



ANNUAL REPORT

April 2023 – March 2024



putney
arts
theatre



CHAIR'S INTRODUCTION



Carrie Cable

Welcome to our annual report for 2023 – 2024. My first thanks must go to all the Trustees whose hard work and commitment helps us to achieve our mission. Two trustees have stepped down during the year – Amanda Benzecry, our secretary, and Tony de Vizio, our Vice Chair. Amanda was instrumental in formulating our 'Let There Be Light' fundraising campaign and Tony in initiating the development of a future strategy for our theatre. Our thanks go to both of them. Elanne Brooks joins us as a new Trustee this year. This year we bid farewell to two very long serving Trustees. Perry Kitchen, our current Treasurer and long term Chair who has steered us through many challenging times, and Bryan Raven, a previous Chair and a trustee for many years. They have both given generously of their time and expertise and have made significant contributions in so many ways. We are pleased that Ajay Shah will take over as Treasurer and Jamie Hannon will take on the role of Vice Chair and are looking to recruit a new secretary. We are also looking to recruit other new trustees going forward to ensure we continue to have a range and breadth of expertise on the Board.

Our two amazing resident companies, Group 64 Theatre for Young People and Putney Theatre Company have had a very successful year. Our General Manager, Veronika Wilson, our G64 Company Director Nicola Sterry, Stacey Burt, our Creative Learning Director, Hattie Kemish, our Outreach Lead, and PTC Artistic Directors, Cait and Barney Hart Dyke and all our staff and volunteers have worked tirelessly to ensure our classes, education projects, shows and events are of the highest quality, as you will see later in this report.

The work of the Trustees is varied and ranges from guidance and advice to quite 'hands on' tasks. We have established six sub committees to take forward our work including ensuring we are meeting our obligations in terms of policy development and good practice in such areas as employment, safeguarding and health and safety. We have also been working hard to hone our strategy for the future and now have three overarching objectives: to grow our audiences and participation; maintain and diversify utilisation of our building; and advance a welcoming community venue with a shared sense of belonging.

This year we have seen a welcome rise in our audience numbers, a growing number of visiting artists performing in our theatre and we have provided space for refugee and asylum seeking women to attend English classes and social groups. We will need the continuing support of our dedicated staff and volunteers as we move forward with our new strategy



We are particularly pleased with the success of our fundraising campaign, 'Let There Be Light' which aimed to replace our tungsten stage lamps with LEDs. It is with huge thanks to The Gosling Foundation that we can announce that we have now achieved our target. Through their generosity and all the incredibly kind donations we received from our members, their families and our supporters, we are well on our way to completing our final order for new lights. Our new lighting stock will enhance all the work we deliver for young people, our productions overall and help us to reduce our energy use. In gratitude for and recognition of the substantial donation from the Foundation, we are going to call 12 of our Coloursource Profile Spots 'Goslings'. Our next campaign, led by our fundraising committee, will be 'Build Our Future' which is closely aligned to our strategic objectives.

Another new initiative instigated by the Marketing sub committee is our 'Friends of PAT' scheme. For a range of regular monthly donations we will offer a range of benefits including discounted tickets to shows, free drinks and programmes, names in programmes etc.

Wandsworth becomes the London Borough of Culture next year and we are looking forward to participating in and organising some events at the theatre. Our staff have been closely involved in a number of local initiatives and groups and a range of meetings and events have been held at the theatre which helps to raise our profile in the Borough and the community.

This is our 60th Anniversary year and it has provided us with the opportunity for reflection as well as celebration. We are in a stronger position this year but we have much to do going forward to sustain and develop our role as a community theatre and to secure our financial viability.

Best wishes

Carrie Cable
Chair of Trustees

WHO WE ARE



PUTNEY'S COMMUNITY HUB FOR THE ARTS



An inclusive performance space providing creative & supportive theatrical opportunities for young people and adults, an inspiring space for its resident companies, a welcoming atmosphere for guest performers, and high quality entertainment involving the local community.

We are driven by a community of active members that includes local Putney residents, people from the borough of Wandsworth and from further afield throughout London. Being the base of both Putney Theatre Company and Group 64 Theatre for Young People, We are driven by the hard work, passion and playfulness of all our members across both companies

OUR TWO RESIDENT THEATRE COMPANIES

putney
theatre
company

a community led, quality amateur
theatre company

GR6UP
4 Theatre for
young people

a dynamic, inclusive young people's
theatre group



OUR OBJECTIVES, AIMS & VALUES

TO BE THE CENTRE OF HIGH QUALITY CREATIVE PERFORMANCE FOR PUTNEY THAT INVOLVES AND INSPIRES THE WHOLE COMMUNITY

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.

OUR AIMS

To continue to develop our reputation and role as a creative performance venue in south west London, building on 60 years of experience to create a firm foundation for the next 60 years. This will be achieved by:

- Maintaining and developing the range of performance opportunities provided by the venue, while maintaining high quality standards
- Providing a supportive, inclusive environment for young people of all abilities, to learn and develop theatre skills, and nurture creativity
- Increasing the number of users of the theatre, including resident companies and external hires, and broadening the range and type of audiences served
- Developing the venue to maximise its potential to support its core activities and function more efficiently and effectively, while maintaining a reputation for friendliness and inclusivity
- Increasing income generation, through commercial activities and fundraising, to drive improvements to services and facilities
- Reviewing our systems and processes, identifying opportunities for improvements in terms of sustainable finance, robust H&S and ever increasing audience engagement

OUR VALUES

In everything we do we seek to be:



