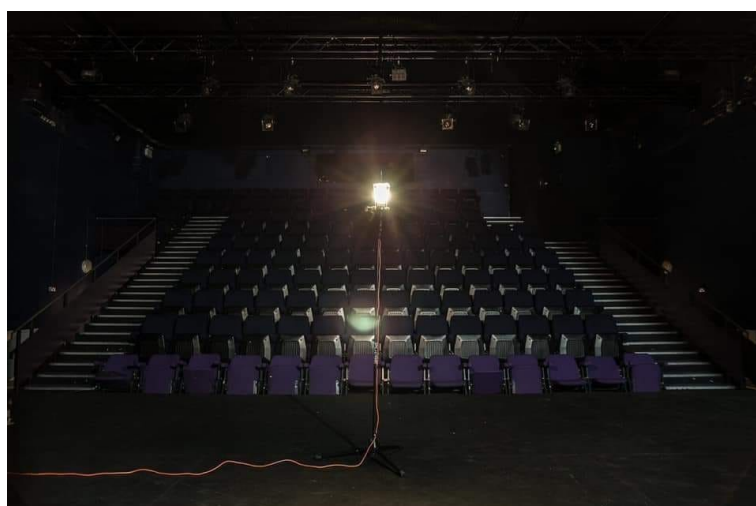
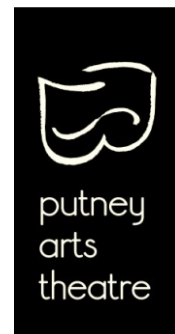


**Putney Arts Theatre**

**Annual Report  
and independently examined  
financial statements  
for the year ended 31 March 2021**



**Charitable Incorporated Organisation  
Registered Charity No 1157481**

# PUTNEY ARTS THEATRE ANNUAL REPORT AND INDEPENDENTLY EXAMINED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

	Page
Chair’s Review	3
Report of the Trustees	7
Independent Examiner’s Report	11
Statement of Financial Activities	12
Balance Sheet	13
Notes to the Financial Statements	14
Analysis of results by productions & activities	19
PTC online monologues 2020	22
Supporting Cast	23



Cover photos (clockwise from top left): Putney Arts Theatre red-lit in support of locked down arts venues; The God of Carnage (online); Group 64 online class; The Ghost Light shines on through Lockdown; Twelfth Night in the Old Burial Ground – the audience  
Above: The 2021 PTC Awards Night – by Zoom



## PUTNEY ARTS THEATRE CHAIR'S REVIEW FOR THE YEAR ENDED 31 MARCH 2021

It has been the most extraordinary year. For most of the year we were unable to use the theatre because of Covid-19 lockdown restrictions. Lockdown began for PAT on 15 March 2020 with the cancellation of that week's production of *Killology*, the set for which is still in the Antony Bridges Studio more than a year later: Marie Celeste-like, it is a



*Killology* set

a reminder of what might have been, and what might yet be. The Ghost Light was kept shining in the main auditorium, and the building slept – though not entirely: there were some socially distanced Group 64 classes when the rules permitted, we managed three shows in a restricted auditorium, and there was one production outside. At the time of writing, lockdown is starting to ease, and we hope that the light we can see really is the end of the tunnel.

As for most of the country, our lives were transformed by video conferencing. Group 64 maintained a full timetable of drama classes and holiday projects by Zoom. These were interactive sessions,



*Ghost Light* by Roberta Volpe

enabling participants to feed back, discuss and share, with break-out rooms so that a few students could develop ideas before returning to the main group. The possibilities of teaching and communicating in this way were stretched to the limit, so thanks and admiration are due to all the Group 64 team. There were also two Group 64 productions: the *Shine-On Festival* in December comprised a number of plays performed by different age groups, and also some workshops, on lighting, directing and other topics; then *Find A Partner* in March was presented online by the older teenagers, exploring the anxieties, pressures and occasional comedy of searching for the right person.



Group 64: *Find a Partner*

Putney Theatre Company also mounted a bravura response to the challenge. The list of cancelled shows might have suggested a thespian disaster zone: *The Hollow*, *Cyrano de Bergerac* (cancelled twice, summer 2020 and 2021), *Alice in Wonderland*, *Di & Viv & Rose*, and *The Hound of the Baskervilles*. But PTC triumphed in adversity. The new writing production *Truth or Dare* went online - short plays exploring the mostly comic and occasionally worrying possibilities suggested by the title. Technical improvements now enabled online sale of modestly priced tickets for this and subsequent online productions. Then began a series of online monologues, a simply astonishing 52 brief extracts from plays, ranging wide in place, period and genre. These are listed, with the actors and directors, later in this report.

A rumbustious production of *Twelfth Night* followed in September, performed in the Old Burial Ground. This even found comedy in Covid-19 restrictions, surely the best possible answer to a pandemic. We returned online for *The Magistrate*, sparkling Edwardian comedy from Arthur Wing Pinero, with



Group 64 *Shine On* festival: lighting workshop

one member of the cast two hundred miles away in Swansea. Increasingly we were able to take advantage of remote performing to involve PTC members now living elsewhere.



