

**Penarth Operatic and Dramatic Society**

**Penarth Operatic and Dramatic Society**

**Annual Report**

**For the year ended 30 June 2024**

**Registered Charity Number: 1059300**

**Penarth Operatic and Dramatic Society**

**Annual Report**

**For the year ended 30 June 2024**

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# **Penarth Operatic and Dramatic Society**

## **Trustees**

Mrs Mary Gardner  
Mr Bob Tucker  
Mrs Wendy Huxtable-McTurk  
Mrs Deborah Apollonio  
Mrs Melissa Rabaïotti

## **Executive Officers**

Chairman	Mary Gardner
Vice Chairman	Deborah Apollonio
Secretary	Adrienne Davey
Treasurer	Bob Tucker

## **Executive Committee Members**

Head of Musicals	Ceri Wheatley
Assistant to Head of Musicals	Lauren Jenkins
Head of Drama	Amanda Matthews (resigned), Kim Herniman (acting)
Assistant to Head of Drama	Melissa Rabaïotti
Head of PODyS	Lauren Farnham (resigned), Kim Herniman (acting)
Assistant Treasurer	Sue Owen
Marketing Officer	Paul Mellin
Publicity Officer	Peter Knowles
Ticket Secretary	Bob Tucker
Membership & Patrons Secretary	Wendy Huxtable-McTurk
Front of House Manager	Melissa Rabaïotti
Social Secretary	Emma Dennett
Wardrobe Secretary	Kim Herniman

## **Bankers**

HSBC Bank Plc  
1 Herbert Terrace  
Stanwell Road  
Penarth

## **Penarth Operatic and Dramatic Society**

### **Chairman's report for the year ended 30 June 2024**

Last year I reported a great year for the PODS, well, this year has been even better. Our productions have received fulsome praise from audiences and reviewers, together with a plethora of nominations and ultimate awards from the Glamorgan Drama League 'Glammys' and NODA. This is due to the high artistic quality of our shows brought about by our multi-talented members and the vision, passion and commitment of everyone involved in a production. Our finances are in a very good position, we have a membership of 80, together with a thriving PODyS Section which has a waiting list. So, here we are with all these strengths in the middle of celebrating the immense achievement of reaching our Centenary Year. One Hundred years of providing entertainment and first-class theatre within our local community.

The Drama Section started off the year in October with the comedy, Ladies Day, with Sally Mathias making a very impressive directing debut. This was a fabulous, fast moving, hilarious production which received eight Gammie Nominations and two Awards - Tom Dyer won Best Supporting Male as Patrick, the jockey, and the other was for the Moderator's Best Play Award.

This was followed in December by our annual pantomime, Puss In Boots, our 25th panto presentation and which brought us to the Eve of our Centenary Year. Directed by the 'visionary' Fiona Porter-Smith, this was a great, fun panto which audiences just loved. It was also the first formal set up of our Junior Section, PODyS, taking part. Forty five children spread into 3 teams, each team taking part in 2 performances, an added difficult arrangement to the production which was well accomplished by Fiona and the PODyS team of tutors.

In December, also, the PODyS put on a Christmas Concert held at Sully Old School Hall which went well and with good attendance. The PODyS also joined PODS adults at the town's Christmas Lights Switch-On when we sang a lovely programme of Christmas songs, with some simple choreography by Ceri Wheatley. It is always very satisfying when PODS actively participate in an event within the community, especially as we also had Father Christmas on stage with us in the form of Alex Wilson. The PODyS team of tutors also held a successful two-day Summer School during August and just recently put on their very first full-scale musical production of Bugsy Malone. The show was a delight with quite a bit of burgeoning talent in the cast and which received a lovely review from Matt Bryant, the new NODA Rep. I have to say a very big 'thank you' to this team of PODS members who run with friendly efficiency, talent and passion, the weekly classes for our Junior members – Ceri Wheatley, Chloe Welsh, Julia Dyke, Lauren Jenkins and Elinor Brunker, not forgetting Kim Herniman, PODyS motivator and Safeguarding expert. I must stress here that when the Juniors are in our care PODS stands 'in loco parentis', and all members should act appropriately. The ultimate responsibility lies with the Trustees. Safeguarding plays a major part in the legal aspects of this and there are a number of Children's Acts with which we have to comply. During performances, for example, there have to be licensed chaperones looking after the children and parents can be a chaperone only to their own child. Kim has recently updated our old Child Protection Policy to a new Safeguarding Policy in our Constitution and along side this, is in the process of finalizing a more comprehensive Safeguarding Policy.