High Quality



Fun



Creative



Community Centric



Friendly



Open



Inclusive



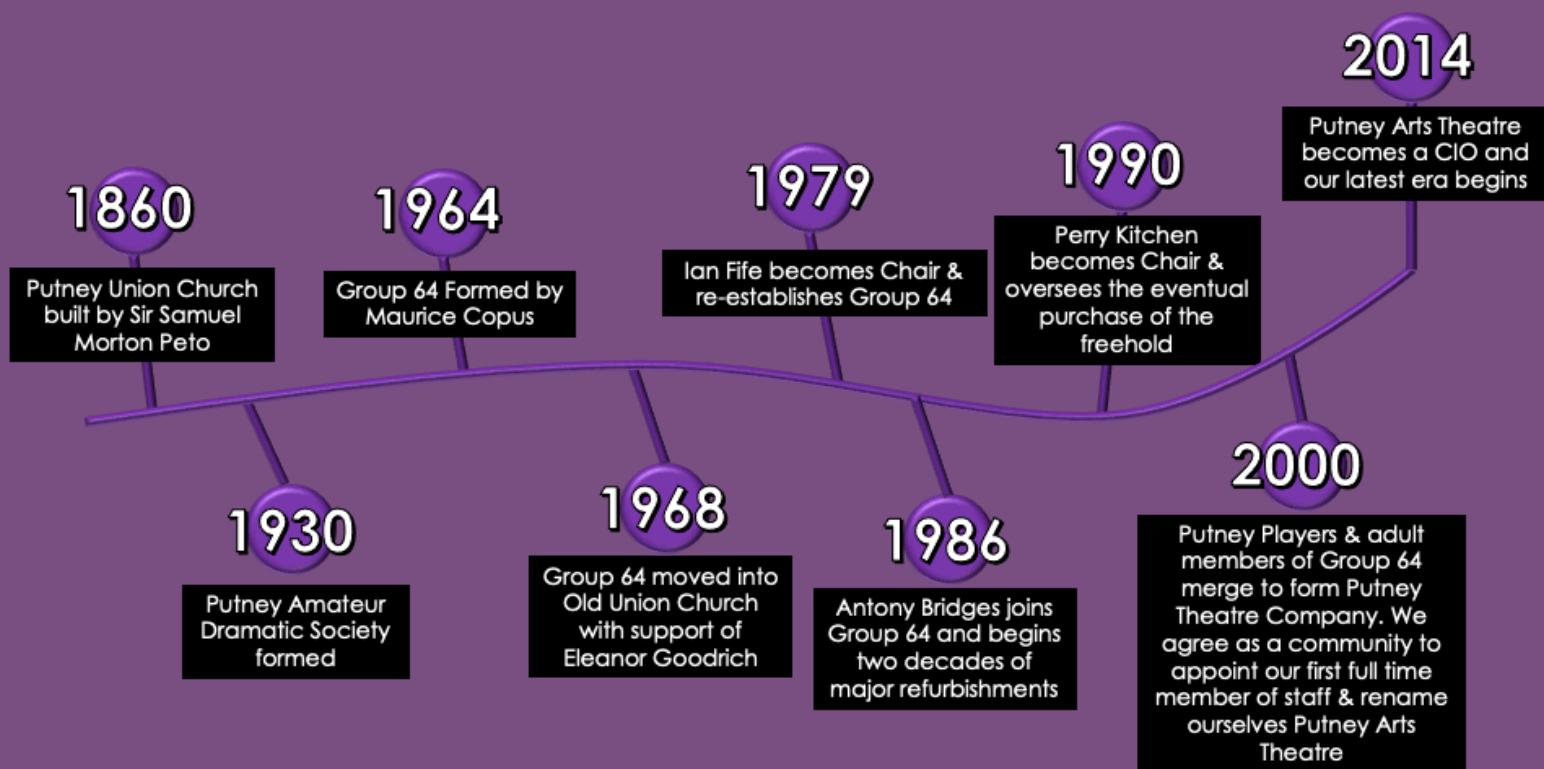
Supportive



OUR HISTORY

The Putney Arts Theatre stands in the original building of the Old Union Church, built in 1860 by Sir Samuel Morton Peto, whose other building works included the Reform Club and Nelson's Column.

Over 160 years later, we continue to celebrate and thank the people who have helped us grow and build a strong community theatre that supports Putney and the wider Wandsworth community.





PUTNEY ARTS THEATRE

Putney Arts Theatre was formerly the Old Union Church, and the building dates from the mid-19th Century. Group 64 took over the disused and neglected church in 1968. Hard, voluntary work has transformed it into the theatre you see today, supported by kind donations and a lottery award via the Arts Council.

The main auditorium was reconstructed in 1994 and the studio and bar areas in 1998, when the exterior of the building was also stone cleaned.

In 2008 the studio space was upgraded and renamed the Antony Bridges Studio, with new roof and lighting rig. In 2016 the main stage space was upgraded with a new lighting rig.



THE MAIN STAGE

The main auditorium seats 147, and the stage measures 41' by 30'. Although the auditorium is usually arranged in the traditional proscenium style, much of the seating is flexible and many shows have experimented successfully with performing in traverse and in the round.



THE ANTONY BRIDGES STUDIO THEATRE

The studio theatre is a 'black box' measuring approximately 16' by 26'. It can seat up to 46 and is perfect for creating a smaller, intimate setting, where the audience can be seated almost within touching distance of the actors. The venue is also used as a rehearsal space.



GROUP 64 THEATRE FOR YOUNG PEOPLE

Group 64 has spent the year thriving, with exciting shows, holiday projects, education projects, our Kent residential and our first professional show for children! We have continued to promote joy, happiness and positive mental health throughout our theatre company. The G64 membership remains strong particularly in the teenage age group, and most classes are full or almost full. This year they have produced 13 shows both at Putney Arts Theatre and in local schools and the local community, we have reached 1,166 local Wandsworth children and have reached a record number of 1,730 audience members.

Group 64 continue to be young people centred as the members not only develop their performance skills but direct their own shows, run the lighting and sound for all shows, support other members with our buddying scheme, are paid one to one assistants supporting those with additional needs. G64's children's show Spreading the Joy ran pre show workshops, so that the children could take the lead, influence the characters and the script. They have hired a young person as a Creative Learning Intern funded by Peter and Rosy Gent for 10 hours per week, a position that they hope will continue long into the future.

Group 64's education department continues to grow, particularly developing passion in theatre and drama reaching more young people by upskilling teachers and university students. They ran 2 CPD sessions with local schools plus 2 CPD sessions with all the Wandsworth English Leads and a session with the Social Pedagogy degree course at Kingston University. G64 have worked with 7 schools and over 850 school children in the borough of Wandsworth, 2 of these projects are funded and 6 projects were paid by the schools. They have received project funding from Wimbledon Community Fund, WAF Grant (Wandsworth Council), Coop Community Fund, the Boris Karloff Foundation and the Jack Petchey Foundation.

G64 MISSIONS

1

Become a champion for young people's Mental Health within the arts.

2

Work with arts professionals to continue developing a varied performing arts programme and develop young people's skills and confidence.

3

Reach more young people by engaging with more local schools in the Wandsworth Area.

4

Continue to provide varied opportunities for young people including shows, classes, holiday projects, and assisting in classes and with productions.

5

Expand our Pay What You Can Afford Scheme by applying for core-cost funding.

6

Develop and re-design G64 Committee to hear more of a youth voice within the company.





PUTNEY THEATRE COMPANY

My Fair Lady - PTC - December 2023



Scandaltown - April 2024



Sense & Sensibility - June 2023



Amadeus - November 2023

Home to a hotbed of talent, Putney Theatre Company is the adult resident theatre company at Putney Arts Theatre. A premier amateur theatre company, it produces around 10 high quality productions a year, offers varied opportunities for amateur theatre practitioners; provides sustainable income, practical support and creative content for Putney Arts Theatre.

Our Artistic Directors Barney and Cait Hart Dyke, select and schedule the plays for the Spring/Summer and Autumn/Winter seasons - designed to universally appeal to our audiences across Wandsworth borough, South West London and further afield. We are delighted that our professional quality productions constantly receive critical acclaim from both external reviewers and audiences alike.

