



ANNUAL REPORT

April 2024 – March 2025



putney
arts
theatre



CHAIR'S INTRODUCTION



Carrie Cable

Welcome to our annual report for 2024 – 2025. My thanks go to all the Trustees, staff and volunteers whose hard work and commitment help us to achieve our purpose. Last year we celebrated our 60th Anniversary with a number of events including a review in June and a dinner for alumni and invited guests in October. We started back in 1964 when a new youth theatre group was formed called Group 64 and in 1968 we moved into the Old Union Chapel and work began to make it habitable. We have gone through various ups and down and name changes but we are still here today and thriving as an artistic venue for our local community, providing a range of events and activities and a performance space for young people and adults.

Our General Manager, Veronika Wilson, works tirelessly to support and promote Putney Arts Theatre as a community venue whilst also running the building with its myriad challenges and constraints. She works closely with our two amazing resident companies, Group 64 Theatre for Young People and Putney Theatre Company.

G64 Company Director Nicola Sterry, Stacey Burt, Creative Learning Director and Phoebe Moore, Assistant Youth Director, have continued to provide exciting classes, holiday projects and shows for our younger members. They focus on providing creative learning opportunities which promote young people's health and well-being and the feedback from parents and the young people themselves is regularly amazing. We said goodbye to our education lead Hattie Kemish in the summer but were delighted to welcome Cath Allison to the team in January. Our education work in schools is growing with sessions for young people and teachers. Due to a generous donation we have been also been able to fund two internships this year. Group 64 are also involved in a number of grant-funded projects. In November we will welcome Uplift, a Young People's Festival to the theatre, commissioned by Wandsworth Borough Council from London Borough of Culture funding.

Putney Theatre Company continues to go from strength to strength and under the leadership of Artistic Directors, Cait and Barney Hart Dyke, have produced stunning shows which have delighted audiences. We have seen an impressive increase in membership and audience numbers due to the quality of the shows and skilful marketing. Special mention and thanks also go to an exciting and successful new initiative, a 'Box Set' summer festival. Conceived and directed by Ian Higham and Cait Hart Dyke; audiences had the chance to see ten plays, attend workshops and enjoy an outside festival fair and entertainment over eight days in July/August.



Thanks also go to the PTC committee and members of PTC who provide technical, backstage and Front of House support and without whom no show would go up. In April Cait and Barney's term of office came to an end and we welcomed Stuart Watson as the new PTC Artistic Director. He is already hard at work on the current and future seasons of shows.

As a charity our Trustees voluntarily give of their time and expertise to offer guidance and support and ensure we meet our objectives. Four trustees will step down this year. I want to thank them for all they have done to help us develop as an artistic venue for our local community.

Sarah Jillings has been a trustee for 10 years and was Chair from 2019 -22. She has contributed to our development in so many ways. For example she guided us through the pandemic and has fundamentally improved our governance systems including establishing and ensuring we regularly monitor our risk register. Paul Benton joined in 2018. His knowledge and expertise of buildings and their maintenance and management and his contacts have proved invaluable. Zoe Copley joined in 2019. As a lawyer we have appreciated her advice on legal matters and she has also been our lead trustee on safeguarding. Laura Jackson joined in 2021. She has used her knowledge and expertise in human resources management to advise and support our staff and helped us to develop a more consistent and professional approach.

We look forward to new trustees joining the Board this year to work with our fantastic team to help us realise our 'Build our Future' campaign - through growing our audiences and participation; maintaining and diversifying utilisation of our building; and advancing a welcoming community venue with a shared sense of belonging.

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 CHARITY OUR SHARED PURPOSE

to grow our audiences
sustain our building
and advance our community



PUTNEY ARTS THEATRE GROUP 64 Theatre for Young People PUTNEY THEATRE COMPANY

AUDIENCE

Grow our audiences and participation

through events and programming for and by people with a diverse set of backgrounds and interests.



BUILDING

Maintain and diversify utilisation of the Putney Arts Theatre

through activities to improve the quality, safety, and functionality of the building.



COMMUNITY

Advance a welcoming community venue with a shared sense of belonging

through inviting and celebrating learning, wellbeing, and artistic expression.