PTC: *Gut*

*Gut* by Frances Poet signalled that our response to lockdown would not all be lightness and froth: a mother’s obsession played out with tragic consequences. Shortly before Christmas, *Stories from the Attic* presented several folk tales, with mesmerising performances and magical puppetry. Both these shows were performed in the main auditorium to a socially distanced audience. In between Yasmina Reza’s *The God of Carnage* was performed online – two sets of parents whose polite meeting to discuss one child’s misdemeanour escalates to a towering inferno of rage.

In the new year we went online again, first with *The Weir*, Conor McPherson’s tale of tragic loss set amidst the beauty of western Ireland. There was more new writing for the final production of the financial year: *It’s what’s inside that counts* again demonstrated a

breadth of imagination, making us cry as well as laugh. And there was another distant actor – this time in France.

A new departure which rehearsed and recorded in March 2021 for release in April was a radio play adaptation in four parts of *Little Women*. Louisa M Alcott’s story of an American family in the time of the Civil War was convincingly told, with elegiac music, and well received by all.

In addition to these productions, there were many play readings, quiz nights, singalongs, and nights at PTC’s online pub, the Rat and Pat. Above all there was the PTC Awards Night, outscoring the Oscars for entertainment and enjoyment. We do hope that some online activities will remain as a regular and additional part of our output as we emerge from the long night of Covid.

In April 2020 the financial outlook was very uncertain: income from drama classes and productions had ceased, but we still had annual overheads of about £100K. Thanks to Veronika and the finance team, applications for assistance

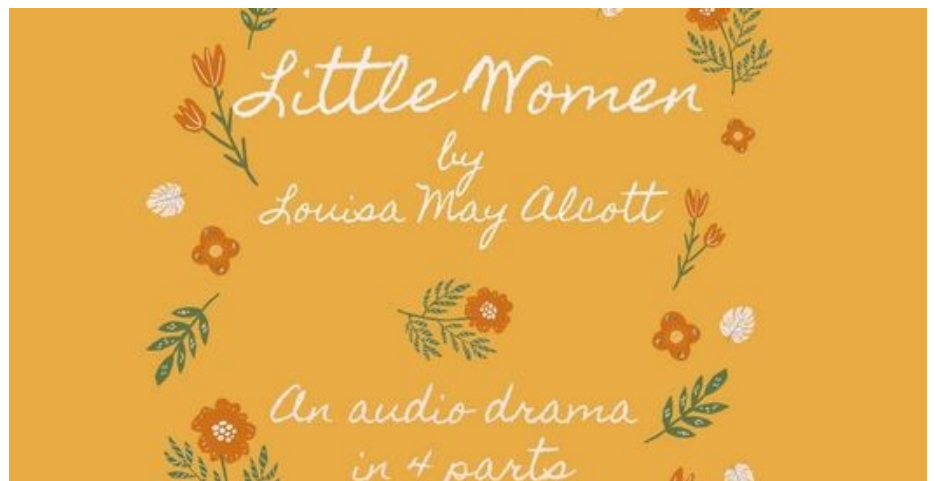


were soon in place. Our business rates were cancelled, we received £39K in various grants from Wandsworth Borough Council, £26K in furlough support from HMRC, whilst “Shine On”, our giving campaign, raised a magnificent £23K (including Gift Aid). We also received a cancellation insurance payment of £2K and income from other initiatives. Details are in the financial report, and I would like to say thank you on behalf of all who worked to raise funds and the many who have given (and continue to give) so generously.



PTC: The cast of *Truth or Dare*

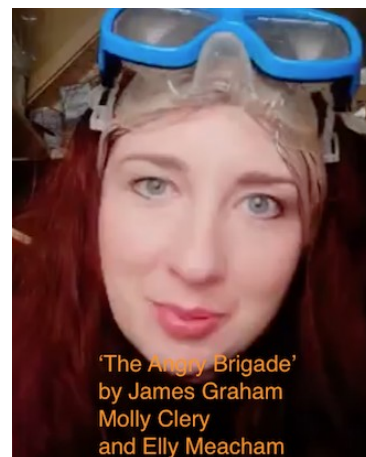
At the time of writing, we have been awarded a grant from the government’s Cultural Recovery Fund, which will tide us over until we are again fully operational, and will enable us to rebuild our reserves. Nevertheless, though the immediate future is secure, the turbulence of the last year should not obscure the fact that pre-Covid the theatre was running at a loss. The trustees believe that one effect of Covid will be lower membership and audience levels for the next few years, and that overheads must be reduced to reflect this.





There are many people who must be thanked for all they do, so many in fact that I hope everybody will understand if I mention only a few key individuals.

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 saw the retirement of Melanie Nazareth and Kate Thompson. Melanie's legal background was particularly useful when we were negotiating the thickets of health, safety, safeguarding and similar requirements. Melanie and Kate were both Group 64 parents and we are very grateful for their hard work and support with productions, fundraising, and much else. Rick Simmonds also found that he was unable to devote the time that he had hoped to being a trustee, so decided to step aside; but we are very pleased that he continues to be a Group 64 parent and a firm supporter of all that we do.