In March of this year the Drama Section gave us the most superb start to our Centenary Year with Shakespeare In Love directed by the inimitable Alex Wilson. A difficult play to stage it was brilliantly executed and showcased the high artistic talents and abilities of everyone involved in the production.

## **Penarth Operatic and Dramatic Society**

### **Chairman's report for the year ended 30 June 2024 (Continued)**

Our May production saw the very reason PODS came into being 100 years ago, our musical. Not the fey Iolanthe this time but the brashness of *The Producer's* again directed by Fiona Porter-Smith. There is no doubt, PODS excelled with this production – standing ovations every night, wonderful and excessive praise from those who came to see it and which had the most exceptionally brilliant Glammies crit, with even Peter Knowles being mentioned for the excellent programme compilation.

Ticket sales for all our productions went from a very respectable 495 for *Ladies Day* upwards to the best ever record for a panto of 1,652 seats sold. This was accomplished by excellent publicity and media marketing by Peter Knowles and Paul Mellin working together with a set action plan. I must mention also Fiona Porter-Smith who has also kept our web-site updated.

We now have a great scenery team headed by Andy Bradshaw, providing superbly designed, detailed sets together with Martin Dennett, a blessing in disguise, and Bob Tucker and a team of helpers constructing and bringing Andy's designed sets to the stage. In respect of the Dingle, Martin, Bob Tucker and Emma Dennett, together with a team of voluntary helpers have made great strides in tidying up, getting rid of unwanted items, and re-organising the Dingle. Bob also took on the job of rewiring all the electrics at the Dingle and must have saved PODS quite a bit of money. Our tenants, Concept Players still continue to rent a lock-up at the Dingle.

The social side of PODS has been well to the fore this year with the now ritual curry night taking place on a Friday after the show. There have been after-show 'dos' at the Glendale, at Alex & Nikki Wilson's abode and quiz nights at Cardiff Athletic Club. Emma Dennett organised an after-panto party at the Coronation Club and there was a very pleasant innovative 'get to know you' evening at the Oche Lounge of the Shakespeare In Love cast. There have been fun nights at Porters in Cardiff and off-the-cuff drinking nights in local pubs. A large group of members attended the NODA Dinner & Presentation of Awards at the Hilton Hotel, Newport, last September when Nikki Wilson won the Award for Best Individual Performance as Margo Leadbetter in *The Good Life*. Then at the Glamorgan Drama League's Glammies Awards night held locally at the Masonic Hall in Penarth this March, when apart from the two *Ladies Day* awards, Graham Perkins won Best Performance in a Play for *Treasure Island* as Long John Silver, Wayne Assiratti won Best Male Performance for *Chess*, Ceri Wheatley, Richard Thomas & Nikki Wilson shared the Award for Best Choreography for *Chess*, Fiona Porter-Smith won Best Director of a Musical for *Chess*, and PODS won Best Presentation of both a Musical and Play for *Chess* and *Treasure Island* respectively. 'Best Presentation' covers the set design, costumes, lighting and sound. Then, hot off the press from the NODA awards held in North Wales last week-end, PODS won Best Set for *Treasure Island*, Best Leading Performer in a musical with joint winners Wayne Assiratti and Neil Parker for *Chess* and *Chess* also won Best Musical.

## Penarth Operatic and Dramatic Society

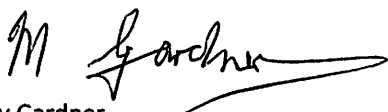
### Chairman's report for the year ended 30 June 2024 (Continued)

PODS Committee meetings have been held on a monthly basis and, as ever, I am full of gratitude for all the hard work and serious amount of effort which Committee members undertake in the running of the Society and for the support which they so willingly give to me. I am thankful also to Bob Tucker and Kim Herniman who took on extra jobs when three Committee members resigned early on in the year and one very near its end. I know that sometimes Committee roles can be onerous but also satisfying and a clash of personalities can occur but we are all giving of our time for the good of PODS. It was an emergency committee that founded PODS 100 years ago and which, I believe, is one of the main reasons why we are still going 100 years later, for a Committee provides continuity and quite simply is PODS mainstay.