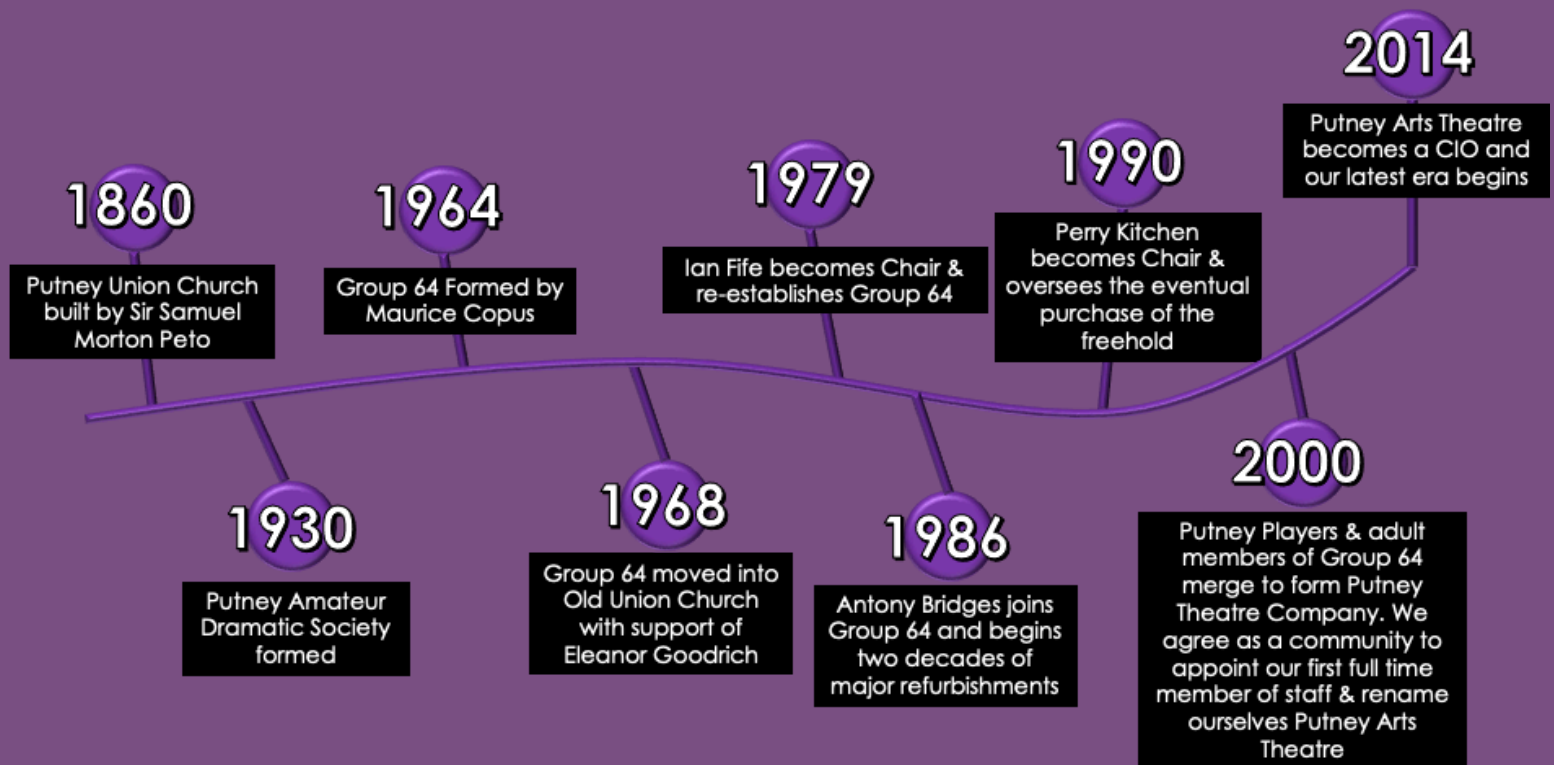




OUR HISTORY

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

In our 60th year we have been very busy!

We have run 10 weekly classes , reaching 175 local young people aged 5-18. We have continued our Pay What You Can Afford Scheme to remove financial barriers for families who may need this support and encourage those who can to pay a little more.

Since September 2024, we have employed two young people as Creative Learning Interns, supporting them in developing a career in the arts. We have also continued to offer G64 Assistant and Buddying roles to help keep our classes inclusive, friendly and offer employability skills to our older members.

