

Taking FLIGHT

Chapter Arts Centre

Market Rd

Canton

Cardiff

CF5 1QE

02920 230020

takingflighttheatre.org.uk



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Charity Information

Charity Name

Taking Flight Theatre Company

Charity Registration Number

1131762

Company Registration Number

06690647

Company Registered Address

Unit 8, Market House, Chapter Arts Centre, Market Road, Cardiff CF5 1QE

Company landline

02920 230020

Company website

www.takingflighttheatre.org.uk



We Went Digital

500 Families and community groups watched our first family digital production First Three Drops live online

Charity Trustees for the period of this Annual Report

Nigel Rees

Hadley Taylor (recruited May 20)

Damien Dickenson (recruited May 20)

Tafsila Khan (recruited May 20)

Dr Marta Minier (recruited May 20)

Andrew Tinley (recruited May 20)

Jenna Preece (recruited May 20 – resigned Feb 21)

Dr Emily Garside (Chair for the period of this report)

Sara McKay

Tony McKay

Dr Sara Rhys- Jones

Matthew Bassett

Structure, Governance and Management

Governing Documents

Taking Flight Theatre Company is governed by [Memorandum and Articles of Association](#) incorporated 5th September 2008.

Constitution

Taking Flight Theatre Company is a Company Limited by Guarantee.

Recruitment, Appointment and Training of Trustees

New trustee callouts are produced in written and video format (British Sign Language (BSL)/ captioned) and circulated widely, through traditional and non- traditional channels ensuring the widest range of trustees can apply. Trustees apply by letter or video, are met by the Board, interviewed and elected thereafter.





The existing Board of Trustees has a wide range of skills and experience in a variety of sectors including the arts, similar charities, industry and professional services and the public sector. These skills are utilised to maximise the benefit to Taking Flight. During the year we have undergone a great deal of work on governance, engaging the board more genuinely with the day-to-day work of the company.

During 2020 we recruited a diverse range of board members to support the work of the charity. We created a part time Access, inclusion and participation position which could encompass the Youth theatre leader role. This was from January 2021 to the end of the financial year initially, and was offered to the existing Youth Theatre leader to alleviate the insecurity of being self-employed and suffering Long covid.

Financial Review

At 31st March 2021 the company held total reserves of:

Unrestricted	£4685
Restricted	£91995
Total	£96680

(these show as reserves on accounts due to project grants assigned to projects which straddle multiple financial years)

Funding picture

Taking Flight are primarily project funded, with a great reliance on projects funded by a variety of sources including BBC Children In Need and Arts Council of Wales (ACW).





Main Projects receiving funding during this period:

Creative Steps- Organisational Development: A specific grant to support organisational development- initially to cover a 3-year period but granted a 4th year and uplift due to delays in ACW investment review process.

Covid Recovery Fund: This allowed us to develop new ways of working digitally, start our policy consultancies with paid freelancers and to invest in digital technology as we moved to online working. Administered by ACW

Connect and Flourish: A yearlong pilot project to build a network of venues across Wales who will lead the way in terms of welcoming diverse audiences, increasing representation of Deaf and disabled role models on and off stage. Main activity and costs will be during 2021/22. ACW funded project.

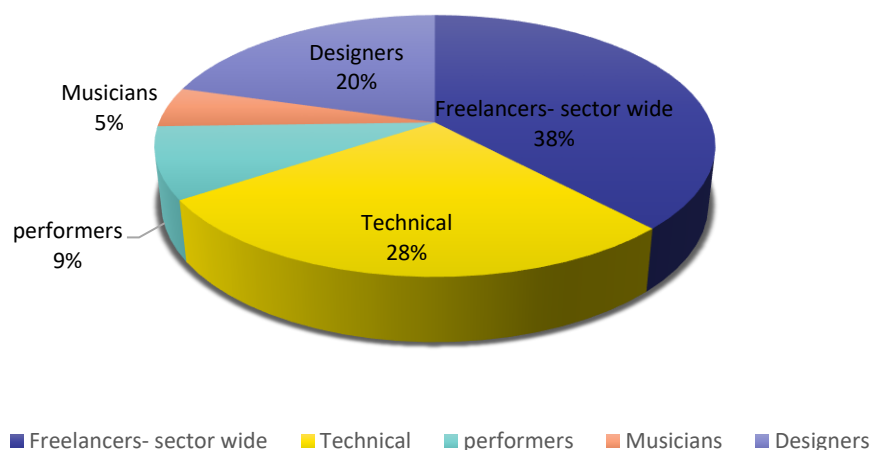
Deaf Youth Theatre: BBC Children in Need supported 3-year project.