**PTC: Online monologue**

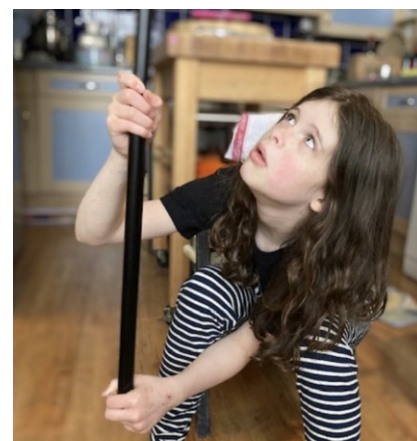


**Group 64: first class (14-17) back in the theatre**

We were pleased to welcome two new trustees to the board: Amanda Benzecry is a long-standing PTC member and former Group 64 parent with a strong commercial background and experience as a trustee of other charitable organisations. Laura Jackson is a senior HR professional with a major investment bank, and trustee for a number of arts organisations. Our trustees bring diverse professional skills on which the trustees are very glad to call, and they come to us from different places - through both the youth and adult groups, and from outside.

Group 64 has continued to be in the safe and inspiring hands of Nicola Sterry, though in fact for much of the

year Nicola was on maternity leave. Our congratulations to Nicola and Lee on the birth of their third son, Jasper. Amy Insole provided firm and imaginative leadership as youth director, with very able and creative assistance from Stacey Burt, as they brilliantly put together an array of online offerings to which our young members looked forward every week and which their parents praised. We were extremely sad that Amy left Group 64 at Christmas 2020 to pursue an opportunity in Europe, and we would like to place on record our thanks for five years of exemplary teaching and directing. Amy would be a hard act to follow, except that we had the perfect candidate in Stacey, who is now in the middle of a very successful second term as Youth Director. We are delighted that former Group 64 member and long-standing assistant Katy Morrish was available to step in as assistant youth director.

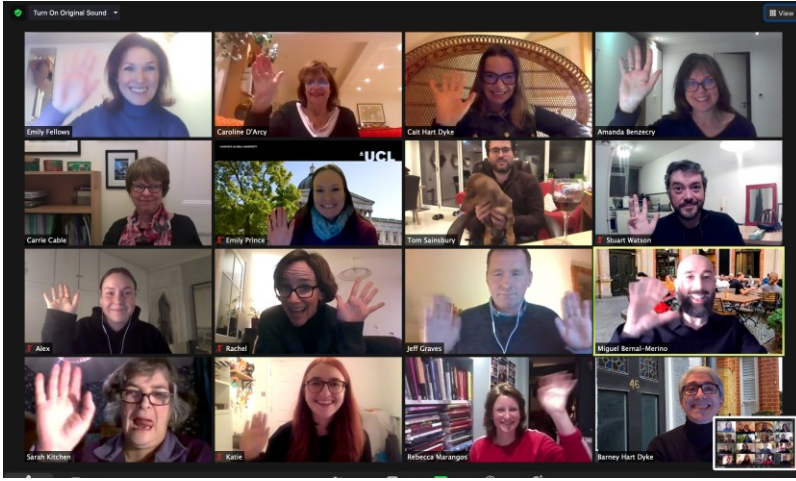


**Group 64: *The Twits* online (7-11)**



**Group 64: *The Lion, the Witch & the Wardrobe* workshop (7-11)**

PTC is grateful as ever to the Co-Artistic directors. Zoë Thomas-Webb and Jeff Graves 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 despite the closure of the theatre. Zoë needed to step down in August, to focus on her family in lockdown. We are very grateful for Zoë's untiring effort, ideas and enthusiasm, and look forward to another characteristically inspirational production before too long. In Zoë's place, we welcomed Emma Miles, PTC actor and director, to work with Jeff. All has gone well so far, and PTC is poised with an exciting programme of productions for 2021 and beyond.



**PTC: The cast of *It's What's Inside that Counts***

The office has often been empty, but there has been no lack of effort on the part of our management team. When not wrestling with the intricacies of grant applications, or administering the Shine-On giving campaign, Veronika Wilson has been getting to grips with PPE, social distancing, and the hygiene protocols for the limited reopening that we have been permitted. Marie Thackwell has developed a number of fundraising initiatives, including the sale of donated goods on behalf of the theatre, and a very successful and enjoyable raffle and Christmas fair. Inevitably however there has been nothing like the usual level of activity and so advantage was taken of HMRC's furlough scheme to whilst these members of staff were at home.

PTC remains successful due to the enormous commitment and enthusiasm of all its members. Thanks must go to all directors, technical crews, cast, front of house teams and everyone associated with productions, both online and on stage, 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. We must additionally single out one other person who has done so much to keep our spirits up during these difficult times. Step forward Ally Staddon, social secretary and joint host of this year's awards ceremony.