We have reached 1,275 audience members with 7 main stage and studio performances by young people aged 8 - 18 years old which 69% of our membership were involved in. With audiences impressed by the skills, and quality of their performances.

We continued our Education work by working with 10 schools in the Putney and Wandsworth area and bringing drama and theatre into the classroom.

We continued to promote mental well-being and joy across all of our work.

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

The Lovely Bones - PTC



Flare Path



Go Back for Murder



The Lovely Bones

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 outgoing Artistic Directors Barney and Cait Hart Dyke, selected and scheduled 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 continue to receive critical acclaim from both external reviewers and audiences alike. We thank them both for the incredible amount of hard work they put into their three years as Artstic Directors.

2024-5 gave us a rich variety of main stage productions including Flare Path, The Lovely Bones, Accidental Death of an Anarchist and It's a Wonderful Life.

We are also delighted to welcome back Stuart Watson as the incoming Artistic Director, who commenced his role in October 2024 and has programmed his first season of plays until Dec 2025.

"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

Mermaid

Our Junior Young Company tackled a modern adaptation of the Hans Christen Anderson's tale of the Little Mermaid in Polly Teale's Mermaid. This adaptation explored themes of war, body image and growing older. Our JYC team worked with a visiting director to create this ensemble piece of theatre.

Alice's Adventures in Wonderland

In the summer, our 8-18 year olds put on a magical production of Lewis Carroll's Alice's Adventures in Wonderland. Our audiences enjoyed the ensemble-working and the colourful characters saying that "It is such a heartwarming, fantastic performance! Creative, inclusive and innovative!"

Young Directors 2025

Our Young Directors were back in full swing this year, three young people wrote, produced and directed challenging and exciting pieces of theatre.

The Snow Queen

This Christmas, our 8-18 year olds followed Gerda on the story of the Snow Queen. With comical characters, puppetry, and movement, this ensemble performance engaged audiences on four nights with cast members commenting on how much they enjoyed being part of the show.

Animal Farm

Junior Young Company started 2025 off with the classic tale of Animal Farm by George Orwell. This dystopian piece challenged them to think about how society is run and the rules that can back fire on us. The cast finished feeling proud of what they had achieved and performing to two large audiences.

Young Company Double Bill

Our Young Companies performed two classic tragic love stories, Romeo & Juliet and Wuthering Heights. They challenged themselves to deliver nuanced characters with complex relationships and made audiences feel "moved" by their performances.



PTC PRODUCTIONS

The Lovely Bones - PTC

The Lovely Bones by Alice Sebold, adapted by Bryony Lavery

April 2024. Susie Salmon is 14 years old. She is also dead - brutally murdered by a neighbour. Her father, Jack, is obsessed with identifying the killer. Her mother, Abigail, is desperate to create a different life for herself. And her sister, Lindsay, is discovering the opposite sex with experiences that Susie will never know...

Beginning by David Eldridge

May 2024. Every story starts somewhere. It's the early hours of the morning and Danny's the last straggler at Laura's party. The flat's in a mess. And so are they. One more drink? David Eldridge's play Beginning is a sharp and astute two-hander that takes an intimate look at the first fragile moments of risking your heart and taking a chance.

Go Back for Murder by Agatha Christie

June 2024. Go Back for Murder is an unusual take on the traditional murder mystery; slipping seamlessly from past to present whilst examining the danger of relying on personal testimony warped by time, prejudice and perception.

Box Set Summer Festival

August 2024. 8 days of 10 plays performed by Putney Theatre Company on one set.

Flare Path by Terence Rattigan

September 2024. Set in a hotel near an RAF Bomber Command Airbase in Lincolnshire during the Second World War the play focuses on a love triangle between an actress (the wife of a Wellington Bomber pilot) and a Hollywood actor. The action plays out against a night time bombing raid on Germany, while the women wait together to hear about the fate of the crew.

Death and the Maiden by Ariel Dorfman

October 2024. In the aftermath of a cruel dictatorship, a nascent democracy attempts to right wrongs. Paulina and her husband Gerardo would appear ready to face this changing tide, however, a kindly stranger knocking on the door changes everything.