Other Covid Related Funding

Taking Flight received £10k from the Welsh Government's (WG) stability Fund and Taking Flight were eligible for Job Retention Scheme payments (Furlough) (£13,908), to cover staff costs, both of which we could re-direct to support creative developments.

Taking Flight were able to offer paid activities and consultancies to a variety of arts professionals. This offered Taking Flight the opportunity to develop online and hybrid working as well as consult widely on our policy development.

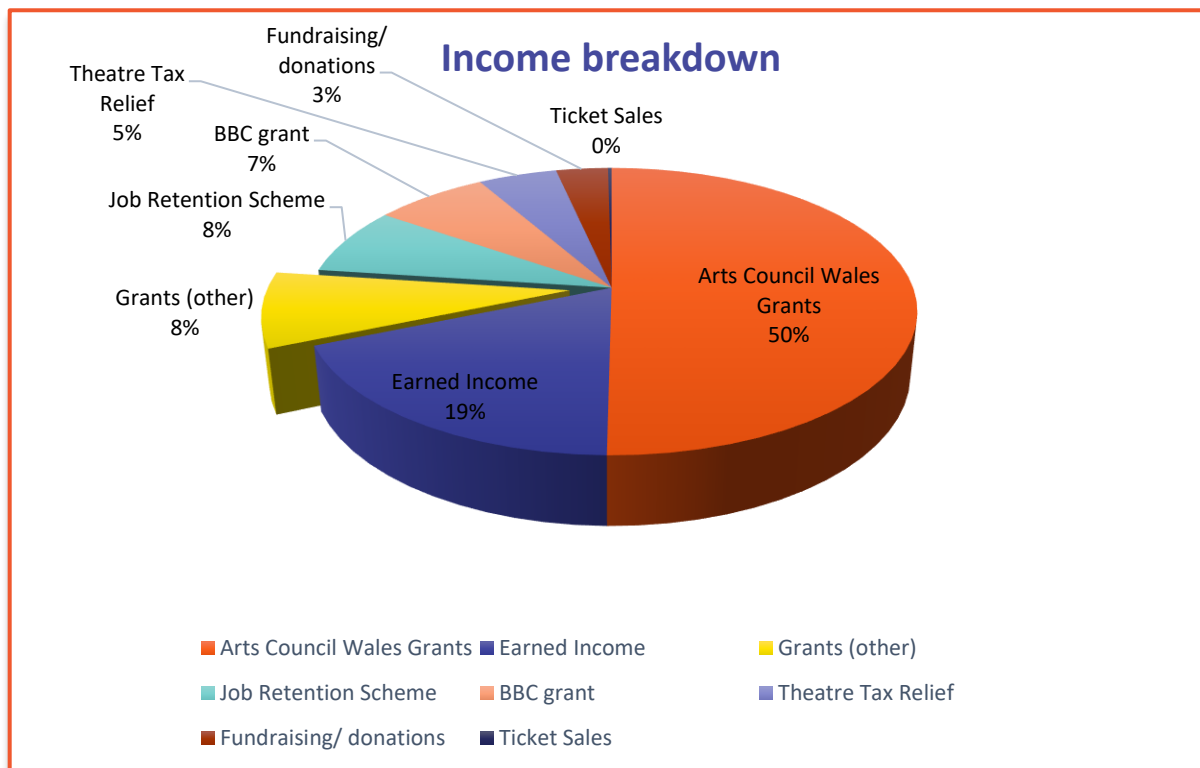
Breakdown of support for creative sector via Covid recovery fund