2023-4 gave us a rich variety of main stage productions including Lucy Kirkwood's courtroom drama, *The Welkin*, Jane Austen's classic, *Sense & Sensibility*, the hilarious adaptation of *The Hound of the Baskervilles* by Steven Canny and John Nicolson, Peter Shaffer's darkly dramatic *Amadeus*, Lerner & Lowe's toe-tapping, *My Fair Lady* and Mike Bartlett's fizzing comedy *Scandaltown*. Our studio productions included the beautifully nuanced *Mayfly* by Joe White, Alexi Kaye Campbell's sharply perceptive *Apologia*, ending the year with the gripping and intimate production of Lucy Kirkwood's *The Children*. During August and September PTC went 'on tour' with their modern outdoor take on *The Canterbury Tales* during the Hurlingham Festival at the Hurlingham Club, Fulham and St Margaret's Church, Putney.

"Acting and production values of the highest calibre. Who knew the West End had relocated to Putney!"

"...the type of theatre that blurs the line between amateur and professional..."

"Wonderful play. Wonderful performances...richly deserving of the full standing ovation it received tonight."

"A really gripping piece of drama, beautifully acted by a very talented cast."



GROUP 64 PRODUCTIONS

Jekyll and Hyde - G64 - January 2024

Strangers Like Me

performed at Putney Arts Theatre and the Lyric Hammersmith as part of National Theatre Connections. In April, we took our show Strangers Like Me to the Lyric Hammersmith to perform as part of National Theatre Connections. The cast met with the writer of the play and the head of participation at the National was 'very impressed with their commitment and imagination.'

JOY as part of Wandsworth Arts Fringe (WAF)

(funded by Wandsworth Council) JOY made a come-back in June, being performed to audiences of invited young people from local community groups and industry professionals. We paired this with a workshop to look at young people's mental health and how this project could move forward.

Alton, A Place I Call Home as part of WAF

(funded by Wandsworth Council) Working with residents of the Alton Estate, Group 64 created and devised an intergenerational show that explored all things we call home. Performed both on the Alton Estate and here at Putney Arts Theatre, audiences were thrilled to see their homes and stories highlighted.

Struwwelpeter

Junior Young Company took to the stage for the first time for their performance of Struwwelpeter. They performed a series of cautionary tales for children on two nights to audiences at Putney Arts Theatre.

Fantastic Mr Fox

In July, 34 Group 64 members aged 8-18 years old presented Fantastic Mr Fox. We had fantastic audience numbers and audiences told us that it was 'a great performance all round. Fantastic huge age range in the actors and all working so well together!'

Young Directors

In November three young directors showed their performances of Am I Just a C+ and Comment is Free to sold out audiences in our studio space. It is always fantastic to watch young people taking the leap to directing their peers.

Anne of Green Gables

In December, 30 young people aged 8 – 18 took part in our Christmas show of Anne of Green Gables. We loved seeing them take on this heart-warming tale and work together with people from a wide range of ages.

Young Company Double Bill – 1984/Jekyll and Hyde

This January our Young Companies worked in rep with each other to bring a double bill to the Putney Arts Theatre stage. 1984 and Jekyll & Hyde worked in tandem with each other to be performed over one week – a first for Group 64.

The Light Burns Blue

In March, our teenagers explored the story of the Cottingley fairies with the play The Light Burns Blue. They explored skills such as multi-roling, puppeteering and shadow work. Even with a shortened rehearsal time they still produced fantastic performances.

Spreading The Joy

(funded by Wimbledon Community Fund) This year we went into local schools and community venues with our performance of Spreading the Joy with 3 young (18-25) Actor/Facilitators. The show was developed from the ideas of children in the borough to look at how we spread joy to others and how we express our emotions.



PTC PRODUCTIONS

Amadeus - November 2023

The Welkin: by Lucy Kirkwood

April 2023. Sally Poppy has committed the wickedest of crimes but her claims of pregnancy, perhaps, demand clemency. Will she escape a hanging, be transported, or will the mob outside tear her to pieces?

Mayfly: by Joe White

May 2023. The mayfly hatches in the morning, mates in the afternoon, dies at night: a lot can happen in a day. Ben thinks his family might be better off without him, but his wife Cat has read her stars: 'Today a very special person will appear from out the blue.'

Sense & Sensibility: by Jane Austen and adapted by Jessica Swale

June 2023. As part of WAF. When their wealthy half-brother cheats them of their fortune, the penniless Dashwood sisters are forced to leave the comforts of Norland Park and relocate to chilly Barton Cottage in Devonshire.

The Canterbury Tales: adapted by Lindsay Price

August & September 2023. Performed at Hurlingham Club and St Margaret's Church. Brought together by the revel rousing Hostess, we have the saucy Wife of Bath on the lookout for husband number six. The sleazy Pardoner, trying to sell his 'relics' to gullible pilgrims. Our pious Prioress, keen to spread virtue and modesty. The boisterous Miller - more brawn than brain. His nemesis - the ageing, irritable Reeve Resident bon viveur - The Franklin, and the shy, nervous Cook.

The Hound of the Baskervilles: by Sir Arthur Conan Doyle and adapted by Steven Canny & John Nicolson

September 2023. When Sir Charles Baskerville is found dead on his estate, with the paw prints of a gigantic hound beside his body, the great detective Sherlock Holmes is summoned from Baker Street, with Dr Watson in tow, to unravel the mysteries surrounding his death, and investigate the ancient curse of the Hound of the Baskervilles...

Apologia: by Alexi Kaye Campbell

October 2023. Kristin Miller is a firebrand liberal matriarch and eminent art historian. A birthday gathering should be a cause for celebration but the cracks in her family relationships are brought to the surface by the recent publication of her memoir. As the evening progresses questions are asked about the sacrifices she has made and about the price paid by those she loves...

Amadeus: by Peter Shaffer

November 2023. Music. Power. Jealousy. Genius. Vienna: the music capital of the world. Wolfgang Amadeus Mozart, a rowdy young prodigy, arrives to make a splash. Awestruck by his genius, court composer Antonio Salieri has the power to promote his talent or destroy it. Seized by obsessive jealousy he begins a war with Mozart, with music and, ultimately, with God.

My Fair Lady: by Alan Jay Lerner & Frederick Lowe

December 2023. A chance meeting between two noted British linguists, Professor Henry Higgins and Colonel Hugh Pickering, leads to a wager that will test Higgins' skills. After they hear a cockney flower girl in the street, Higgins makes a bet with Pickering that he can transform the girl, Eliza Doolittle into a refined lady that could convince anyone that she was a 'proper lady'.

The Children: by Lucy Kirkwood

February 2024. Hazel and Robin are living out their retirement in a cottage on the east coast. They listen to Radio 4, speak regularly with their children and Hazel never misses a day of yoga. When old friend Rose visits out of the blue, they crack open the parsnip wine and reminisce. But uncomfortable memories resurface, and Rose's shocking proposal threatens their entire future.