Shakespeare in Love based on the Screenplay by Marc Norman & Tom Stoppard, adapted for the stage by Lee Hall

November 2024. Money men assert their power, scripts get rewritten, egos have to be massaged, rivalries develop and last-minute crises intervene. Yet, by the magic that is theatre - somehow Shakespeare manages to turn the distinctly unpromising Romeo and Ethel the Pirate's Daughter into the masterpiece that is Romeo and Juliet.

It's a Wonderful Life, adapted by Mary Elliott Nelson

December 2024. Christmas Eve, 1946, Bedford Falls. Down-on-his-luck banker George Bailey feels life has passed him by, and he's at the end of his rope. But when George's guardian angel pays him a visit, he's amazed to discover what life in his beloved town would be like without him. Maybe it's a wonderful life, after all?

Alligators: by Andrew Keatley

February 2025. Daniel Turner has it all. A devoted wife, two beautiful children and a teaching job he loves. But when allegations are made about his past, his world begins to crumble around him. Can all the good he's done be erased by one pointed finger? What will it take to restore his loved ones' faith in him? And after this, can life ever be the same again?

Accidental Death of an Anarchist by Dario Fo

March 2025. This classic farce by Dario Fo and Franca Rame has been given an up to the minute reincarnation from award-winning writer Tom Basden. Eviscerating everyone from the Metropolitan Police to the metropolitan elite.



ANNUAL REPORT

The trustees present their report with the financial statements of the charity for the year ended 31 March 2025. 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	Mr Perry Kitchen (from Jul 2024), Mrs Audrey Copus (to Jul 2024)	
Trustees (appointed)	Caroline Cable (2017, Chair) Sarah Jillings (2015 to Jun 2025) Elanne Brooks (2024) Paul Benton (2018 to Jun 2025) Zoe Copley (2019 to Jun 2025) Ajay Shah (2023, Treasurer) Laura Jackson (2021 to Jun 2025) Roopak Radia (2025) Bryan Raven (2014* to Jul 2024) Jamie Hannon (2023, Vice Chair) Maureen McDonagh (2024) Perry Kitchen (2014* to Jul 2024) Laura Jackson (2021 to Jun 2025) Tom Sainsbury (2022) Simon Crump (2024) Tamsin Mortimer (Jun 2025) Paloma Lisboa (Jun 2025) Clare Hargreaves (Jun 2024 - Sep 2024)	
Putney Arts Theatre	Veronika Wilson	General Manager
Group 64 Theatre for Young People	Nicola Sterry Stacey Burt Hattie Kemish Phoebe Moore Catherine Allison Enomfom Idiong Grace Adam Beulah Bediako-Buro	Company Director Creative Learning Director Outreach Lead (to Aug 2024) Assistant Youth Theatre Director Education Lead & PAT Administrator (from Jan 2025) Intern (to Aug 2024) Intern (from Sep 2024) Intern (from Sep 2024)
Putney Theatre Company	Barney Hart Dyke (AD to Apr 2025) Tom Sainsbury (Chair & Treasurer) Alexa Adam (Secretary) Mike Cooke (Committee) Stuart Watson (AD from Sep 2024)	Cait Hart Dyke (AD to Apr 2025) Kim Dyas (Committee) Simon Crump (Committee) Caroline D'Arcy (Committee)
Independent examiner	Richard Chadwick Richard Chadwick Consulting Ltd, 19 Princes Avenue, Finchley, London N3 2DA	
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 were still trustees of the new CIO until July 2024. Perry Kitchen was 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 £317,375 (2024: £299,358). Total resources expended were £321,061 (2024: £286,962). The net overall deficit in 2024-25 was £3,685 (2024: surplus £12,396). In 2024-25, income from productions and other activities was in line with historic norms, however income from drama class productions were slightly down: Total production surpluses were £66,464 and Group 64 drama class subscriptions were £69,013. In addition, there was useful income from social events, hires and other activities. The "Let there be light" campaign, which launched last financial year, raised a further £19,744 which allowed for further expenditure of £19,284 on new LED stage lights. Following the closure of the "Let the be Light" campaign at the end of June, a new campaign called "Build Our Future" was launched and this raised £13,256 by the end of the financial year.