Funding Diversity- snapshot

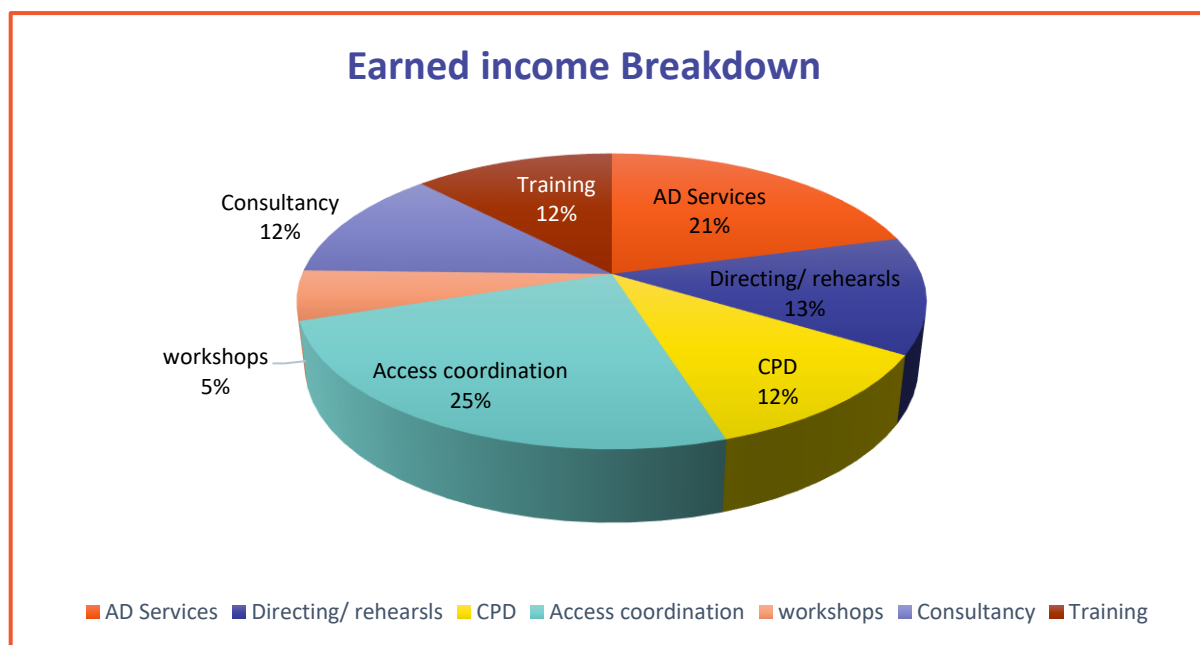
Taking Flight have seen an increase in Arts Council grants primarily through a variety of Covid related uplifts and support. There has been an increase in income by 37% on 2019/20 figures, but also a greater proportion of income has been from ACW/WG grants (up by 22% of gross income on last year's figures).

There has been a decrease of 15% of earned income (workshops/consultancies etc) which reflect the changing times this report covers. Taking Flight saw an increase in donations and fundraising, but this also represented a decrease of 1% of total income, due to the increased overall income from grants.



Earned Income

Our earned income came from many areas – in particular access training for the creative sector. We developed our online provision as a rapid response to the pandemic restrictions and the demand from the sector. Training included: Running an accessible rehearsal space, Deaf Awareness and Access Co-ordination, Blind and Partially Sighted Awareness Training: all delivered by Deaf or disabled practitioners with Taking Flight support. We redeveloped our wellbeing package to include training teachers to deliver anxiety combatting workshops via Public Health Wales. Organisations we worked with on Training include Creu Cymru, Cardiff city Council, The Torch (Milford Haven) and Theatr Clwyd.





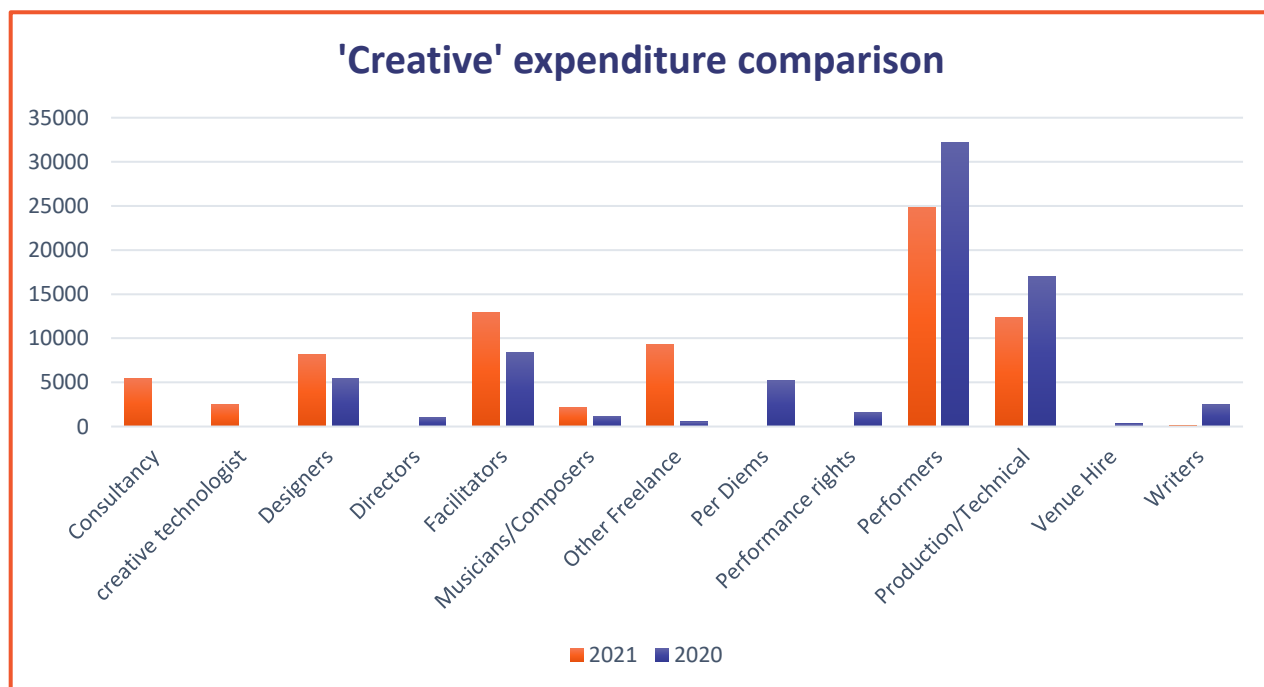
A development of our consultancies was Access Coordination and audio description provision. This increased over the year as more companies considered implementing different forms of access and started to consider this earlier in their creative process. Taking Flight worked with numerous organisations in this capacity including Light Ladd and Emberton, RCT (Rhondda Cynon Taf) theatres, Sherman Theatre (Cardiff) and Royal Welsh College of Music and Drama.