Scandaltown: by Mike Bartlett

March 2024. Moral and progressive young heroine Phoebe Virtue disguises herself as an IT consultant and journeys to London to rescue her brother Jack from the temptations of the depraved metropolis, where she suspects he is taking drugs and reading the Daily Telegraph. Meanwhile, vampy, scheming Lady Susan Climber attempts to ascend the ladder of influence and land a breakfast TV spot by getting cancelled for being outrageous on social media. Their fates collide in a night of mayhem, mistaken identities, and mind-blowing sex at the Netflix masked ball...





OUR IMPACT

The Light Burns Blue - G64 - March 2024

"Suddenly, I wasn't a 17-year-old girl anymore. Suddenly I was this professional actor who wasn't just rehearsing for youth theatre show, but a 'proper' production. It made me feel noticed and valued as a performer where I feel like before, I had been overlooked. G64 Member, 18 years old"



This year 20% of our Group64 families took advantage of our Pay What You Can Afford Scheme, allowing families to pay any amount that they can afford under our normal term fees. Over the past year we have worked with local schools to provide 14 scholarship places for young people aged 11+ who would not normally have access to our classes. We also gave 59 complimentary tickets to local schools so their young people could come and see shows at Putney Arts Theatre.

Over 5,000 people attended 20 different productions at Putney Arts Theatre last year. Putney Theatre Company had an average of nearly 300 members between the ages of 18 and 94, and Group 64 had an average of over 200 members attending classes as well as over 100 attending holiday projects throughout the year from April 2023 - March 2024



Group 64 engaged with seven local primary and secondary schools working with their creative staff to expand and develop skills and enrich curriculums. As part of the youth theatre G64 supported young people to produce, direct, assistant direct, facilitate and provide one to one support for younger members where needed. They trained 17 young people in sound and lighting skills and 10 young people to become G64 Buddies and G64 Assistants, they also introduced the Creative Intern this year funded by Peter and Rosemary Gent. G64 and also supported 2 work experience placements, 1 university placement and 10 Duke of Edinburgh skills and volunteering placements.

ANNUAL REPORT

The trustees present their report with the financial statements of the charity for the year ended 31 March 2024. 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 Republic of 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	Putney Arts Theatre	
Operating sections	Group 64 Theatre for Young People (to age 21) Putney Theatre Company (age 18+) Putney Arts Theatre (external hires and administration)	
President	Mrs Audrey Copus	
Trustees (appointed)	Paul Benton (2018) Amanda Benzecry (2020 to 9/4/24) Elanne Brooks (from 9/4/24) Caroline Cable (2017, chair) Zoe Copley (2019) Tony de Vizio (2022, resigned 9/4/24) Jamie Hannon (2023) Laura Jackson (2021) Sarah Jillings (2015) Perry Kitchen (2014* treasurer) Bryan Raven (2014*) Tom Sainsbury (2022) Ajay Shah (2023, deputy treasurer)	
Putney Arts Theatre	Veronika Wilson	General Manager
Group 64 Theatre for Young People	Nicola Sterry Stacey Burt Hattie Kemish Phoebe Moore Enomfom Idiong	Company Director Creative Learning Director Outreach Lead Assistant Youth Theatre Director (from 15/3/24) Group 64 Creative Learning Intern (from 15/2/24)
Putney Theatre Company	Barney Hart Dyke (Artistic Director) Tom Sainsbury (Treasurer) Alexa Adam (Secretary) Mike Cooke (Committee)	Cait Hart Dyke (Artistic Director) Kim Dyas (Committee) Simon Crump (Committee) Caroline D'Arcy (Committee)
Independent examiner	Elliot Fielding ACA Sampson Fielding Ltd - Chartered Accountants 34-35 Clarges Street London W1J 7EJ	
Solicitor	Russell-Cooke LLP 2 Putney Hill, London SW15 6AB	
Bankers	National Westminster Bank PLC 111-117 Putney High Street, London SW15 2LL	

*Putney Arts Theatre was granted its official charitable status in June 2014, but it was a continuation of a previous charity, Group 64. Group 64 was founded and granted charitable status in 1964, as an unincorporated charity. On its 50th anniversary, the trustees agreed to change the charity to a Charitable Incorporated Organisation (CIO). At the same time, the opportunity was taken to rebrand the charity, calling it the same name as its building, whilst retaining the name of Group 64 for its well-known operating division, providing theatre for young people. To effect the change, a new CIO had to be created into which the assets and obligations of the old charity were transferred. The old charity was then wound up. Two trustees from the old charity are still trustees of the new CIO. Perry Kitchen has been treasurer since 1984 and was a trustee from 1990. Bryan Raven was appointed a trustee in 2007.

ANNUAL REPORT

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 Annual 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 £299,358 (2023: £231,583). Total resources expended were £286,962 (2023: £235,867). The net overall surplus in 2023-24 was £12,396 (2023: deficit £4,284). In 2023-24, income from drama classes, productions and other activities was in line with historic norms: Total production surpluses were £59,943 and Group 64 drama class subscriptions were £74,670. In addition, there was useful income from social events, hires and other activities. The bar development appeal was closed, after raising almost £5,000, and a new appeal entitled "Let there be light" was launched, raising £21,338 by the end of the year, enabling expenditure of £21,519 on new LED stage lights.

In addition to the statutory information, notes 14 and 15, which follow the financial statements, contain analyses by activity and productions. These are for information and interest, but have not been independently examined.

Reserves policy

The charity's reserves policy is to maintain a Building Capital Reserve which is sufficient to meet all anticipated and otherwise unfunded 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: this Revenue Reserve requirement would amount to £70,000, and is the amount which the trustees consider to be the minimum required to cushion the charity against unforeseen events. At 31/3/24 overall reserves, excluding the freehold building, were £61,600. After the volatility of recent years, the trustees consider this to be a creditable result and sufficiently close to the reserves policy, since no capital expenditure is planned for the foreseeable future that is not financed by the surplus on activities, or outside grants and donations. The equivalent figure at 31/3/23 was £49,204.

2024-25 financial outlook

At the time of writing we are pleased to report that numbers and activities appear to be back to historic norms, and in some cases exceeding them. Drama classes and holiday projects are once again proving popular, and audiences were at 63% of capacity, against 51% in 2022-23. In addition, the appeal for LED lights has recently achieved its target of £35,000, thanks to continued donations and a generous grant from a charitable trust. This has enabled the full complement of new LED stage lights to be purchased.

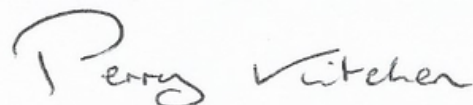
Nevertheless, the future can never be certain. The Covid-19 pandemic demonstrated that outside events can have unforeseen and potentially serious effects on finances; and in a time that personal finances are stretched the trustees do not assume that drama class and audience numbers will be maintained as a matter of course. Accordingly the trustees continue to keep a close watch on costs.

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 2 July 2024 and signed on its behalf by:



P D C N Kitchen MA FCA: Trustee and Treasurer

INDEPENDENT EXAMINER'S REPORT

I report on the accounts for the year ended 31 March 2024 set out on pages 16 to 20.