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 unfinanced 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 31/3/25 overall reserves, excluding the freehold building, were £52,434. Given the unexpected increase in our insurance premium in May 2024, cashflow was impacted temporarily and the reserves were utilised as a contingency to ensure ongoing costs were covered. However, cashflow is in a healthier position and the charity will look to steadily build up the reserves to the previous levels. The equivalent figure at 31/3/24 was £61,600.

2025-26 FINANCIAL OUTLOOK

At the time of writing we note that drama productions remain popular across PTC and G64, as audiences were at 68%, against 63% in 2023-2024. Drama class attendance is something to be monitored as we see changing demographics potentially having an impact on demand, and the Group 64 team are actively exploring ways to increase attendance. The appeal for Build Our Future has achieved £13,256 as at 31/3/25 thanks to continued donations, and the trustees will consider carefully how the money can be spent to improve the theatre for all.

The economy and outside events remains uncertain, which can have unforeseen and serious effects on finances. Furthermore the trustees understand and appreciate that personal finances may also be stretched, which could impact the drama class and audience numbers going forward. 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 8 July 2025 and signed on its behalf by:



Ajay Shah: Trustee and Treasurer

INDEPENDENT EXAMINER'S REPORT

I report on the accounts for the year ended 31 March 2025 set out on pages 16 to 21.

Respective responsibilities of trustees and examiner

As I report to the trustees on my examination of the accounts of The Putney Arts Theatre for the year ended 31/03/2025.

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"). 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

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of The Institute of Chartered Accountants of England and Wales (ICAEW).

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination 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.



Richard Chadwick

8th July 2025

Relevant professional qualification(s) or body: Fellow of Institute of Chartered Accountants of England and Wales (ICAEW)

STATEMENT OF FINANCIAL ACTIVITIES

Putney Arts Theatre

Statement of Financial Activities For the year ended 31 March 2025

		2025	2025	2025	2024
		Restricted	Unrestricted	Total	Total
	Notes	£	£	funds	funds
				£	£
INCOMING RESOURCES					
Income and endowments from:					
Donations, legacies, sponsorship & grants	2	40,633	16,937	57,570	38,381
Charitable activities	3		238,201	238,201	243,835
Trading activities	4		21,605	21,605	17,142
Total incoming resources		40,633	276,742	317,375	299,358
RESOURCES EXPENDED					
Expenditure on:					
Charitable activities	7	27,252	279,447	306,699	275,689
Raising funds	7		14,362	14,362	11,273
Total resources expended		27,252	293,809	321,061	286,962
NET INCOMING/(OUTGOING) RESOURCES		13,381	-17,067	-3,685	12,396
TOTAL FUNDS BROUGHT FORWARD			243,432	243,432	231,036
TOTAL FUNDS CARRIED FORWARD		13,381	226,365	239,747	243,432

BALANCE SHEET

Putney Arts Theatre

Balance Sheet

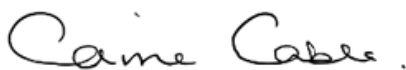
For the year ended 31 March 2025

	Notes	Restricted £	Unrestricted £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Tangible Assets	8		181,832	181,832	181,832
CURRENT ASSETS					
Stocks	9		2,150	2,150	2,750
Debtors	10		15,895	15,895	6,580
Cash at bank and in hand		17,574	42,865	60,439	79,455
		17,574	60,910	78,484	88,785
CREDITORS					
Amounts falling due within one year	11	-4,193	-16,377	-20,569	-27,185
NET CURRENT ASSETS		13,381	44,533	57,915	61,600
TOTAL ASSETS LESS CURRENT LIABILITIES		13,381	226,365	239,747	243,432
NET ASSETS		13,381	226,365	239,747	243,432
FUNDS		13,381	226,365	239,747	243,432
TOTAL FUNDS		13,381	226,365	239,747	243,432

The financial statements were approved by the Board of Trustees on 8th July 2025 and were signed on its behalf by:



Ajay Shah: 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.