Workshops with young people fell, which was to be expected given the circumstances. Some provision moved online but there was a reduction in our workshop provision due to Covid.

Universities continued to seek training opportunities and placement opportunities, the bonds between universities continued to strengthen over the year despite the opportunities to direct productions being minimised.

Expenditure

Despite the curtailing of live artistic presentation work, our expenditure on Creatives (facilitators, performers, designers etc) was maintained at 29% of our gross income- meaning an uplift of £25k in actual expenditure.

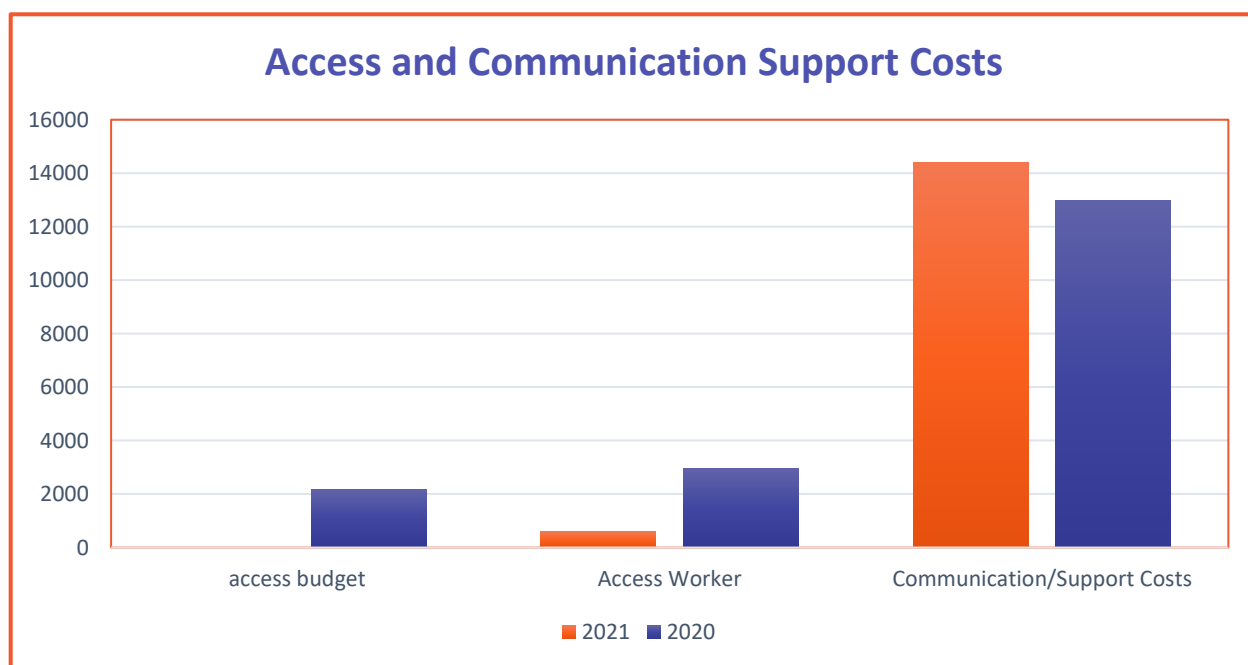


Access costs and communication support

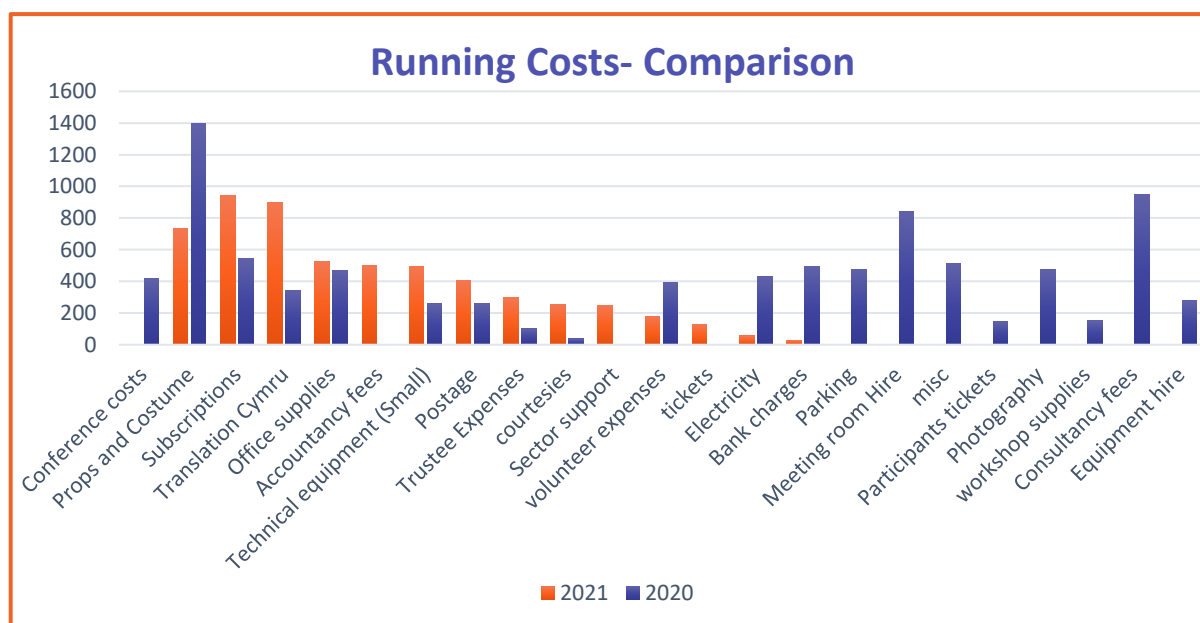
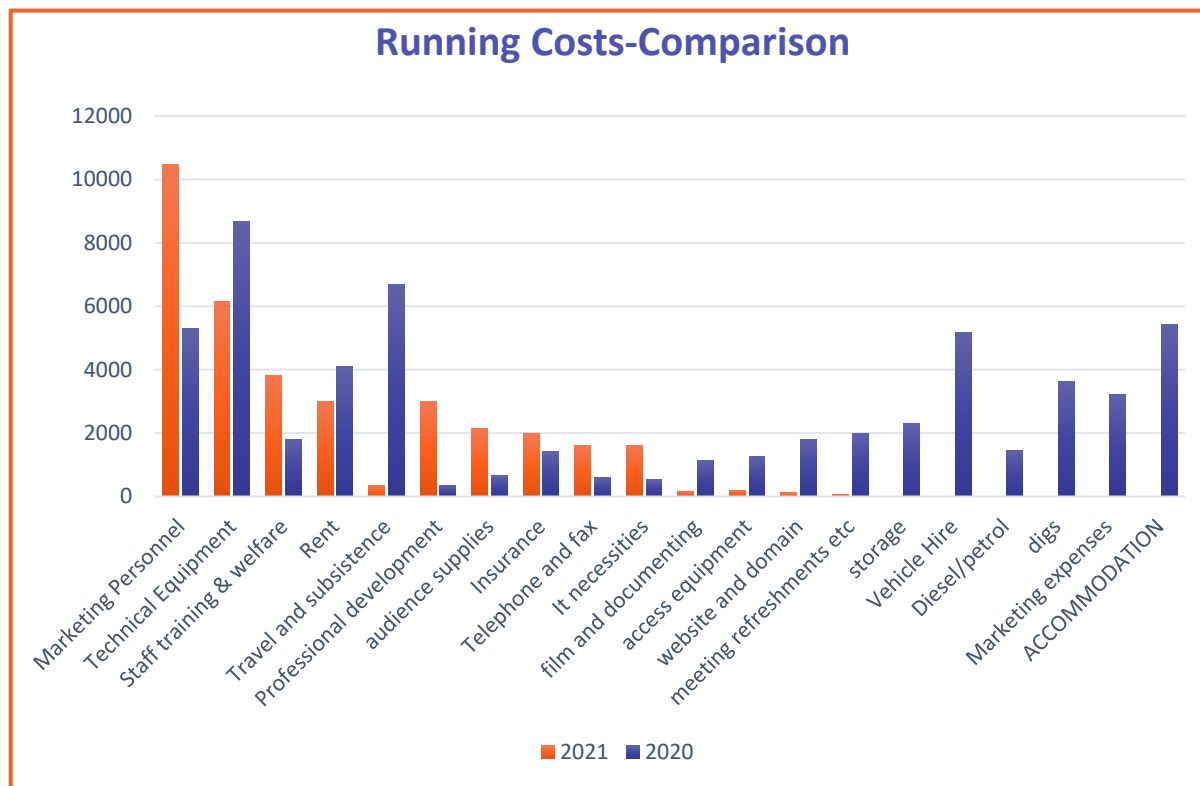
Our spending on access, including British Sign Language/English interpreters saw an increase in Interpreter costs, but a decrease in support worker fees.

