in the accounts for the foreseeable future.

## 9. STOCKS

	2020	2019
	£	£
Stocks	1,450	1,885
	=====	=====

## 10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020	2019
	£	£
Other debtors & prepayments	2,711	2,297
	=====	=====

## 11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020	2019
	£	£
Jack Petchey grant (restricted) carried forward	1,000	
Other creditors & accruals	8,814	17,288
Taxation and social security	<u>2,380</u>	<u>2,293</u>
	12,194	19,581
	=====	=====

## 12. MOVEMENT IN FUNDS

2020

	Net movement in funds £	At 31.03.20 £
<b>Unrestricted funds</b>		
General fund	(13,354)	193,904
Building Capital	<u>(2,193)</u>	<u>8,474</u>
<b>TOTAL FUNDS</b>	<u><u>(15,547)</u></u>	<u><u>202,378</u></u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	203,268	(216,622)	(13,354)
Building Capital	<u>476</u>	<u>(2,669)</u>	<u>(2,193)</u>
	<u><u>203,744</u></u>	<u><u>(219,291)</u></u>	<u><u>(15,547)</u></u>

2019

	Net movement in funds £	At 31.03.19 £
<b>Unrestricted funds</b>		
General fund	11,232	207,258
Building Capital	<u>(583)</u>	<u>10,667</u>
<b>TOTAL FUNDS</b>	<u><u>10,649</u></u>	<u><u>217,925</u></u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	237,385	(226,153)	11,232
Building Capital	<u>689</u>	<u>(1,272)</u>	<u>(583)</u>
	<u><u>238,074</u></u>	<u><u>(227,425)</u></u>	<u><u>10,649</u></u>

## 13. RELATED PARTY TRANSACTIONS

There were no related party transactions

The schedules which follow do not form part of the statutory financial statements

#### 14. DETAILED ACCOUNTS FOR THE YEAR TO 31 MARCH 2020

##### INCOME & EXPENDITURE ACCOUNT

<b>Putney Theatre Company</b>	<b>2020</b>	<b>£</b>		<b>2019</b>	<b>£</b>
Subscriptions & acting fees		6,434			5,764
<b>Productions:</b>					
The Real Thing	3,777		BU21	2,673	
The Blue Room	293		Importance of being Earnest	4,686	
Revolutions	2,128		Fate Expectations	2,583	
The Odyssey	3,667		The Tempest	6,423	
Bed 13	1,085				
Bad Jews	347		Suffrage plays	4,617	
Enron	3,217		Picnic	3,085	
Radiant Vermin	1,546		Oh Hitler!	320	
Things I Know to be True	2,612		Secret Spies	298	
The Inaccurate Conception	343		Macbeth	3,744	
Treasure Island	5,246		Robin Hood	11,538	
Tribes	2,268		The Retreat	1,838	
The Duchess of Malfi	3,381		Closer	2,550	
The Wolves	<u>2,408</u>		Touch	<u>2,183</u>	
Total production income		32,318			49,984
Readings & social events		1,410			2,289
Prior year production costs		<u>(141)</u>			<u>(985)</u>
<b>Total PTC Surplus/contribution to PAT costs</b>		<b>40,021</b>			<b>57,052</b>
<hr/>					
<b>Group 64</b>					
Drama class subscriptions		73,390			75,310
<b>Productions:</b>					
Hansel & Gretel	2,694		The Twits	3,766	
Yng Dirs: Journey to X/The Stones	773		YD: Eclipse/Interval	1,005	
Peter Pan	4,005		Midwinter Night's Dream	2,942	
Young Co: Witches Can't be Burned	<u>856</u>		Young Co: Grandfathers/2 <sup>nd</sup> P	<u>768</u>	
Total production income		8,328			8,481
Holiday projects & workshops		14,118			15,753
Education (schools) projects		4,042			6,262
Fundraising		1,383			1,234
Grants and donations		8,520			14,960
Group 64 costs (mainly staff)		<u>(86,188)</u>			<u>(87,213)</u>
<b>Total G64 Surplus/contribution to PAT costs</b>		<b>23,593</b>			<b>34,787</b>
<hr/>					
<b>Putney Arts Theatre</b>					
<b>Income</b>					
Theatre lettings		14,958			17,466
Art exhibitions		892			1,107
Car parking		1,950			2,080
Grants		2,500			
Donations		2,325			117
Sales of donated goods		1,458			350
Theatre pass & other income		188			
Allan Fuller sponsorship		<u>1,800</u>			<u>2,000</u>
<b>PAT income</b>		<b>26,071</b>			<b>23,120</b>