**PTC: Tales from the Attic**



**Who Ya Gonna Call? Veronika fumigates the theatre**

We never knew how this year would end, with the theatre closed, and only a ghost light left on to remind us that we will be back, but 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". We cannot 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**

**31 May 2021**

PTC @ HOME  
presents

**JUNE**

- 5 | Friday 5th - Improv Night
- 11 | Thursday 11th - Quiz Night ★
- 18 | Thursday 18th - Pub Night @  
The Rat & Pat
- 25 | Thursday 25th - End of Month Drinks  
'Summer Social'
- 28 | Sunday 28th - CDT Rewind ★

★ £5 suggested donation



**PTC: *Twelfth Night's* cross garters!**



**Putney Arts Theatre: Report of the Trustees**  
**for the Year Ended 31 March 2021**

The trustees present their report with the financial statements of the charity for the year ended 31 March 2021. 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	Craig McAulay
Amanda Benzecry (from 10 October 2020)	Melanie Nazareth (retired 10 October 2020)
Caroline Cable	Bryan Raven
Zoe Copley	Joseph Raynor
Laura Jackson (from 13 April 2021)	Rick Simmonds (retired 19 January 2021)
Sarah Jillings (Chair)	Kate Thompson (retired 10 October 2020)
Perry Kitchen (Treasurer)	Piers Wilson (Vice-Chair)

**Secretary to Trustees**

Sarah Kitchen

<b>Putney Arts Theatre</b>	Veronika Wilson	General Manager
	Marie Thackwell	Business Manager

<b>Group 64 theatre for young people</b>	Nicola Sterry	Director
	Amy Insole	Youth Director (to 31 December 2020)
	Stacey Burt	Youth Director (from 1 January 2021)

<b>Putney Theatre Company</b>	Carrie Cable Jeff Graves Zoe Thomas-Webb Emma Miles Alexa Adam Olga Budimir Kim Dyas Ian Finch Grace Johnstone Craig McAulay Tom Sainsbury Ally Staddon Susanna Statton Veronika Wilson	Chair and Treasurer Co-Artistic Director Co-Artistic Director (to August 2020) Assistant Artistic Director (from September 2020) Media and Communications Minuting Secretary Facilities 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 £198,982 (2020: £203,744). Total resources expended were £156,076 (2020: £219,291).

There was a surplus of £13,886 (2020: deficit £13,354) in the income and expenditure for regular productions, drama classes, and other activities; there was no activity in the building capital fund (2020: deficit £2,193). The net overall surplus in 2020-21 was £42,906 (2020: deficit £15,547). £29,020 of the 2020-21 surplus, being net tax reimbursement in respect of prior years, has been taken to reserves.

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 31/3/21 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 £54,978, against a 3 month normal expenditure requirement in excess of £50,000.

### **2021-22 financial outlook**

Thanks mainly to government support in the form of grants and furlough payments, the charity's financial position at 31 March 2021 was stronger than a year earlier, and in line with its reserves policy. At the time of writing we are pleased to report that further government assistance in the form of a Cultural Support Grant has been awarded, and we expect this to tide us through until we can resume the full range of our operations. In previous years this report has expressed disappointment when government support has been absent, so on this occasion the trustees wish to place on record their thanks for help without which the charity would surely have foundered.

Nevertheless, the future can never be certain. This reporting period opened at a time that the trustees were reviewing the charity's financial structure, conscious that a deficit reported in 2019-20 appeared likely to be repeated in 2020-21. Already income from regular activities was not keeping pace with increasing costs. Now for more than a year the charity's regular activities have been severely curtailed and the financial picture has been obscured; but looking ahead the trustees believe that drama class and audience numbers for the next few years are likely to be lower than hitherto, exacerbating the situation already identified. Accordingly the trustees are planning on the assumption that activity levels will be lower, and that costs must be adjusted in line. Our most significant costs relate to staff, so it is likely that this will impact on staffing levels.

### **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.

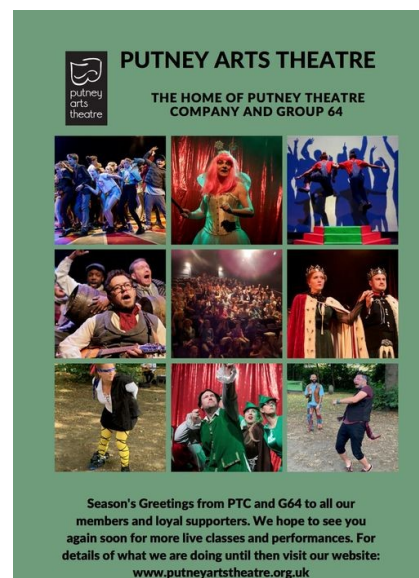
Data protection and information governance policies are in place and are reviewed to ensure that data is protected and that the internal processes are robust and comply with any new legislative or regulatory requirements.