This reflects the move to online resources and lack of face to face and in person support over the period.

Expenditure on staffing, office and running costs were reduced by £28k, and represent 42% of our total income, compared to 76% of total income in 2019/20.



Non salary running costs



Salary Costs- Comparison



Reserves

As a project funded organisation, the ability to accrue reserves has been curtailed, but our policy is to incrementally increase our reserves to a sustainable level. Taking Flight's reserves have increased to £4628 reflecting our policy of incrementally increasing our reserves to ensure sustainability in the long term.

Public Benefit Statement

The Trustees of Taking Flight have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission in exercising their powers or duties.

Covid pandemic was undoubtedly one of the most challenging period of Taking Flight's existence however it was also a time of growth and development, giving us time to look inwardly at our ways of working, creative projects, policies and staffing structures. In 2020 Taking Flight's board expanded to embrace a new cohort expanding the number of board members with lived experience of being Deaf or disabled. Taking Flight are proud to have disability lead board with 69% of our board identifying as Deaf or disabled. Taking Flight has become one of the leaders in terms of access and inclusion in the arts scene in Wales. By showcasing the value of difference and celebrating the abilities of all, Taking Flight remains true to one of its core aims of challenging and changing perceptions of disability and Deafness in the wider public.





T

aking Flight have always created productions with Deaf and disabled performers at the forefront and with creative access at the heart of every creation. In 2020 everyone experienced what it was like to not have physical access to the arts. Taking Flight have been considering our audience at home, a long before we all were forced to experience what it was like during the 'lock downs' with previous work exploring ways to improve access for our most vulnerable audiences. The majority of our theatrical work from 2020 to 2021 focused on developing and refining our online and digital offerings exploring new ways to provide an equality of experience online to be enjoyed how and when the audience required.

Our training programmes were refined in direct response to the sectors desire to become more inclusive and accessible. We delivered training and consultancy to organisations such as Public Health Wales, National Theatre Wales, CULT Cymru and Welsh College of Music and Drama. A large amount of time was spent during the early days of lockdown developing our online training and consultancy provision so that we could continue to deliver this work in an accessible format.

The company also began a large, pan Wales collaborative project with five partner organisations 'Breaking the Box' which is a pilot project to build a network of venues across Wales who will lead the way in terms of welcoming diverse audiences, increasing representation of Deaf and disabled role models on and off stage.



This project will also focus on training early careers disabled creatives in backstage and off stage theatre roles.

In January 2020, Taking Flight opened its doors to Wales' first and only Deaf-led youth theatre for Deaf and Hard of Hearing young children, with the aim of increasing confidence, providing positive Deaf role models to increase positive perceptions of Deafness, improve communication and self-esteem. During 20-21 the youth theatre moved the provision online, we provided technical resources to enable this to continue. Despite activity and signposting restrictions, Taking Flight Youth theatre have engaged with 26 young people, some of whom wouldn't normally join us without online provision. We have provided 5 deaf professional actors as workshop leaders and role models, and the majority of parents/ carers have identified increased pride in their children's Deaf identities and confidence since starting with Youth Theatre.

Mission, Vision and Objectives

Our Mission

is to smash down barriers to participating in theatre & to constantly push the boundaries of creative access. It is to drive forward equal representation of D/deaf & disabled people in theatre by levelling the stage. It is to alter the arts landscape in Wales & beyond by challenging others to think more inclusively.

Our Vision

is of an arts world where the stories told & the voices heard are genuinely reflective of the world we live in; where the theatre we make understands audiences of all backgrounds & invites and welcomes them in.

Our Objectives

- To create performances with the most talented & passionate disabled, D/deaf, blind & nondisabled performers
- To place access for both our audiences & our artistic teams at the heart of the creative process seamlessly incorporating audio description, captions, sign language & innovative direction to enhance the experience for everyone
- To inspire & enable future generations of D/deaf & disabled people to work in the creative industries
- To influence other arts & non arts organisations, individuals, venues & organisations to value D/deaf & disabled audiences, customers, collaborators
- To generate income to support our charitable aims & to be both financially and organisationally sustainable & resilient.