	2020	£	2019	£
PAT income (from previous page)		26,071		23,120
<b>Putney Arts Theatre Expenditure</b>				
Theatre administration	59,565		58,203	
Fixtures, fittings, equipment	1,584		2,189	
Repairs & redecorations	3,424		2,135	
Health & Safety	391		284	
Water	765		596	
Council tax	1,851		1,786	
Insurance	7,393		7,170	
Heating	4,201		5,545	
Lighting	3,913		4,393	
Housekeeping & waste disposal	8,389		9,297	
Theatre licence, inspections etc	459		302	
Postage, stationery & printing	2,384		2,648	
Website & IT	2,229		2,732	
Telephone	1,684		1,528	
General publicity	1,049		1,580	
Independent examiner	1,200		1,200	
Coffee machine write-off	375			
Bank charges	2,183		2,139	
		<u>(103,039)</u>		<u>(103,727)</u>
<b>PAT net costs</b>		<b><u>(76,968)</u></b>		<b><u>(80,607)</u></b>
<b>Summary</b>				
PTC surplus/contribution to PAT costs	40,021		57,052	
G64 surplus/contribution to PAT costs	23,593		34,787	
PAT net costs		<u>(76,968)</u>		<u>(80,607)</u>
<b>Total Income &amp; Expenditure surplus</b>		<b><u>(13,354)</u></b>		<b><u>11,232</u></b>
<b>BUILDING CAPITAL FUND</b>				
<b>Income</b>				
Donations etc		477		689
		<u>477</u>		<u>689</u>
<b>Expenditure</b>				
New seats & ceiling safety measures		(2,670)		
Loft hatchway & ladder			(1,272)	
		<u></u>		<u></u>
Building Capital Fund deficit		(2,193)		(583)
Building Capital Fund at 1/4/18		10,667		11,250
<b>Building Capital fund at 31/3/19</b>		<b><u>8,474</u></b>		<b><u>10,667</u></b>
<b>SUMMARY</b>				
Income & expenditure surplus		(13,354)		11,232
Building capital fund (deficit)/surplus		(2,193)		(583)
<b>Net incoming resources</b>		<b><u>(15,547)</u></b>		<b><u>10,649</u></b>
		=====		=====