Approved by order of the board of trustees on 13 July 2021 and signed on its behalf by:

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



**Group 64: Jack Petchey Award winners**



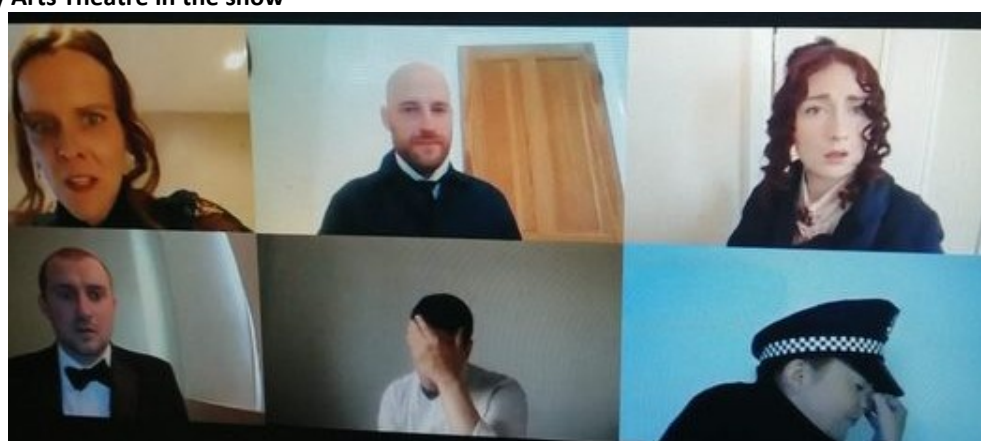
**PAT: Christmas poster**



**Putney Arts Theatre in the snow**



**Online Zoom class (14-17)**



**PTC: The Magistrate**



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

I report on the accounts for the year ended 31 March 2021 set out on pages 12 to 18.

**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.

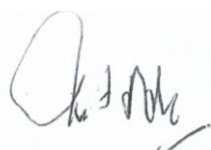
**Independent examiner's statement**

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: 19 July 2021

**Putney Arts Theatre**

**Statement of Financial Activities**  
**for the year ended 31 March 2021**

	2021	2021	2021	2020
	Notes	Restricted	Unrestricted	Total
		£	£	funds
		-----	-----	-----
<b>INCOMING RESOURCES</b>				
<b>Income and endowments from:</b>				
Donations, sponsorship & grants: unrestricted	2		99,305	99,305
Grants: restricted (Jack Petchev Foundation)	2	<u>2,500</u>		<u>2,500</u>
		2,500	99,305	101,805
Charitable activities	3		92,288	92,288
Trading activities	4		4,889	4,889
				17,800
<b>Total incoming resources</b>		<u>2,500</u>	<u>196,482</u>	<u>198,982</u>
				<u>203,744</u>
<b>RESOURCES EXPENDED</b>				
<b>Expenditure on:</b>				
Charitable activities: unrestricted	7		146,078	146,078
Charitable activities: restricted (Jack Petchev)	7	<u>2,500</u>		<u>2,500</u>
		2,500	146,078	148,578
Raising funds	7		7,498	7,498
				17,319
<b>Total resources expended</b>		<u>2,500</u>	<u>153,576</u>	<u>156,076</u>
				<u>219,291</u>
<b>NET INCOMING (2020 OUTGOING) RESOURCES</b>			42,906	42,906
				(15,547)
<b>TOTAL FUNDS BROUGHT FORWARD</b>			202,378	202,378
				217,925
<b>TOTAL FUNDS CARRIED FORWARD</b>			245,284	245,284
				202,378
		=====	=====	=====



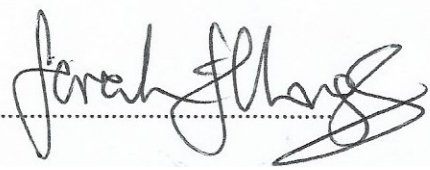
**Putney Arts Theatre**

**Balance Sheet**  
**At 31 March 2021**

	Notes	2021 Restricted	2021 Unrestricted	2021 Total funds	2020 Total funds
		£	£	£	£
		-----	-----	-----	-----
<b>FIXED ASSETS</b>					
Tangible Assets (Putney Arts Theatre)	8		181,832	181,832	181,832
<b>CURRENT ASSETS</b>					
Stocks	9		725	725	1,450
Debtors	10		5,152	5,152	2,711
Cash at bank and in hand			76,827	76,827	28,579
		1,000	82,704	82,704	32,740
<b>CREDITORS</b>					
Amounts falling due within one year	11	(1,000)	(19,252)	(19,252)	(12,194)
<b>NET CURRENT ASSETS</b>		0	63,452	63,452	20,546
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		0	245,284	245,284	202,378
<b>NET ASSETS</b>		0	245,284	245,284	202,378
		=====	=====	=====	=====
<b>FUNDS</b>					
		0	245,284	245,284	202,378
<b>TOTAL FUNDS</b>	12	0	245,284	245,284	202,378
		=====	=====	=====	=====

The financial statements were approved by the Board of Trustees on 19 July 2021 and were signed on its behalf by:

  
 Perry Kitchen MA FCA: Trustee and Treasurer

  
 Sarah Jillings MA: Chair of Trustees

## Putney Arts Theatre

### Notes to the Financial Statements for the Year Ended 31 March 2021

#### 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>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Donations (including Gift Aid)	24,996	6,760
Sponsorships	2,904	1,800
Grants: unrestricted	45,718	7,270
Grants: restricted (Jack Petchey Foundation)	2,500	1,250
HMRC furlough grants	25,687	
	<u>101,805</u>	<u>17,080</u>
	=====	=====

## **3. INCOME FROM CHARITABLE ACTIVITIES**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Subscriptions	43,288	79,824
Productions	43,712	66,420
Other charitable activities	5,288	22,620
	<u>92,288</u>	<u>168,864</u>
	=====	=====

## **4. INCOME FROM TRADING ACTIVITIES**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Theatre hires etc	4,760	14,958
Other trading activities	129	2,842
	<u>4,889</u>	<u>17,800</u>
	=====	=====

## 5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021

### Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2021

6. STAFF COSTS	2021	2020
	£	£
Wages and salaries	105,057	128,939
Social Security costs	6,975	7,151
Other pension costs	5,319	6,749
	<u>117,351</u>	<u>142,839</u>
	=====	=====

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

	2021	2020
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 2020).

## 7. RESOURCES EXPENDED

2021	Costs of raising funds	Costs of charitable activities	Total
	£	£	£
Wages	5,888	111,462	117,350
Overheads & administration	1,610	33,565	35,175
Restricted expenditure (Jack Petchey)		2,500	2,500
Theatre production costs		1,051	1,051
Theatre maintenance & enhancement costs		<u>0</u>	<u>0</u>
	<u>7,498</u>	<u>148,578</u>	<u>156,076</u>
	=====	=====	=====
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>2,669</u>	<u>2,669</u>
	<u>17,435</u>	<u>201,856</u>	<u>219,291</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 (2020: £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

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Stocks	725	1,450
	=====	=====

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

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Other debtors & prepayments	5,152	2,711
	=====	=====

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

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Jack Petchey grant (restricted) carried forward		1,000
Other creditors & accruals	17,671	8,814
Taxation and social security	<u>1,581</u>	<u>2,380</u>
	19,252	12,194
	=====	=====



## 12. MOVEMENT IN FUNDS

2021

	Net movement in funds £	At 31.03.21 £
<b>Unrestricted funds</b>		
General fund	42,906	236,810
Building Capital	<u>0</u>	<u>8,474</u>
<b>TOTAL FUNDS</b>	<u>42,906</u>	<u>245,284</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	198,982	(156,076)	42,906
Building Capital	<u>0</u>	<u>0</u>	<u>0</u>
	<u>198,982</u>	<u>(156,076)</u>	<u>42,906</u>

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>(15,547)</u>	<u>202,378</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>203,744</u>	<u>(219,291)</u>	<u>(15,547)</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 2021

INCOME & EXPENDITURE ACCOUNT

<u>Putney Theatre Company</u>	2021	£	2020	£
Subscriptions & acting fees		4,662		6,434
<b>Productions:</b>				
Cancelled show donations	579		The Real Thing	3,777
Truth or Dare	711		The Blue Room	293
Online monologues (donations not linked)	0		Revolutions	2,128
Twelfth Night	825		The Odyssey	3,667
Gut	133		Bed 13	1,085
God of Carnage	796		Bad Jews	347
Stories from the Attic	705		Enron	3,217
The Weir	1,145		Radiant Vermin	1,546
It's What's Inside that Counts	1,030		Things I Know to be True	2,612
			The Inaccurate Conception	343
			Treasure Island	5,246
			Tribes	2,268
			The Duchess of Malfi	3,381
			The Wolves	<u>2,408</u>
Total production income		5,924		32,318
Readings & social events		0		1,410
Prior year production costs		<u>269</u>		<u>(141)</u>
<b>Total PTC</b>		<b><u>10,855</u></b>		<b><u>40,021</u></b>
<b>Group 64</b>				
Drama class subscriptions		38,626		73,390
<b>Productions:</b>				
Shine on Festival	604		Hansel & Gretel	2,694
Young Co: Find a Partner	255		YD: Journey to X/The Stones	773
			Peter Pan	4,005
			YC: Witches Can't Be Burned	<u>856</u>
Total production income		859		8,328
Holiday projects & workshops		5,230		14,118
Education (schools) projects		87		4,042
Fundraising				1,383
Grants and donations		9,000		8,520
Group 64 costs (mainly staff, net of furlough)		<u>(58,535)</u>		<u>(86,188)</u>
<b>Total G64</b>		<b><u>(4,733)</u></b>		<b><u>23,593</u></b>
<b>Putney Arts Theatre</b>				
<b>Income</b>				
Theatre lettings		3,360		14,958
Art exhibitions/craft fairs/prize draw		1,199		892
Car parking		1,400		1,950
Wandsworth BC Grants		39,218		2,500
Donations – Shine On campaign, inc Gift Aid		22,989		2,325
Sales of donated goods		938		1,458
Theatre pass & other income		(29)		188
Corporate sponsorship		2,904		1,800
Insurance claim		<u>2,000</u>		
<b>PAT income</b>		<b>73,979</b>		<b>26,071</b>