We do this by...

- Creating 1-3 professional performances per year (in light of covid these can be live or digital)
- Actively seeking on every project, to work with new D/deaf & disabled performers, especially those with connections to Wales
- Continuing to research & learn how we can best support D/deaf & disabled artists & audiences
- Access is the starting point for new creative projects.
- Running Wales's only Youth Theatre for D/deaf & Hard of
- Hearing young people.
- Organising & running training events for emerging & established D/deaf, disabled, blind & nondisabled creatives so they have equal opportunities to build their careers & have successful futures in the creative industries
- Providing bespoke packages of access & awareness training & advice to creative practitioners, arts & non arts organisations, venues & agencies.
- Talking about our practice & the artists & non artists we work with everywhere we go; ensuring representation is on the agenda at every event.
- Supporting the arts sector in Wales to improve its infrastructure & embrace a more open & inclusive mindset
- Running a stable & sustainable organisation which is able to achieve these aims & ambitions
- Sharing best practice and "bright spots" through annual symposia or sharing events.

Annual Report of Activities 2020–21

Business and Organisational Development

There has been a continued programme of work funded under Arts Council Wales Creative Steps Programme, enabling us to further focus on the sustainable functioning of the organisation. It has allowed us to overhaul the website, begin to implement our trilingual policy and build our digital offerings.

The Cultural Recovery Fund enabled the company to review its policies by engaging freelancers to dissect and reimagine our policies in line with our core values and in response to the pandemic.

We were able to explore digital touring, sustainability and to dive into hybrid options for producing work.

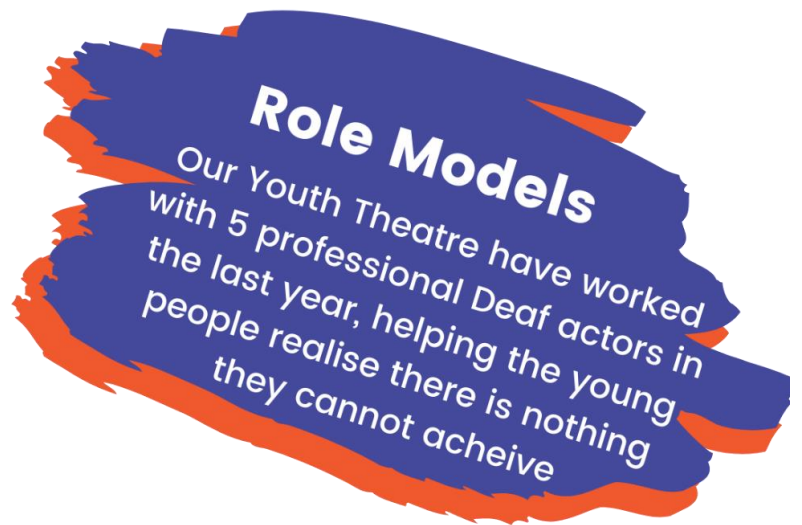


Artistic work

Lockdown landscapes

Taking Flight's Artistic Director/ Joint CEO was due to direct a production to be performed at The Egg Bath Theatre Royal in May 2020. In speedy response to the lockdown status we found ourselves in, working closely with Bath Spa University we pioneered a new way of working. Using Google meets for rehearsals, zoom for recording and software called Capture we created a digital version of the show which was re written for a covid locked down work, integrated animated captions and BRITISH SIGN LANGUAGE. It was fast paced and reactionary. A report from the director can be found [here](#)





