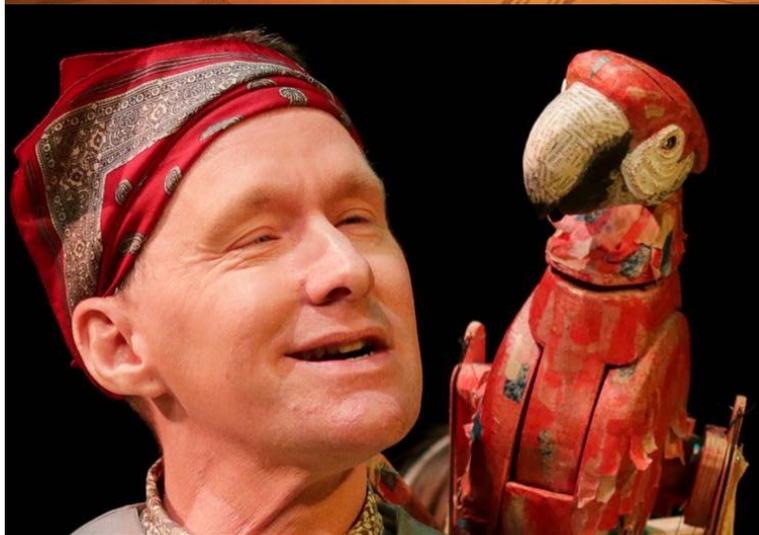
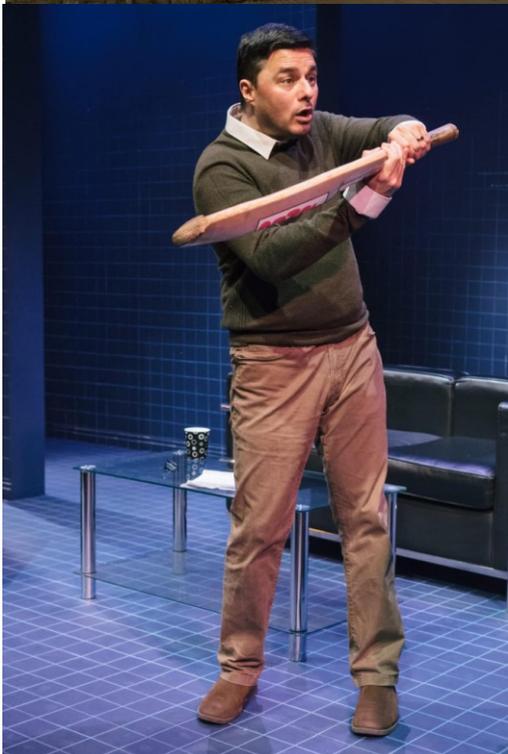
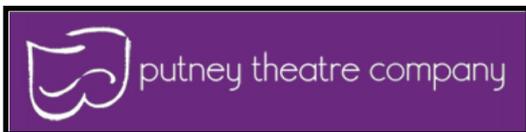


Putney Arts Theatre

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

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

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



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

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

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



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



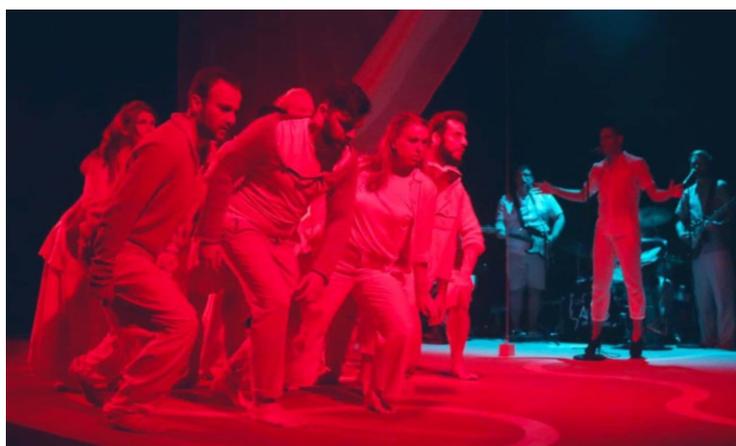
Revolutions

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 | Melanie Nazareth |
| Caroline Cable | Bryan Raven (Chair to 8 October 2019) |
| Zoe Copley (elected 4 October 2019) | Joseph Raynor (elected 4 October 2019) |
| Emily Fellowes (retired 4 October 2019) | Claire St Louis (retired 4 October 2019) |
| Sarah Jillings (Chair from 8 October 2019) | Rick Simmonds (elected 4 October 2019) |
| Perry Kitchen (Treasurer) | Kate Thompson |
| Sarah Kitchen (retired 4 October 2019) | Piers Wilson (Vice-Chair from 4 October 2019) |
| Craig McAuley (elected 4 October 2019) | |

Secretary to Trustees

Sarah Kitchen (from 4 October 2019)

| | | |
|--|---|---|
| Putney Arts Theatre | Veronika Wilson Marie Thackwell | General Manager Business Manager |
| Group 64 theatre for young people | Nicola Sterry Amy Insole Stacey Burt | Education Director Youth Director Deputy Youth Director |
| Putney Theatre Company | 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 |
| Independent examiner | Mr Richard F Atkins FCA Eric Nabarro & Co., Hyde Park House 5 Manfred Road, Putney London SW15 2RS | |
| Solicitor | Russell-Cooke LLP 2 Putney Hill, London SW15 6AB | |
| Bankers | 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