Respective responsibilities of trustees and examiner

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

The charity's trustees consider that an audit is not required for this year (under Section 475 of the Companies Act 2006 and that an independent examination is required.

As the charity's gross income exceeds £250,000 it is required that the independent examination is carried out by a member of a listed body. I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales (one of the listed bodies).

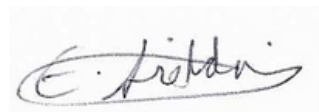
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Elliot Fielding

2nd July 2024

Relevant professional qualification(s) or body: ICAEW

Sampson Fielding Ltd
Chartered Accountants
34-35 Clarges Street
London W1J 7EJ

STATEMENT OF FINANCIAL ACTIVITIES

Putney Arts Theatre

Statement of Financial Activities for the year ended 31 March 2024

	Notes	2024 Restricted £	2024 Unrestricted £	2024 Total funds £	2023 Total funds £
		-----	-----	-----	-----
INCOMING RESOURCES					
Income and endowments from:					
Donations, legacies, sponsorship & grants	2	22,310	13,221	35,531	14,265
Grants: (Jack Petchey Foundation)	2	<u>2,850</u>	<u> </u>	<u>2,850</u>	<u>16,610</u>
		25,160	13,221	38,381	30,875
Charitable activities	3		243,835	243,835	189,122
Trading activities	4		17,142	17,142	11,586
Total incoming resources		<u>25,160</u>	<u>274,198</u>	<u>299,358</u>	<u>231,583</u>
RESOURCES EXPENDED					
Expenditure on:					
Charitable activities: unrestricted	7	21,455	251,384	272,839	208,881
Charitable activities: restricted (Jack Petchey)	7	<u>2,850</u>	<u> </u>	<u>2,850</u>	<u>16,610</u>
		24,305	251,384	275,689	225,491
Raising funds	7		11,273	11,273	10,376
Total resources expended		<u>24,305</u>	<u>262,657</u>	<u>286,962</u>	<u>235,867</u>
NET INCOMING / (OUTGOING) RESOURCES		855	11,541	12,396	(4,284)
TOTAL FUNDS BROUGHT FORWARD			231,036	231,036	235,320
TOTAL FUNDS CARRIED FORWARD		<u>855</u>	<u>242,577</u>	<u>243,432</u>	<u>231,036</u>
		=====	=====	=====	=====

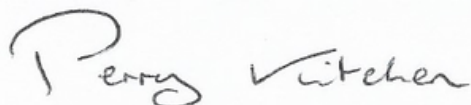
BALANCE SHEET

Putney Arts Theatre

Balance Sheet At 31 March 2024

	Notes	2024 Restricted £ -----	2024 Unrestricted £ -----	2024 Total funds £ -----	2023 Total funds £ -----
FIXED ASSETS					
Tangible Assets (Putney Arts Theatre)	8		181,832	181,832	181,832
CURRENT ASSETS					
Stocks	9		2,750	2,750	1,700
Debtors	10		6,580	6,580	11,263
Cash at bank and in hand		10,039	69,416	79,455	68,594
		<u>10,039</u>	<u>78,746</u>	<u>88,785</u>	<u>81,557</u>
CREDITORS					
Amounts falling due within one year	11	(9,184)	(18,001)	(27,185)	(32,353)
NET CURRENT ASSETS		<u>855</u>	<u>60,745</u>	<u>61,600</u>	<u>49,204</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>855</u>	<u>242,577</u>	<u>243,432</u>	<u>231,036</u>
NET ASSETS		<u>855</u> =====	<u>242,577</u> =====	<u>243,432</u> =====	<u>231,036</u> =====
FUNDS					
		<u>855</u>	<u>242,577</u>	<u>243,432</u>	<u>231,036</u>
TOTAL FUNDS	12	<u>855</u> =====	<u>242,577</u> =====	<u>243,432</u> =====	<u>231,036</u> =====

The financial statements were approved by the Board of Trustees on 2nd July 2024 and were signed on its behalf by:



Perry Kitchen MA FCA: Trustee and Treasurer



Carrie Cable: Chair of Trustees

NOTES TO THE FINANCIAL STATEMENT

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) effective 1 January 2019 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, LEGACIES, SPONSORSHIP AND GRANTS

	2024	2023
	£	£
Donations: Unrestricted (including Gift Aid)	12,221	10,331
Donations: Restricted (Bar Fund)	855	3,934
(Let there be Light)	21,455	
Sponsorships: Restricted (Rosy & Peter Gent)	650	
Grants: Unrestricted (London Borough of Wandsworth)	1,000	
Grants: Restricted (Jack Petchey Foundation)	2,200	16,610
	<u>38,381</u>	<u>30,875</u>
	=====	=====

3. INCOME FROM CHARITABLE ACTIVITIES

	2024	2023
	£	£
Subscriptions	74,670	74,598
Productions	128,850	84,892
Education outreach: London Borough of Wandsworth	6,368	4,888
London Community Foundation	5,570	
Other schools & community groups	4,030	7,449
Other charitable activities	24,347	17,295
	<u>243,835</u>	<u>189,122</u>
	=====	=====

NOTES TO THE FINANCIAL STATEMENT

4. INCOME FROM TRADING ACTIVITIES

	2024	2023
	£	£
Theatre hires etc	16,496	11,586
Bank interest received	608	
Other trading activities	38	
	<u>17,142</u>	<u>11,586</u>
	=====	=====

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 (2023: £Nil)
There were no trustees' expenses paid for the year ended 31 March 2024 (2023: £Nil)

6. STAFF COSTS

	2024 £	2023 £
Wages & salaries: unrestricted activities	112,055	99,467
restricted – Jack Petchey	2,850	14,900
Social Security costs	4,685	5,395
Other pension costs	5,697	5,359
	<u>125,287</u>	<u>125,121</u>
	=====	=====

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

	2024	2023
Group 64 Theatre	4	3
General management	<u>1</u>	<u>1</u>
	5	4
	=====	=====

No employees received emoluments in excess of £60,000 (nor in 2023).

7. RESOURCES EXPENDED

2024	Costs of raising funds	Costs of charitable activities	Total
	£	£	£
Wages & salaries: Unrestricted	7,576	117,711	125,287
Wages & salaries: Restricted	0	2,850	2,850
Restricted expenditure	0	21,455	21,455
Overheads & administration	3,697	62,338	66,085
Theatre production costs		63,791	63,791
Theatre maintenance & enhancement costs		<u>7,494</u>	<u>7,494</u>
	<u>11,273</u>	<u>275,689</u>	<u>286,962</u>
	=====	=====	=====
2023	Costs of raising funds	Costs of charitable activities	Total
	£	£	£
Wages & salaries: unrestricted	7,094	103,127	110,221
Restricted wages – Jack Petchey		14,900	14,900
Restricted expenditure - Jack Petchey		1,710	1,710
Overheads & administration	3,282	58,903	62,185
Theatre production costs		43,182	43,182
Theatre maintenance & enhancement costs		<u>3,669</u>	<u>3,669</u>
	<u>10,376</u>	<u>225,491</u>	<u>235,867</u>
	=====	=====	=====

The Independent Examiner provided his services for £3,600 (2023: £2,200) including VAT.