So, PODS is half-way through its Centenary Year and we, its present members, are now the guardians of its great legacy which started with that well-praised first production of *Iolanthe*, we have most decidedly, not been found wanting –

'Brilliant production', 'Another 'wow' from PODS', 'Had a lovely evening', 'The theatrical event of the year', 'Polished production', 'One of the best amateur productions I've seen', 'utterly professional', 'A rare jewel of quality', 'West-end standard' –

these are just a few of the remarks made by critics across all our productions this year, let alone the awards won from last year. We still have the rest of our exciting Centenary programme to enjoy until the end of the year. Following which PODS can go forward into its second Century with strength, commitment and pride and in its artistic abilities, continuing to provide pleasure and entertainment and keeping the magic of theatre alive here in our local community of Penarth.



Mary Gardner

# **Penarth Operatic and Dramatic Society**

## **Report of the trustees For year ended 30 June 2024**

The Trustees present their annual report and the independently reviewed accounts for the year ended 30 June 2024.

The information with respect to Trustees, officers and advisors, set out on page 1 forms part of this report. The financial statements comply with the Charity's constitution, applicable Accounting Standards and the Statement of Recommended Practice (SORP (FRS 102) as amended by Update Bulletin 1) "Accounting and Reporting by Charities" and the Charities Act 2011.

### **Structure, governance and management**

Penarth Operatic and Dramatic Society ("the Charity") is governed by its constitution dated September 1996 and registered with the Charity Commission under charity number 1059300.

The governance of the Charity is delegated to the Executive Committee as detailed in its constitution, which consists of individuals elected by fully paid up members. The current Executive Committee has four officers (of which three are Trustees) and twelve members (of which two are Trustees).

The trustees, except where otherwise disclosed, are listed on page 1. The initial Trustees were appointed from the Committee, and the current Trustees were volunteer members.

In the light of Corporate Governance guidance contained within the Charities Statement of Recommended Practice FRS 102, the Executive Committee is continuing its review of the major strategic business and operational risks to which the Charity is exposed.

Currently, no key risks have been identified. However, in terms of the Charity's ongoing stage performances, minor risks continue to relate to a shortage of both males and of supporting personnel for stage management, set building and other non-performing activities. The Escalating cost of performance and rehearsal venues is a minor risk to the financial sustainability of the Charity and this is continuing to be addressed by the combination of increasing its income by raising membership and stage fees and making cost savings wherever possible. Every effort will continue to be made to address these risks in the coming year. The society has never been in a better position in terms of stage management, set building and other non performing activities, and our productions attract strong male interest as was seen with both Shakespeare in Love and The Producers

### **Objectives and activities**

The primary objective of the Charity, as stated in its governing document, is to educate the public in the dramatic and operatic arts, by the way of staging plays and operatic shows for the local community.

### **Achievements and performances**

## **Penarth Operative and Dramatic Society**

### **Report of the trustees continued For year ended 30 June 2024**

#### **Financial review and reserves**

The statement of financial activities for the year is set out on page 8 of the accounts. A summary of the financial results and the work of the charity are set out below.

The charity's income increased from £70,039 in 2022-23 to £80,641. It generated a profit of £2,481 in the year (2022-23 profit of £6,259).

The charity's policy on restricted funds is to separately record donation, grants and other sources of fundraising where restrictions are imposed that are narrower than the Charity's overall objectives. As at 30 June 2024 the Charity had no restricted funds.

The Trustees are continuing to attempt to maximise the unrestricted funds of the charity to further its primary objective. The Trustees feel that they would be able to continue the current activities of the charity for the foreseeable future given a significant increase in the income. With the charity facing an environment of increasing competition and costs, the Trustees have adopted the financial strategy of minimising non-essential indirect spending in order to invest more expenditure on productions. At the same time, there continues to be a major focus on maximising 'front of house' income generation, which has been very successful. These strategies, combined with the enhancement of financial planning by the regular preparation and monitoring of detailed budgets, have all contributed to a rise in the surplus. The Trustees therefore feel that the level of reserves is adequate, but are continuing to consider ways in which additional unrestricted funds can be generated.

#### **Trustees' responsibilities**

The Trustees are required by charity law to prepare accounts for each financial year, which give a true and fair view of the state of affairs of the charity and its surplus or deficit as at the end of the financial year.

The Trustees confirm that suitable accounting policies have been used and applied consistently, and reasonable and prudent judgements and estimates have been made in the preparation of the accounts ended 30 June 2024. The Trustees also confirm that applicable accounting standards have been followed and that the accounts have been prepared on the going concern basis.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

For and on behalf of the Trustees

Adrienne Davey

Secretary

..... A Davey .....