Note 2: DONATIONS, LEGACIES, SPONSORSHIP AND GRANTS

	2025 Restricted £	2025 Unrestricted £	2025 Total £	2024 £
Donations:		16,937	16,937	12,221
Donations: restricted (Raising the Bar)			0	855
(Let There Be Light)	19,744		19,744	21,455
(Build Our Future)	13,256		13,256	
Sponsorships:				
Rosy & Peter Gent	6,008		6,008	650
Grants:				
London Borough of Wandsworth	126		126	1,000
Grants: restricted - Jack Petchey Foundation (JPF - see 2b below)	1,500		1,500	2,200
	40,633	16,937	57,570	38,381

(2a) £4,650 from the Gents was carried over into 2024/2025, and £4,650 was received during the year, of which £6007.50 was spent and £3292.50 was carried over into 2025/2026

(2b) £600 from JPF was carried over from 2023/24 and £1,500 was received during the year. £900 was carried over into 2025/2026

NOTES TO THE FINANCIAL STATEMENT

4. INCOME FROM CHARITABLE ACTIVITIES

	2025	2024
	£	£
Subscriptions	75,787	74,670
Productions	144,341	128,850
Education outreach: London Borough of Wandsworth	170	6,368
London Community Foundation		5,570
Other schools and community groups	4,125	4,030
Other charitable activities	13,778	24,347
	<u>238,201</u>	<u>243,835</u>

4. INCOME FROM TRADING ACTIVITIES

	2025	2024
	£	£
Theatre hires etc	19,778	16,496
Bank interest received	1,826	608
Other trading activities		38
	<u>21,605</u>	<u>17,142</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 (2024: £Nil)
There were no trustees' expenses paid for the year ended 31 March 2025 (2024: £Nil)

6. STAFF COSTS

	2025 Restricted	2025 Unrestricted	2025 Total	2024
	£	£	£	£
Wages & salaries	8,535	113,783	122,318	114,905
Social Security costs	392	5,227	5,619	4,685
Pension costs	412	5,497	5,909	5,697
	<u>9,339</u>	<u>124,507</u>	<u>133,846</u>	<u>125,287</u>

7. RESOURCES EXPENDED

2025	Costs of raising funds	Costs of charitable activities	Total
Wages & salaries (unrestricted activities)	9,339	124,507	133,846
Wages & salaries (restricted)		7,508	7,508
Restricted expenditure (lights)		19,744	19,744
Overheads & administration	5,023	71,851	76,874
Theatre production costs		70,541	70,541
Theatre maintenance & enhancement costs		12,548	12,548
	<u>14,362</u>	<u>306,699</u>	<u>321,061</u>

NOTES TO THE FINANCIAL STATEMENT

7. RESOURCES EXPENDED (cont.)

2024	Costs of raising funds	Costs of charitable activities	Total
Wages & salaries (unrestricted activities)	7,576	117,711	125,287
Wages & salaries (restricted - Jack Petchey)	0	2,850	2,850
Restricted expenditure (Jack Petchey)	0	21,455	21,455
Overheads & administration	3,697	62,388	66,085
Theatre production costs	0	63,791	63,791
Theatre maintenance & enhancement costs	0	7,494	7,494
	<u>11,273</u>	<u>275,689</u>	<u>286,962</u>

The new independent examiner provided his services for £1,500 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

	2025 £	2024 £
Stocks	<u>2,150</u>	<u>2,750</u>

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Other debtors & prepayments	<u>15,895</u>	<u>7,180</u>

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Grants to Group 64, carried forward to YE 31/3/25	4,193	5,250
Taxation and social security	2,197	2,223
Other creditors & accruals	<u>14,179</u>	<u>19,712</u>
	<u>20,569</u>	<u>27,185</u>

12. MOVEMENT IN FUNDS

	Incoming resources £	Resources expended £	Movement in funds £
General fund	283,955	-301,777	-17,822
Building Capital	<u>33,420</u>	<u>-19,284</u>	<u>14,136</u>
	<u>317,375</u>	<u>-321,061</u>	<u>-3,685</u>

NOTES TO THE FINANCIAL STATEMENT

12. MOVEMENT IN FUNDS (cont.)

2024		Net movement in funds £	At 31.3.24 £
General fund		12,464	243,500
Building Capital fund: bar appeal receipts	22310		
building expenditure	<u>-22378</u>		
		<u>-68</u>	<u>-68</u>
		<u>12,396</u>	<u>243,432</u>

Net movements in funds included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in 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>