15. ACCOUNTS OF PLAYS 2019/20

PTC	The Real Thing	The Blue Room	Revol- utions	The Odyssey	Bed 13	Bad Jews	Enron	Radiant Vermin	Things I Know	Inaccurate Conception	Treasure Island	Tribes
Nos. Full	296	24	137	300			280	156	193		420	162
Conc	125	29	49	112		65	124	86	97	88	240	63
	421	53	186	412		65	404	242	290	88	660	225
Capacity	770	154	225	970		154	770	225	770	154	1232	225
As %	55%	34%	83%	60%		42%	52%	108%	38%	57%	54%	100%
<u>Income</u>	£											
Tickets	4946	207	2239	4972	1060	317	4780	2038	3386	440	7655	2697
Program profit	20		43	16			(5)	(21)	(25)		(4)	(27)
Bar profit	525	203	279	431	135	132	422	284	394	237	927	392
Other income											-	
	5491	410	2561	8791	1195	449	5197	2301	3755	677	8578	3062
<u>Expenditure</u>												
Set	679			500			222	10	410		251	13
Props	62		11			19	108				596	72
Wardrobe	120						376	67	46		759	21
Hair, Make-up											30	
Lights				75			93	24			296	
Sound/music												
Publicity/photo	288	117	318	334	110		339	263	182	60	180	191
Rights	480					83	598	354	450	66	797	450
Rehearsal space				470			180			100	280	
Wandsworth Council				273								
Scripts			51							108		
Booking fees	85		53	100			64	37	55		143	47
	1714	117	433	1752	110	102	1980	755	1143	334	3332	794
Profit	3777	293	2128	3667	1085	347	3217	1546	2612	343	5246	2268
=====												
	Duchess Of Malfi	The Wolves	Total 2020	Total 2019		Group 64	Hansel & Gretel	Journey to X/Stones	Peter Pan	Witches ... Burned	Total 2020	Total 2019
Nos. Full	197	147	2312	3641			187	66	286	67	539	512
Conc	167	143	1388	1833			118	55	147	83	320	488
	364	290	3700	5474			305	121	433	150	859	1000
Capacity	770	770	7189	9090			616	135	770	616	2137	1829
As %	47%	38%	51%	60%			50%	90%	56%	24%	40%	55%
<u>Income</u>	£											
Tickets	4326	3368	42431	63494			3048	1119	4416	1276	9859	9474
Program profit	23	(3)	17	247			(6)		(19)		(25)	(10)
Bar profit	410	360	5131	7205			268	70	296	64	698	769
Other income				122							343	
	4759	3725	47579	71068			3310	1189	4693	1340	10532	10576
<u>Expenditure</u>												
Set	219	41	2345	1726								74
Props	40	114	1022	1576			36		82		118	179
Wardrobe	471	305	2165	5538						59	59	118
Hair, Make-up			30	571								
Lights	10		498	1675					16		16	66
Sound				690			50				50	
Publicity/photo	235	217	2717	3493			193		55		248	446
Rights		498	3893	3486			300	401	474	400	1575	1063
Rehearsal space	329	85	1444	470								
WBC			273	522								
Scripts			159	216								24
Booking fees	74	57	715	1121			37	15	61	25	138	125
	1378	1317	15261	21084			616	416	688	484	2204	2095
Profit	3381	2408	32318	49984			2694	773	4005	856	8328	8481
=====												

## Supporting cast

We are forever grateful to the following for their support of the Putney Arts Theatre

The ADAPT Trust  
Allan Fuller Estate Agents  
The Ashley Foundation  
The Baring Foundation  
The Bay Tree Charitable Trust  
Denis Clark  
The Big Give  
The estate of Antony Bridges  
Win and Fred Bridges  
Chelsea Financial Services PLC  
The estate of Kathleen Clelland  
The Ernest Cook Trust  
The Co-op Community Fund  
The Maurice Copus (Group 81) Bursary  
The Foundation for Sport and the Arts  
Da Franco Restaurant  
Debonair Group  
The Sir Robert Gefferys Trust  
Ma Goa Restaurant  
The estate of Anna Greenburgh  
Group 64 Alumni  
The estate of Paul Haken  
The estate of Nicholas Hawker  
Nick Hern Books  
Boris Karloff  
The Lodge Hotel, Putney  
MAJ Broadcast Ltd  
Maple Dentist  
The Miles Trust for Putney and Roehampton  
The National Lottery through the Arts Council of England  
The estate of Juanita Patrick  
The Jack Petchey Foundation  
Proficiency Ltd  
Putneyprinting.com (1<sup>st</sup> Creative)  
The Putney Society  
Real Travel  
The Reed Foundation  
Roca Ltd  
Sainsbury's Ltd  
Santander Discovery  
Strada Restaurants  
The Truemark Trust  
Waitrose plc  
Sir Walter St John's Educational Charity  
Wandsworth Borough Council  
White Light Ltd  
Piers Wilson  
The Woolf Charitable Trust  
World First Foreign Exchange  
Members of PTC and PAT, Group 64 parents, and many individuals from the Putney Community