NOTES TO THE FINANCIAL STATEMENT

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

	2024	2023
	£	£
Stocks	2,750	1,700
	=====	=====

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Other debtors & prepayments	6,580	11,263
	=====	=====

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	2023
	£	£
Grants to Group 64, carried forward to following year	5,250	1,000
Other creditors & accruals	19,712	29,075
Taxation and social security	<u>2,223</u>	<u>2,278</u>
	27,185	32,353
	=====	=====

12. MOVEMENT IN FUNDS

2024		Net movement in funds	Funds at 31.03.24
		£	£
General fund		12,464	243,500
Building Capital fund: bar and lighting appeal receipts	22,310		
building expenditure	<u>(22,378)</u>		
		<u>(68)</u>	<u>(68)</u>
		12,396	243,432
		=====	=====

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	276,884	(264,420)	12,464
Building Capital	<u>22,474</u>	<u>(22,542)</u>	<u>(68)</u>
	<u>299,358</u>	<u>(286,962)</u>	<u>12,396</u>

2023		Net movement in funds	Funds at 31.03.23
		£	£
General fund		(7,431)	231,194
Building Capital fund: bar appeal receipts	3934		
building expenditure	<u>(787)</u>		
		<u>3,147</u>	<u>(158)</u>
		<u>(4,284)</u>	<u>231,036</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	227,451	(234,882)	(7,431)
Building Capital	<u>4,132</u>	<u>(985)</u>	<u>3,147</u>
	<u>231,583</u>	<u>(235,867)</u>	<u>(4,284)</u>

13. RELATED PARTY TRANSACTIONS

There were no related party transactions

NOTES TO THE FINANCIAL STATEMENT

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

14. DETAILED ACCOUNTS FOR THE YEAR TO 31 MARCH 2024

INCOME & EXPENDITURE ACCOUNT

Putney Theatre Company	2024	£	2023	£
Subscriptions & acting fees		7,875		6,280
Productions:				
The Welkin	4,956		Nell Gwynn	5,255
Mayfly	3,436		New Writing	3,014
Sense & Sensibility	5,433		Cyrano de Bergerac	4,584
The Canterbury Tales	4,760		A Midsummer Night's Dream	5,650
The Hound of the Baskervilles	4,370		Ulster American	1,615
Apologia	3,071		Great Expectations	6,210
Amadeus	7,362		Dick Whittington	4,864
My Fair Lady	8,837		Kindertransport	2,375
The Children	2,581		The Last of the Hausmanns	4,464
Scandaltown	5,859			
Total production income		50,665		38,031
Sponsorship for PTC				1,000
Readings & social events		2,118		977
Prior year productions		0		0
Total PTC		60,658		46,288
Group 64				
Drama class subscriptions		74,670		68,318
Productions:				
Struwellpeter	857		Treasure Island	2,191
Fantastic Mr Fox	2,741		Brainstorm/A Beautiful History	802
Am I C+?/Comment is Free	664		A Christmas Carol	1,585
Anne of Green Gables	1,892		Macbeth	2,385
1984/Jekyll & Hyde	2,585		Strangers Like Me (NT Connex)	519
The Light Burns Blue	539			
Total production income		9,278		7,482
Holiday projects & workshops		14,084		15,737
Education (schools) projects		12,289		12,337
Group 64 Fundraising		779		553
Grants and donations		8,646		20,246
Group 64 costs (staff & other costs)		(91,863)		(94,364)
Total G64		27,883		30,309
Putney Arts Theatre				
Income				
Theatre lettings		6,996		9,986
Art exhibitions/craft fairs/prize draw		38		
Car parking & flower stall		9,500		1,600
Community support, net (asylum seekers etc)		242		
Grants (Backstage Trust)		2,774		
Donations – Shine On campaign, inc Gift Aid		3,486		5,496
Bank interest		608		
Other income/(expense)		(510)		30
PAT income		23,134		17,112

NOTES TO THE FINANCIAL STATEMENT

14. DETAILED ACCOUNTS FOR THE YEAR TO 31 MARCH 2024 (continued)

	2024	£	2023	£
PAT income (from previous page)		23,134		17,112
Putney Arts Theatre Expenditure				
Theatre admin, net of furlough	(46,503)		(42,490)	
Fixtures, fittings, equipment	(3,790)		(1,487)	
Repairs & redecorations	(3,704)		(3,669)	
Health & Safety	(1,874)		(2,531)	
Water	(789)		(856)	
Council tax	(532)		(1,011)	
Insurance	(8,538)		(8,198)	
Heating	(6,067)		(5,464)	
Lighting	(9,295)		(13,394)	
Housekeeping & waste disposal	(10,817)		(10,458)	
Theatre licence, inspections etc	(985)		(1,019)	
Postage, stationery & printing	(4,011)		(3,443)	
Website & IT	(2,812)		(3,026)	
Telephone	(2,480)		(2,480)	
General publicity	(3,442)		(1,077)	
Independent examination	(3,600)		(2,200)	
Bank charges	(4,802)		(3,656)	
	<u>(115,536)</u>		<u>(106,459)</u>	
PAT (deficit)/surplus	<u>(92,402)</u>		<u>(89,347)</u>	
Summary				
PTC	60,658		46,288	
Group 64	27,883		30,309	
PAT	<u>(92,402)</u>		<u>(89,347)</u>	
Total Income & Expenditure (deficit)/surplus	<u>(3,861)</u>		<u>(12,750)</u>	
Theatre Tax Relief, net of fees	<u>16,325</u>		<u>5,318</u>	
Surplus/(deficit)	<u>12,464</u>		<u>(7,432)</u>	
	=====		=====	
BUILDING CAPITAL FUND				
Income				
Donations & fundraising	164		198	
"Raising the Bar" Appeal	855		3,934	
"Let There Be Light" appeal	<u>21,338</u>		<u> </u>	
	22,357		4,132	
Expenditure				
Lights & Sound equipment etc	<u>(22,425)</u>		<u>(984)</u>	
Building Capital Fund (deficit)/surplus	(68)		3,148	
Building Capital Fund at 1/4/23	<u>1,708</u>		<u>(1,440)</u>	
Building Capital fund at 31/3/24	<u>1,640</u>		<u>1,708</u>	
SUMMARY OF INCOMING/OUTGOING RESOURCES				
Income & expenditure surplus/(deficit)	12,464		(7,432)	
Building capital fund surplus/(deficit)	<u>(68)</u>		<u>3,148</u>	
Net (outgoing)/incoming resources	<u>12,396</u>		<u>(4,284)</u>	
	=====		=====	