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 2025

INCOME & EXPENDITURE ACCOUNT

<u>Putney Theatre Company</u>	2025	£	2024	£
Subscriptions & acting fees		6,773		7,875
Productions:				
The Lovely Bones	6,700		The Welkin	4,956
Beginning	2,366		Mayfly	3,436
Go Back To Murder	6,114		Sense & Sensibility	5,433
Box Set Festival	7,286		The Canterbury Tales	4,760
Flare Path	5,276		The Hound of the Baskervilles	4,370
Death And The Maiden	2,061		Apologia	3,071
Shakespeare In Love	8,855		Amadeus	7,362
It's A Wonderful Life	4,787		My Fair Lady	8,837
Alligators	2,288		The Children	2,581
Accidental Death Of An Anarchist	9,835		Scandaltown	5,859
Total production income		55,567		50,665
Readings and social events		(206)		2,118
Prior year productions				
Total PTC		62,135		60,658
Group 64				
Drama class subscriptions		69,013		74,670
Productions:				
The Light Burns Blue (cont. 2024)	924		Struwellpeter	857
Mermaid	276		Fantastic Mr Fox	2,741
Alice's Adventures In Wonderland	1,856		Am I C+? / Comment is Free	664
Young Directors Programme	1,069		Anne of Green Gables	1,892
The Snow Queen	3,345		1984 / Jekyll & Hyde	2,585
Animal Farm	786		The Light Burns Blue	539
Romeo & Juliet / Wuthering Heights	2,640			
Total production income		10,896		9,278
Holiday projects and workshops		13,237		14,084
Education (schools) projects		4,156		12,289
Group 64 Fundraising		1,029		779
Group 64 Grants		9,907		4,948
Group 64 Donations		190		3,698
Group 64 Corporate Sponsorship		5,000		
Group 64 costs (staff & other costs)		(101,092)		(91,863)
Total Group 64		12,336		27,883

NOTES TO THE FINANCIAL STATEMENT

14. DETAILED ACCOUNTS FOR THE YEAR TO 31 MARCH 2025 (continued)

Putney Arts Theatre

Theatre Lettings	9,213	6,996
Art exhibitions / craft fairs / prize draw		38
Car parking & flower stall	10,565	9,500
Community support, net (asylum seekers etc)	126	242
Grants (Backstage Trust)	2,226	2,774
Donations	6,701	3,486
Bank interest	1,826	608
Other income/(expense)	(281)	(510)

PAT income	30,376	23,134
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PAT expenditure

Theatre administration	(51,868)	(46,503)
Fixtures, fitting, equipment	(5,131)	(3,790)
Repairs & redecorations	(7,417)	(3,704)
Health & safety	(2,221)	(1,874)
Water	(892)	(789)
Council Tax	(749)	(532)
Insurance	(18,357)	(8,538)
Heating	(5,716)	(6,067)
Lighting	(9,921)	(9,295)
Housekeeping & waste disposal	(11,195)	(10,817)
Theatre licence, inspections etc	(1,353)	(985)
Postage, stationery & printing	(6,274)	(4,011)
IT	(4,409)	(3,975)
Telephone	(3,552)	(2,812)
General publicity	(4,438)	(3,442)
Independent examination	(1,500)	(3,600)
Bank charges	(3,997)	(4,802)

	(138,990)	(115,536)
PAT (deficit) / surplus	(108,614)	(92,402)

Summary

PTC	62,135	60,658
Group 64	12,336	27,883
PAT	(108,614)	(92,402)
Total Income & Expenditure (deficit) / surplus	(34,144)	(3,861)

Theatre Tax Relief, net of fees	16,322	16,325
Surplus / (deficit)	(17,822)	12,464

BUILDING CAPITAL FUND

Income		
Donations & fundraising	421	164
"Raising the Bar" Appeal		855
"Let There Be Light" Appeal	19,744	21,338
"Build Our Future" Appeal	13,256	
	<u>33,421</u>	<u>22,357</u>

Expenditure

Lights & Sound equipment etc	(19,284)	(22,425)
Building Capital Fund (deficit) / surplus	14,136	(68)
Building Capital Fund at 1/4/24	1,640	1,708
Building Capital Fund at 31/3/25	<u>15,776</u>	<u>1,640</u>

SUMMARY OF INCOMING / OUTGOING RESOURCES

Income & expenditure surplus / (deficit)	(17,822)	12,464
Building Capital Fund surplus / (deficit)	<u>14,136</u>	<u>(68)</u>
Net (outgoing) / incoming resources	(3,686)	12,396