	<b>2021</b>	<b>£</b>	<b>2020</b>	<b>£</b>
PAT income (from previous page)		73,979		26,071

#### **Putney Arts Theatre Expenditure**

Theatre admin, net of furlough	(36,020)		(59,565)	
Fixtures, fittings, equipment			(1,584)	
Repairs & redecorations	(1,343)		(3,424)	
Health & Safety	(2,715)		(391)	
Water	(530)		(765)	
Council tax			(1,851)	
Insurance	(6,878)		(7,393)	
Heating	(1,897)		(4,201)	
Lighting	(1,750)		(3,913)	
Housekeeping & waste disposal	(4,656)		(8,389)	
Theatre licence, inspections etc	(859)		(459)	
Postage, stationery & printing	(386)		(2,384)	
Website & IT	(3,282)		(2,229)	
Telephone	(1,722)		(1,684)	
General publicity	(151)		(1,049)	
Independent examiner	(1,200)		(1,200)	
Coffee machine/stock write-off	(590)		(375)	
Bank charges	(2,236)		(2,183)	

	<u>(66,215)</u>		<u>(103,039)</u>	
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<b>PAT surplus/deficit</b>	<b><u>7,764</u></b>		<b><u>(76,968)</u></b>	
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#### **Summary**

PTC	10,855		40,021	
Group 64	(4,733)		23,593	
PAT	<u>7,764</u>		<u>(76,968)</u>	
<b>Total Income &amp; Expenditure surplus/deficit</b>	<b><u>13,886</u></b>		<b><u>(13,354)</u></b>	

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#### **BUILDING CAPITAL FUND**

##### **Income**

Donations etc	0		477	
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##### **Expenditure**

New seats & ceiling safety measures	0		(2,670)	
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Building Capital Fund surplus/deficit	0		(2,193)	
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Building Capital Fund at 1/4/20	8,474		10,667	
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<b>Building Capital fund at 31/3/21</b>	<b><u>8,474</u></b>		<b><u>8,474</u></b>	
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#### **SUMMARY OF INCOMING/OUTGOING RESOURCES**

Income & expenditure surplus/deficit	13,886		(13,354)	
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Building capital fund surplus/deficit			(2,193)	
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Theatre Tax Relief, net of fees, to reserves	29,020			
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<b>Net incoming resources</b>	<b><u>42,906</u></b>		<b><u>(15,547)</u></b>	
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15. ACCOUNTS OF PLAYS 2020/21

PTC	The Hollow (cancelled)	Truth or Dare	Online Monologues	Twelfth Night	The Magistrate	Gut	God of Carnage	Stories/ Attic	The Weir	It's What's Inside	Total 2021	Total 2020
Nos. Full				46				83			129	2312
Conc		142		52		41	191		247	206	879	1379
		142		98		41	191	83	247	206	1008	3700

Capacity

As %

<u>Income</u>	£											
Tickets		710		1164		205	955	830	1235	1030	6129	42431
Program profit												17
Bar profit												5131
Donations	716	1									717	
	716	711		1164		205	955	830	1235	1030	6846	47579

Expenditure

Set												
Props								125			125	1022
Wardrobe				65							65	2165
Hair, Make-up												
Lights							56				56	498
Sound/music												
Publicity/photo	105										105	2717
Rights						72	103		90		265	3893
Rehearsal space												1444
Wandsworth Council				273							273	273
Scripts/other	32			1							33	874
	137			339		72	159	125	90		922	15261

Profit **579 711 825 133 796 705 1145 1030 5924 32318**

Note: PTC Online Monologues and The Magistrate did not charge for performances. Viewers were encouraged to donate to PAT.

Group 64	Shine On	Find a Partner	Total 2021	Total 2020
Nos. Full		17	2312	2312
Conc	121	17	1388	1388
	121	34	3700	3700

Capacity

As % 7189

<u>Income</u>	£			
Tickets	605	255	860	9859
Program profit				(25)
Bar profit				698
Other income				
	605	255	860	10,532

Expenditure

Set				
Props				118
Wardrobe				59
Hair, Make-up				
Lights				16
Sound				50
Publicity/photo				248
Rights				1575
Rehearsal space				
WBC				
Scripts				
Other	1		1	138
	1	0	1	2204