NOTES TO THE FINANCIAL STATEMENT

15. ACCOUNTS OF PLAYS

PTC											PTC	PTC
	The Welkin	Sense & Mayfly	Sensibility	Canterbury Tales	Hound of B'villes	Apologia	Amadeus	My Fair Lady	The Children	Scandal-town	Total 2024	Total 2023
Nos. Full Conc	240	120	164	357	199	138	399	464	81	256	2418	1339
	244	163	363		191	108	287	465	159	295	2275	2041
	484	283	527	357	390	246	686	929	240	551	4693	3380
Capacity	750	270	900	600	900	270	900	1500	270	900	7260	3970
As %	65%	105%	59%	60%	43%	91%	76%	62%	89%	61%	65%	51%
Income	£											
Tickets	6533	3958	7138	6418	5573	3512	9856	13684	3219	7657	67548	45402
Program profit	65	(97)	23		86	(74)	32	195	7	55	292	(252)
Bar profit	901	357	836		683	467	1199	1527	283	903	7156	5277
Acting fees	450	100	400	200		150	500	350	40	300	2490	1940
Other income				625							625	3511
	7949	4318	8397	7243	6342	4055	11587	15756	3549	8915	78111	55878
Expenditure												
Set	564		229		187		829	107	70	589	2575	2031
Props	329	7	161	36	82	152	47	304	135	156	1409	860
Wardrobe	1142	68	872	234	243	119	1664	916	48	677	5983	5757
Hair, Make-up			90		51		103	141	20	84	489	505
Lights	158		300		168		351	584		244	1805	719
Sound/music	37			520	169			920			1646	258
Publicity/photo	223	165	593	1189	430	101	447	894	83	604	4729	3553
Rights	510	612	669	483	612	612	727	2429	612	612	7878	3736
Rehearsal space												60
Wandsworth Council				21							21	285
Scripts/other	30	30	50		30		57	624		90	911	83
	2993	882	2964	2483	1972	984	4225	6919	968	3056	27446	17847
PTC surplus	4956	3436	5433	4760	4370	3071	7362	8837	2581	5859	50665	38031
=====												
Group 64	Struwell peter	Fantastic Mr Fox	Am I C+ Comment	Anne of Green Gables	1984/Jekyll & Hyde	The Light Burns Blue			G64 2024	G64 2023	PAT Total 2024	PAT Total 2023
Nos. Full Conc	61	182	35	89	102	21			469	483	2887	1822
	56	210	71	210	245	82			792	651	3067	2692
	117	392	106	299	347	103			1261	1134	5954	4514
Capacity	300	600	135	600	600	300			2235	2235	9495	8906
As %	39%	65%	79%	50%	58%	34%			56%	51%	63%	51%
Income	£											
Tickets	1145	3611	922	2714	3145	744			12281	10270	79829	55672
Program profit	(40)	(240)		(20)					(300)	(90)	(8)	(342)
Bar profit	66	272	75	329	228	83			1053	953	8209	6230
Acting Fees											2490	1940
Other income				45	2				47	50	672	3561
	1171	3643	997	3068	3375	827			13081	11183	91192	67061
Expenditure												
Set		291		60	45				396	631	2971	2662
Props	194	127	72	152	106	191			842	758	2251	1618
Wardrobe	42			127	102				271	295	6254	6052
Hair, Make-up		5		15					20		509	505
Lights				351					351	156	2156	875
Sound/music											1646	258
Publicity/photo	78	56	45	67	93	93			432	501	5161	4054
Rights		331	216	394	444				1385	900	9263	4636
Rehearsal space												60
Wandsworth Council											21	285
Scripts/other		92		10		4			106	460	1017	543
	314	902	333	1176	790	288			3803	3701	31249	21548
G64/PAT Surplus	857	2741	664	1892	2585	539			9278	7482	59943	45513
=====												



SUPPORTING CAST

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

Harry & Lesley Adam
The ADAPT Trust
Allan Fuller Estate Agents
Vanessa Andrews
Jane Anghelatos
Robert Arguile
The Ashley Foundation
Jane Austin
Ann Ball
The Baring Foundation
TC Bartsch
Nathan Basu
The Bay Tree Charitable Trust
Maikel Bellanco
Elizabeth Benn
Tony Bennett
Paul Benton
Geoff Beresford
Barbara Blanning
The Big Give
Frances Bodiam
The estate of Antony Bridges
Win and Fred Bridges
Bill Boyd
Chloe Burrows
Fiona Buckner
Carrie Cable
Lisa Campbell
Susan Chatelier
Alison Chung
Denis Clark
Richard Clarke
Michael Clarke
Simon Clarke
Matthew Cockshutt
Zoe Copley
Ben Copping
The Arts Council (Cultural Recovery Fund)
Harry Chambers
Sarah Chambers
Judith Chegidden
Chelsea Financial Services PLC
The estate of Kathleen Clelland
The Ernest Cook Trust
The Co-op Community Fund
The Maurice Copus Bursary
Anna Corben
Christobel de Cruz
Sharon Czudak
Kit Davey

Caroline D'Arcy
Loetitia Delais
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James Flitton
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Rosemary and Peter Gent
Jeff Graves
Debonair Group
The Sir Robert Gefferys Trust
Said Ghusayani
Glug
Ma Goa Restaurant
Ravi Govindia
The estate of Anna Greenburgh
Inge Gregorius
Group 64 Alumni
Martin Guntrip
The estate of Paul Haken
David Hall
Louise Hall
Kirsty Harrison
Laura Harrison
Heather Haskins
The estate of Nicholas Hawker
Michael Hempstead
Alison Henry
Simon Herd
Ian Higham
Rosemary Hollis
Barry Hooper
Carol Hudson
Elizabeth & Tim Iredale
Frank Iredale
Nick Hern Books
Martin Jessop
Sarah Jillings
Dee Kapoor
Ravi Kapur
Boris Karloff
Graham Kellas

Sarah and Perry Kitchen
Nicole Lockhart
The Lodge Hotel, Putney
Alex Lowe
Lucy Mabbit
Daniela Mackay
Tania Macleod
MAJ Broadcast Ltd
Maple Dentist
Elly Meacham
Henry Mendoza
Lynne Mendoza
Emma Miles
The Miles Trust for Putney & Roehampton
Penny Mitchell
Tony Morris
Frances Morrison
Kimberley Muller
The National Lottery through
The Arts Council of England
Timothy Naylor
Derek Nicholson
The estate of Juanita Patrick
Matthew Parish
Zoe Parish
Louisa Pead
Beth Pedersen
Sarah-Jane Peters
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PAT "Raising the Bar" appeal
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Bryan Raven
Heather Redding
The Reed Foundation
Jodi Rilot
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Chris Routledge
Mark Runacres
Neil Rutherford
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Greg Willcox
Piers Wilson
Veronika Wilson
Tony Wong
Sacha Woodward Hill
The Woolf Charitable Trust
World First Foreign Exchange

and many other donors who have
donated smaller amounts when
purchasing tickets or at our events