NOTES TO THE FINANCIAL STATEMENT

15. ACCOUNTS OF PLAYS

PTC	The Lovely Bones	Beginning	Go Back for Murder	Box Set	Flare Path	Death and The Maiden	Shakespeare In Love	It's A Wonderful Life	Alligators	Accidental Death of an Anarchist	Total 2025	Total 2024
Nos. Full	363	107	301	1,825	262	97	607	283	133	445	4,423	2,418
Conc	218	86	178	267	133	224	163	128	283		1,680	2,275
	581	193	479	1,825	529	230	831	446	261	728	6,103	4,693
Capacity	870	243	750	2,400	868	235	872	870	261	857	8,226	7,260
As %	67%	79%	64%	76%	61%	98%	95%	51%	100%	85%	74%	65%
Income	£											
Tickets	7,887	3,196	6,442	9,957	8,031	3,201	12,516	6,798	3,750	10,710	72,487	67,548
Programme profit	159	75	150	177	42	318				237	1,158	292
Bar profit	1,102	227	790	1,404	879	343	1,271	677	385	1,091	8,170	7,156
Acting fees	335	50	420	465	240	90	750	120	210	150	2,830	2,490
Other income	50	200	309	4,050		100					4,709	625
	9,534	3,749	8,112	15,876	9,327	3,676	14,955	7,594	4,345	12,187	89,354	78,111
Expenditure												
Set	627	398	116	172	1,171	441	743		103		3,770	2,575
Props	82	29	319	465	534	125	320	427	71	53	2,426	1,409
Costumes	856	121	482	65	845	55	2,553	842	251	238	6,306	5,983
Hair/Make up			7								7	489
Lights												1,805
Sound/Music/Tech												1,646
Pub/Photos	392	223	385	4,653	765	491	1,387	927	1,009	1,417	11,648	4,729
Rights	713	612	655	2,315	655	504	998	612	612	612	8,288	7,878
Rehearsal space							100				100	
Local Authority chgs												21
Scripts/other	164		33	920	80				11	33	1,241	911
	2,834	1,383	1,997	8,590	4,051	1,615	6,100	2,808	2,057	2,352	33,787	27,446
PTC surplus	6,700	2,366	6,114	7,286	5,276	2,061	8,855	4,787	2,288	9,835	55,567	50,665
Group 64	The Light Burns Blue	Mermaid	Alice in Wonderland	G64 Young Directors	Snow Queen	JYC Animal Farm	Young Co Romeo & Juliet / Wuthering		Group 64 2025	Group 64 2024	PAT Total 2025	PAT Total 2024
Nos. Full	42	35	117	47	163	69	124		597	469	5,020	2,887
Conc	65	44	140	59	162	80	178		728	792	2,408	3,067
	107	79	257	106	325	149	302		1,325	1,261	7,428	5,954
Capacity	300	290	581	121	580	435	580		2,887	2,235	11,113	9,495
As %	36%	27%	44%	88%	56%	34%	52%		57%	56%	71%	63%
Income	£											
Tickets	924	667	2,910	1,154	3,522	1,257	3,313		13,746	12,281	86,232	79,829
Programme profit										-300	1,158	-8
Bar profit		88	116	111	390	85	210		1,000	1,053	9,171	8,209
Acting fees											2,830	2,490
Other income										47	4,709	672
	924	755	3,025	1,265	3,911	1,342	3,523		14,746	13,081	104,100	91,192
Expenditure												
Set		14			34	36			84	396	3,855	2,971
Props			57	10	379	184	286		915	842	3,341	2,251
Costumes		36	271		45		18		369	271	6,676	6,254
Hair/Make up			36						36	20	43	509
Lights										351		2,156
Sound/Music/Tech												1,646
Pub/Photos		190	74	186	108	29	190		778	432	12,426	5,161
Rights		204	720			306	240		1,470	1,385	9,758	9,263
Rehearsal space							150		150		250	
Local Authority chgs												21
Scripts/other		34	11						45	106	1,286	1,017
	478	1,169	196	566	556	883			3,848	3,803	37,635	31,249
G64 / PAT Surplus	924	276	1,856	1,069	3,345	786	2,640		10,897	9,278	66,464	59,943



SUPPORTING CAST

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

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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