Profit **604 255 859 8328**

## PTC Online Monologues: Summer 2020

<b>Title</b>	<b>Actor</b>	<b>Director</b>
A matter of Life and Death	Ally Staddon	Emma Miles
Penelope	Tom Thornton	Josie Murphy
The Watsons	Emily Fellows	Zoe Thomas Webb
A Midsummer Night's Dream	Ali Khan	Tom Sainsbury
People Places Things	Carla Ritchie	Elly Meacham
My Night with Reg	Adam Moulder	Ben Clare
Much Ado About Nothing	Simon Clarke	Katie Bonham
Much Ado About Nothing	Louisa Pead	Katie Bonham
The Plague Thing	Carol Hudson	Marcia Kelson
Holes	Des Healy	Jonathan Grant
A Streetcar named Desire	Catherine Allison	Jerome Joseph Kennedy
Noises Off	Graham Kellas	Carla Ritchie
Low Level Panic	Morgan Black	Emily Fellows
Hay Fever	Olga Budimir	Carrie Cable
Mr Burns	Charles Golding	Zoe Thomas Webb
Educating Rita	Sarah Perkins	Adam Moulder
The Real Inspector Hound	Caroline D'Arcy	Barney Hart Dyke
Humble Boy	Penny Weatherall	Fran Rafferty
From There	Loetitia Delais	Graham Kellas
You're a Good Man Charlie Brown	Alexa Adam	Stuart Watson
The Importance of Being Earnest	Theo Leonard	Carrie Cable
The Writer	Emma Tatlor	Craig Bates
Hamlet	Cait Hart Dyke	Ben Clare
The Assassination of Katie Hopkins	Emma Fleming	Katie Bonham
The Low Road	Beth Pedersen	Ian Higham
Miss Julie	Morgan Beale	Tom Sainsbury
Bull	Kirsty Harrison	Kirsty Harrison
Two Gentlemen of Verona	Stuart Watson	Kim Dyas
Picnic at Hanging Rock	Sadia Gordon	Emma Miles
We Are Three Sisters	Saffy Andrews	Emily Fellows
Posh	Tim Iredale	Jeff Graves
Death of a Salesman	Corinna Miller	Elly Meacham
Dido Queen of Carthage	Amanda Benzecry	Frances Bodiam
Shirley Valentine	Sarah Kitchen	Amanda Benzecry
An Ideal Husband	Lizzie Iredale	Grace Johnston
A Slight Ache	Jim Dixon	Susanna Statton
Good People	Sarah Jillings	Graham Kellas
The Madness of George III	Nick Mouton	Zoe Thomas Webb
Saint Joan	Emily Prince	Ian Higham
Mercury Fur	Wilf Walsworth	Nick Mouton
Playhouse Creatures	Lois Saville	Frances Bodiam
As You Like It	Bradley White	Ben Clare
Jerusalem	Graham White	Barney Hart Dyke
Strife	Jerome Joseph Kennedy	Jeff Graves
There Are No Beginnings	Sharon Czudak	Susanna Statton
The Pride	Craig Bates	Molly Cleary
The Merry Wives of Windsor	Lesley Ann Jones	Ian Higham
The Angry Brigade	Molly Cleary	Elly Meacham
Cooking with Elvis	Bill Boyd	Jeff Graves
Radio Golf	Jonathon Grant	Paddy Cooper
All's Well that Ends Well	Ellen Fife	Laura Clifford
Twelfth Night	Tessa Campbell	Tom Thornton
The Odd Couple	Barney Hart Dyke	Harry Chambers
Edward II	Paul Graves	Angharad Ormond
The Moors	Emily Robbins	Craig Bates
Amadeus	Ian Higham	Geoff Saunders
Who's Afraid of Virginia Woolf?	Henry Finlay	Kim Dyas
Henry IV Part 2	Paddy Cooper	Beth Pedersen
Appropriate	Paula Mount	Nick Mouton
Bedroom Farce	Grace Johnston	Michael Maitland Jones
Chewing Gum Dreams	Saffy Andrews	Ben Clare
Emma Rice Speech	All Actors	The Group

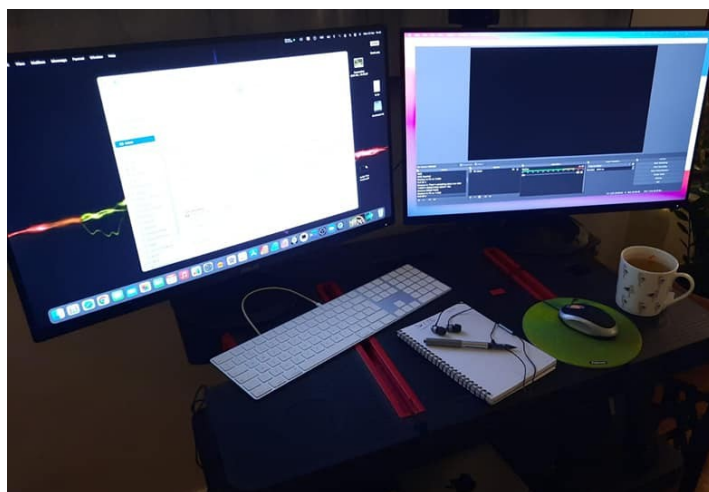
## Supporting cast

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)  
Putney Arts Theatre "Shine On" campaign  
The Putney Society  
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



**Fixing the Putney Arts Theatre sign**



**Control centre: the sound/lighting control room**