Last but not least
Members of PTC and PAT, Group 64
students & parents, and the Putney
Community

THE PUTNEY ARTS THEATRE: INCOME & EXPENDITURE

	Year ended 31/03/23	2024 Budget	Year ending 31/3/24	2025 Budget
PTC				
PTC Subscriptions	6,280	7,200	7,875	7,500
PTC Production surpluses	38,031	45,000	50,665	48,000
PTC donations	1,000	1,000		
Readings/Social events	977	1,000	2,118	2,000
Misc/prior year				
Total PTC Surplus/contribution to PAT costs	46,288	54,200	60,658	57,500
Group 64				
G64 termly subscriptions	68,318	76,000	74,670	75,000
G64 Production surpluses	7,482	7,500	9,278	8,500
G64 holiday projects & workshops	15,737	15,350	14,084	14,500
G64 education projects	12,337	12,500	12,289	12,500
G64 fundraising	553	500	779	500
G64 grants & donations	20,246	20,000	8,646	12,500
G64 permanent staff	(82,631)	(87,589)	(75,858)	(79,651)
G64 temps & other costs	(11,733)	(12,437)	(16,005)	(16,805)
G64 Surplus/contribution to PAT costs	30,309	31,824	27,883	27,044
PAT Costs				
Theatre Administration	(42,490)	(45,039)	(46,503)	(48,828)
Fixtures, Fittings, Equipment,	(1,487)	(1,576)	(3,790)	(3,980)
Repairs & Redecorations	(3,669)	(3,889)	(3,704)	(3,889)
Health & Safety	(2,531)	(2,683)	(1,874)	(1,968)
Water	(856)	(907)	(789)	(828)
Council Tax	(1,011)	(1,072)	(532)	(559)
Insurance	(8,198)	(8,690)	(8,538)	(8,965)
Heating	(5,464)	(6,557)	(6,067)	(6,370)
Lighting	(13,393)	(16,072)	(9,295)	(9,760)
Housekeeping & Waste Disposal	(10,458)	(11,085)	(10,817)	(11,358)
Theatre Licence, Inspections etc	(1,019)	(1,080)	(985)	(1,034)
Postage, Stationery & Printing	(3,443)	(3,650)	(4,011)	(4,212)
IT	(3,026)	(3,208)	(3,975)	(4,174)
Telephone	(2,480)	(2,629)	(2,812)	(2,953)
General Publicity	(1,077)	(1,142)	(3,442)	(3,614)
Professional Fees	(2,200)	(2,332)	(3,600)	(2,625)
Bank Charges	(3,656)	(3,875)	(4,802)	(5,042)
Total PAT costs	(106,458)	(115,485)	(115,536)	(120,158)
PAT income				
Theatre Lettings	9,286	9,000	6,996	7,000
Art Exhibitions			38	
Car Parking & flower stall	2,300	10,000	9,500	9,500
Community support (asylum seekers etc)			242	
WBC Grants	-			
Other grants (2024 BackstageTrust)			2,774	5,000
Sale of donated goods	-	500		
PAT giving (incl Gift Aid)	5,496	5,000	3,486	4,000
Bank interest			608	750
Other income/expenditure	30		(510)	(500)
	17,112	24,500	23,134	25,750
PAT net costs	(89,346)	(90,985)	(92,402)	(94,408)
Summary				
PTC Surplus/contribution to costs	46,288	54,200	60,658	57,500
G64 Surplus/contribution to costs	30,309	31,824	27,883	27,044
PAT income less fixed costs	(89,346)	(90,985)	(92,402)	(94,408)
Surplus/(Shortfall)	(12,749)	(4,961)	(3,861)	(9,864)
Cultural Recovery Fund				
Restructuring (redundancy costs)				
Surplus after CRF & restructuring	-12,749	-4,961	-3,861	-9,864
Theatre Tax Relief net of fees	5,318	5,000	16,325	15,000
	(7,431)	39	12,464	5,136

THE PUTNEY ARTS THEATRE: BUILDING CAPITAL FUND

INCOME	2023	2024 budget	2024	2025 budget
Donations,	58	50		50
Bar fundraising	3,934	600	855	
Other fundraising	140	5,000	164	
Let There Be Light (net of costs)	0		21,338	14,000
	4,132	5,650	22,357	14,050
EXPENDITURE				
Building improvements	-984	10,000		1,000
Bar		4,534		
Sound equipment			582	
LED lights		0	21,843	13,000
Other capital expenditure				15,000
	-984	14,534	22,425	29,000
SURPLUS/(DEFICIT)	3,148	-8,884	-68	-14,950
Building Capital Fund at 1 April	-1,440	1,708	1,708	1,640
Building Capital Fund at 31 March	1,708	-7,176	1,640	-13,310
SUMMARY:				
Income & Expenditure (deficit)/surplus	-7,431	39	12,464	5,136
Building capital fund surplus/(deficit)	3,148	-8,884	-68	-14,950
Net incoming/(outgoing) resources	-4,283	-8,845	12,396	-9,814

THE PUTNEY ARTS THEATRE: BALANCE SHEETS

	31/3/23	31/3/24 budget	31/3/24	31/3/25 budget
FIXED ASSETS				
Putney Arts Theatre	181,832	181,832	181,832	181,832
CURRENT ASSETS				
Cash at Bank and In Hand	68,594	62,860	79,455	67,787
Debtors and Prepayments	11,263	6,000	6,581	7,500
Bar & Tea/Coffee Stock	1,700	1,500	2,750	1,500
	81,557	70,360	88,786	76,787
CURRENT LIABILITIES				
Creditors	32,352	30,000	27,185	25,000
NET ASSETS	231,037	222,192	243,433	233,619
REPRESENTED BY				
Reserves b/f	235,320	231,037	231,037	243,433
Income (deficit)/surplus	-7,431	39	12,464	5,136
Movement in Building Capital (excl bar)	-786	-8,884	-923	-14,950
Increase in bar fund	3,934		855	
Reserves c/f	-4,283	-8,845	12,396	-9,814
TOTAL RESERVES	231,037	222,192	243,433	233,619

INDEPENDENT EXAMINER'S REPORT

I report on the accounts for the year ended 31 March 2024 set out on pages 16 to 20.

Respective responsibilities of trustees and examiner

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

The charity's trustees consider that an audit is not required for this year (under Section 475 of the Companies Act 2006 and that an independent examination is required.

As the charity's gross income exceeds £250,000 it is required that the independent examination is carried out by a member of a listed body. I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales (one of the listed bodies).

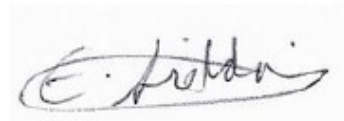
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Elliot Fielding

2nd July 2024

Relevant professional qualification(s) or body: ICAEW

Sampson Fielding Ltd
Chartered Accountants
34-35 Clarges Street
London W1J 7EJ