# **Penarth Operatic and Dramatic Society**

## **Independent examiner's report to the Trustees of Penarth Operatic and Dramatic Society**

I report on the accounts of the trust for the year ended 30 June 2024, which are set out on pages 8 to 14.

### **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 needed.

It is my responsibility to:

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

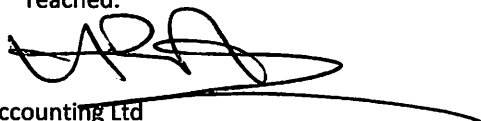
### **Basis of independent examiner's report**

My examination was carried out in accordance with 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 disclosure in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with my examination, no 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 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.



HRA Accounting Ltd

Cardiff House

Cardiff Road

Vale of Glamorgan

CF63 2AW

# Penarth Operatic and Dramatic Society

## Statement of Financial activities for the year ended 30 June 2024

		2024	2023
	Note	£	£
<b>Incoming resources</b>			
<b>Incoming resources from generated funds</b>			
Voluntary income	3	8,762	3,861
Activities for generating funds	3	8,295	6,058
Investment income		-	-
<b>Incoming resources from charitable</b>			
<b>Activities</b>	3	63,584	60,120
<b>Total incoming resources</b>		<b>80,641</b>	<b>70,039</b>
<b>Resources expended</b>			
<b>Costs of generating funds</b>			
Fundraising costs		5,574	2,504
Investment management costs		-	-
<b>Charitable activities</b>	4	72,028	60,797
<b>Governance costs</b>	4	558	479
<b>Other resources expended</b>		-	-
<b>Total resources expended</b>		<b>78,160</b>	<b>63,780</b>
<b>Net incoming resources</b>		<b>2,481</b>	<b>6,259</b>
<b>Other recognised gains/ (losses)</b>			
Gain on revaluation of fixed assets	5	-	-
<b>Net movement in funds</b>		<b>2,481</b>	<b>6,259</b>
<b>Reconciliation of funds</b>			
Total funds brought forward		242,180	235,921
<b>Total funds carried forward</b>		<b>244,661</b>	<b>242,180</b>

All income is unrestricted.

All incoming resources and resources expended are derived from continuing activities.

## Penarth Operatic and Dramatic Society

### Balance sheet as at 30 June 2024

		2024	2023
	Note	£	£
<b>Fixed assets</b>			
Tangible assets	6	200,000	200,588
<b>Current assets</b>			
Stocks		-	181
Debtors	7	5,952	4,033
Cash at bank and in hand		42,781	38,643
<b>Total current assets</b>		<b>48,733</b>	<b>42,857</b>
Creditors: Amounts falling due within one year	8	(4073)	(1266)
<b>Net current assets</b>		<b>44,660</b>	<b>41,591</b>
<b>Net assets</b>		<b>244,661</b>	<b>242,180</b>

### Funds of the charity

#### Unrestricted funds

Accumulated fund	9	70,269	67,788
Revaluation reserve	9	174,392	174,392
<b>Total funds</b>		<b>244,661</b>	<b>242,180</b>

The accounts on pages 8 to 14 were approved by the Trustees on 18<sup>th</sup> July 2024

.....  
Bob Tucker

Treasurer & Trustee

# **Penarth Operatic and Dramatic Society**

## **Notes to the accounts**

### **For the year ended 30 June 2024**

#### **1 Basis of preparation**

##### **Basis of accounting**

These accounts have been prepared on the basis of historic cost in accordance with 'Accounting and Reporting by Charities – Statement of Recommended Practice (SORP (FRS 102) as amended by Update Bulletin 1)', with Accounting Standards and with the Charities Act 2011.

#### **2 Accounting policies**

##### **Incoming resources**

##### **Recognition of incoming resources**

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources;
- the monetary value can be measured with sufficient reliability.

##### **Incoming resources with related expenditure**

Where incoming resources have related expenditure (as with fundraising income), the incoming resources and related expenditure are reported gross in the SoFA.

##### **Grants and Donations**

Grants and donations are only included in the SoFA when the Charity unconditional entitlement to the resources.

##### **Investment income**

This is included in the accounts when receivable.

##### **Expenditure and liabilities**

##### **Liability recognition**

Liabilities are recognised as soon as there is a legal or constructive obligation committing the Charity to pay out resources.