| | Notes | 2020 Restricted | 2020 Unrestricted | 2020 Total funds | 2019 Total funds |
|--|-------|--------------------|----------------------|------------------------|------------------------|
| | | £ | £ | £ | £ |
| | | ----- | ----- | ----- | ----- |
| INCOMING RESOURCES | | | | | |
| Income and endowments from: | | | | | |
| Donations, sponsorship & grants: unrestricted | 2 | | 15,830 | 15,830 | 15,449 |
| Grants: restricted (Jack Petchev 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 |
| Total incoming resources | | <u>1,250</u> | <u>202,494</u> | <u>203,744</u> | <u>238,074</u> |
| RESOURCES EXPENDED | | | | | |
| Expenditure on: | | | | | |
| Charitable activities: unrestricted | 7 | | 200,722 | 200,722 | 206,145 |
| Charitable activities: restricted (Jack Petchev) | 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 |
| Total resources expended | | <u>1,250</u> | <u>218,041</u> | <u>219,291</u> | <u>227,425</u> |
| NET OUTGOING (2019 INCOMING) RESOURCES | | | (15,547) | (15,547) | 10,649 |
| TOTAL FUNDS BROUGHT FORWARD | | | 217,925 | 217,925 | 207,276 |
| TOTAL FUNDS CARRIED FORWARD | | ----- | <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 |
|--|-------|--------------------|----------------------|------------------------|------------------------|
| | | £ | £ | £ | £ |
| | | ----- | ----- | ----- | ----- |
| FIXED ASSETS | | | | | |
| Tangible Assets (Putney Arts Theatre) | 8 | | 181,832 | 181,832 | 181,832 |
| CURRENT ASSETS | | | | | |
| 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 |
| | | ----- | ----- | ----- | ----- |
| | | 1,000 | 31,740 | 32,740 | 55,674 |
| CREDITORS | | | | | |
| Amounts falling due within one year | 11 | (1,000) | (11,194) | (12,194) | (19,581) |
| | | ----- | ----- | ----- | ----- |
| NET CURRENT ASSETS | | 0 | 20,546 | 20,546 | 36,093 |
| | | ----- | ----- | ----- | ----- |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | 0 | 202,378 | 202,378 | 217,925 |
| | | ----- | ----- | ----- | ----- |
| NET ASSETS | | 0 | 202,378 | 202,378 | 217,925 |
| | | ===== | ===== | ===== | ===== |
| FUNDS | | | | | |
| | | 0 | 202,378 | 202,378 | 217,925 |
| | | ----- | ----- | ----- | ----- |
| TOTAL FUNDS | 12 | 0 | 202,378 | 202,378 | 217,925 |
| | | ===== | ===== | ===== | ===== |

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

Putney Arts Theatre

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

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

3. INCOME FROM CHARITABLE ACTIVITIES

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

4. INCOME FROM TRADING ACTIVITIES

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

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>2,669</u> | <u>2,669</u> |
| | <u>17,435</u> | <u>201,856</u> | <u>219,291</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>1,272</u> | <u>1,272</u> |
| | <u>19,080</u> | <u>208,345</u> | <u>227,425</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 £ |
|---------------------------|----------------------------------|-----------------------|
| Unrestricted funds | | |
| General fund | (13,354) | 193,904 |
| Building Capital | <u>(2,193)</u> | <u>8,474</u> |
| TOTAL FUNDS | <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 £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| 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 £ |
|---------------------------|----------------------------------|-----------------------|
| Unrestricted funds | | |
| General fund | 11,232 | 207,258 |
| Building Capital | <u>(583)</u> | <u>10,667</u> |
| TOTAL FUNDS | <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 £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| 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

| Putney Theatre Company | 2020 | £ | 2019 | £ |
|--|--------------|--|--------------|-----------------|
| Subscriptions & acting fees | | 6,434 | | 5,764 |
| Productions: | | | | |
| 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> |
| Total PTC Surplus/contribution to PAT costs | | 40,021 | | 57,052 |
| <hr/> | | | | |
| Group 64 | | | | |
| Drama class subscriptions | | 73,390 | | 75,310 |
| Productions: | | | | |
| 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 nd 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> |
| Total G64 Surplus/contribution to PAT costs | | 23,593 | | 34,787 |
| <hr/> | | | | |
| Putney Arts Theatre | | | | |
| Income | | | | |
| 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> |
| PAT income | | 26,071 | | 23,120 |

| | 2020 | £ | 2019 | £ |
|---|-------------|------------------------|-------------|------------------------|
| PAT income (from previous page) | | 26,071 | | 23,120 |
| Putney Arts Theatre Expenditure | | | | |
| 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> |
| PAT net costs | | <u>(76,968)</u> | | <u>(80,607)</u> |
| Summary | | | | |
| 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> |
| Total Income & Expenditure surplus | | <u>(13,354)</u> | | <u>11,232</u> |
| BUILDING CAPITAL FUND | | | | |
| Income | | | | |
| Donations etc | | 477 | | 689 |
| | | <hr/> | | <hr/> |
| | | 477 | | 689 |
| Expenditure | | | | |
| New seats & ceiling safety measures | | (2,670) | | |
| Loft hatchway & ladder | | | | (1,272) |
| | | <hr/> | | <hr/> |
| Building Capital Fund deficit | | (2,193) | | (583) |
| Building Capital Fund at 1/4/18 | | 10,667 | | 11,250 |
| Building Capital fund at 31/3/19 | | <u>8,474</u> | | <u>10,667</u> |
| SUMMARY | | | | |
| Income & expenditure surplus | | (13,354) | | 11,232 |
| Building capital fund (deficit)/surplus | | (2,193) | | (583) |
| Net incoming resources | | <u>(15,547)</u> | | <u>10,649</u> |
| | | ===== | | ===== |

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% |
| Income | £ | | | | | | | | | | | |
| 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 |
| Expenditure | | | | | | | | | | | | |
| 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% |
| Income | £ | | | | | | | | | | | |
| 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 |
| Expenditure | | | | | | | | | | | | |
| 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 (1st 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