##### **Governance Costs**

These include costs of the preparation and examination of statutory accounts, the costs of trustee meetings and cost of any legal advice to trustees on governance or constitutional matters.

# Penarth Operatic and Dramatic Society

## Notes to the accounts continued For the year ended 30 June 2024

### Assets

#### Tangible fixed assets for use by charity

Freehold land and buildings are included at valuation. A revaluation is carried out at least once every five years by a suitably qualified person. Any other assets are capitalised if they can be used for more than one year, and cost at least £2,000. They are valued at cost or if gifted at the value to the Charity on receipt.

### Stocks

Stocks are valued at the lower of costs and net realisable value.

### Funds

#### Fund Accounting

The accumulated funds are restricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

### 3 Analysis of incoming resources

	2024	2023
	£	£
<b>Voluntary income</b>		
Donations	-	108
Membership fees	7,126	3,053
Tax reclaimed under gift aid	1,636	700
	8,762	3,861
<b>Activities for generation funds</b>		
Rental income	1320	1320
Other income	479	84
Fundraising Income	6,496	4,653
	8,295	6,058
<b>Incoming resources for charitable activities</b>		
Gross income from productions	63,584	60,120
	63,584	60,120

# Penarth Operatic and Dramatic Society

## Notes to the accounts continued For the year ended 30 June 2024

### 4 Analysis of resources expended

	2024	2023
	£	£
<b>Charitable activities</b>		
Cost of productions	63,693	55,897
Fundraising Costs	5,574	2,504
Other operating costs	8,335	4,900
	<b>77,602</b>	<b>63,301</b>
<b>Governance costs</b>		
Legal and professional	360	330
Trustees' insurance	198	149
	<b>558</b>	<b>479</b>

### 5 Details of certain items of expenditure

None of the trustees were paid any remuneration or expenses by the charity during the year (2023-£Nil). Independent examiner's fees for reporting on the accounts were incurred during the year totalling £360 (2023-£330).

### 6 Tangible fixed assets

	Freehold Land and buildings £	New Flats £	Radio Cans £	TOTAL £
<b>Valuation</b>				
At 1 July 2023	200,000	1,894	1207	203,101
Additions	-	-	-	-
<b>At 30 June 2024</b>	<b>200,000</b>	<b>1,894</b>	<b>1,207</b>	<b>203,101</b>
<b>Depreciation</b>				
At 1 July 2023	-	1,457	1,056	2,513
Charge for the Year	-	438	151	589
<b>At 30 June 2024</b>	<b>-</b>	<b>1,894</b>	<b>1,207</b>	<b>3,101</b>
<b>Net Book Value</b>				
<b>At 30 June 2024</b>	<b>200,000</b>	<b>0</b>	<b>0</b>	<b>200,000</b>
<b>At 1 July 2023</b>	<b>200,000</b>	<b>438</b>	<b>151</b>	<b>200,589</b>

## Penarth Operatic and Dramatic Society

### Notes to the accounts continued For the year ended 30 June 2024

#### 7 Debtors

	2024	2023
	£	£
Amounts falling due within one year		
Debtors	1,686	30
Paid in respect of future shows	3,378	2,597
Prepaid Expenses	888	1,407
	5,952	4,033

#### 8 Creditors: amounts falling due within one year

	2024	2023
	£	£
Amounts falling due within one year		
Deferred Income	3,688	936
Prize draw subscriptions paid in advance	24	-
Unclaimed ticket refunds	-	-
Accrued Expenses	360	330
	4,072	1,266

## Penarth Operatic and Dramatic Society

### Notes to the accounts continued For the year ended 30 June 2024

#### 9 Funds

	At 1 July 2023 £	Incoming £	Outgoing £	Gains/ Losses £	At 30 June 2024 £
<b>Unrestricted funds</b>					
Accumulated fund	67,788	80,641	(78,160)	2,481	70,269
Revaluation reserve	174,392	-	-	-	174,392
<b>Total Funds</b>	<b>242,180</b>	<b>80,641</b>	<b>(78,160)</b>	<b>2,481</b>	<b>244,661</b>

#### 10 Other information

At 30 June 2024, the Charity:

- does not have any material commitments not provided for in the accounts;
- has not given any guarantees to third parties that could be called upon at the year-end;
- has not granted any loans that are outstanding at the year end and are secured on any assets;
- has not granted any loans that are outstanding at the year end to any institution or company connected with the Charity;
- not made any ex-gratia payments during the year; and
- has no related party transaction in the year to report.