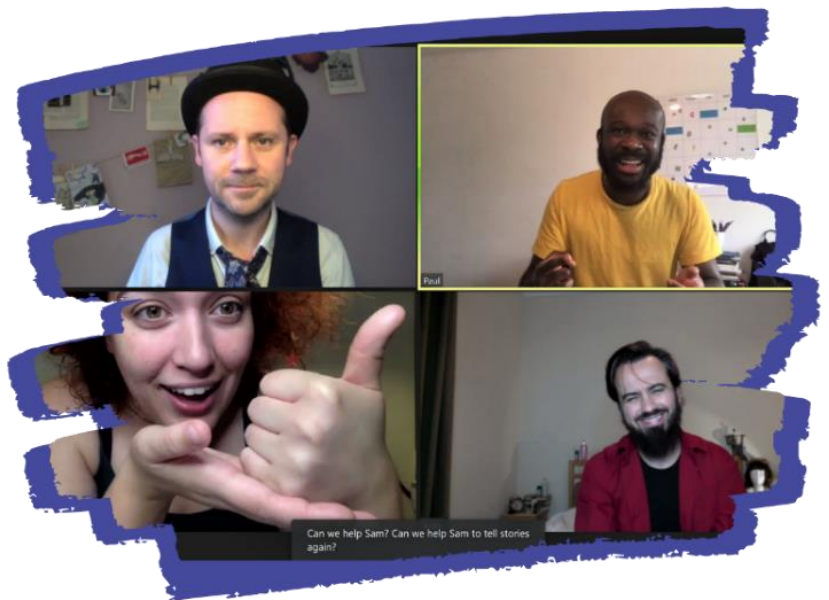
Neverthere Festival

In response to the climate emergency and Covid 19 the Neverthere Festival was created by Barra Collins. It was to provide a space to support artists to explore new technology or skills to allow them to develop their creative practice. LASTheatre were leading the project and asked Taking Flight to be involved as mentors at the artist residency in June 2020. In addition, we are asked to be access consultants and co-ordinators for the event. This collaboration has blossomed into a strong cross-country alliance to develop digital work which is exciting, challenging and accessible. The Arts council allowed us to repurpose a grant to explore the digital side of our work and training to enable us to develop and research reaching new audiences in this new online world. Neverthere was part of this development.

First Three Drops

Zooming into our audience's homes: In August 2020 Taking Flight co-produced a digital show with RCT Theatres which was written by Elise to be performed live on Zoom. An adaptation of the Taliesin story from the Mabinogion, the show was zoomed into people's homes accompanied by sustainable resource packs and preshow activities. Performed in English, British Sign Language with everyday Welsh it was also mapped to the 6 areas of learning in the National curriculum.

In the Autumn we launched a digital tour to venues across Wales where the actors performed to schools and families in a Covid safe way. At Christmas 2020 we received funding from Admiral to adapt it for the festive season and performed over the second UK lockdown between Christmas and New Year. The show was attended by people across the UK, Europe, USA and Canada. This production was also live streamed into a virtual arts centre where the audience were avatars free to roam around as part of our Clwstwr project.





Clwstwr – Meddwl Mawr

Working in an accessible Metaverse:

In Autumn 2021 Taking Flight received funding from Clwstwr to research and develop ways of providing an equality of experience for our 'at home' audience that was both easy to navigate and accessible. This consisted of many consultancy meeting with digital experts, we had many questions to answer; how to provide British Sign Language interpretation in avatar situations, latency issues, accessibility for blind and partially sighted audiences, wrap around access, live streaming into a virtual reality, digital poverty. The funds allowed us to explore rehearsing and staging a production in Mozilla hubs. Feedback and evaluation with Deaf and disabled performers and audience members will influence the next stages of this work. A full write up of this experience is available [here](#)

The Curious Case of Aberlliw

A project about hope: From the work we undertook in the Clwstwr research another LAs theatre/ Taking Flight collaboration was born. Born out of a desire to make something that could be flexible in these times of uncertainty; that could work in the strictest of lockdowns and as in a hybrid way when things were more relaxed. It was all about getting people outdoors and noticing nature. We were aware of more and more cases of poor mental health, especially in young people and we wanted to create something that increased wellbeing with an emphasis on achieving a shared goal and finding hope again. We co-produced this with Carmarthenshire theatres and Awen theatre trust. This was due to open in March 2021 but due to guidelines being very tight the opening was postponed to May.



Fow

A co-production with Deaf and Fabulous productions (previously titled *I said I love you*). This was scheduled to tour in Autumn 2020, the decision was made in Summer 2020 that it would need to be created in a digital incarnation. Rehearsed and filmed in March 2021 it was released later in 2021. A love story in BSL, Welsh and English, Fow used creative captioning, graphics and animated illustrations to transform the actors homes and transport audiences to different locations. Read more about Fow [here](#)

Toured virtually in April 2021 with audiences as far as Canada and Austria, as well as going on to be part of the Edinburgh Festival Fringe 2021 as part of Summerhall's digital fringe. The production garnered 4 & 5* reviews and very strong social media feedback. It was also nominated for an Offie award.





Road

A co-production with RCT theatres was due to be performed in September 2020 the decision to postpone to Autumn 2021 was made in May 2020. In Spring 2021 the decision was made to postpone again until 2021. There is a large community involvement in the run up to the piece which we didn't feel was possible given the Covid situation. There has also been research focusing on the live streaming option to future proof the production in case of further restrictions, and to provide access for our 'at home' audience.

Staff training and Other activity

Artistic Director and co-founder Elise Davison is continuing her BSL training, now undertaking level 6 (fluency).

Development Director and co – founder Beth House was supported by ACW to learn Welsh.





Youth Theatre

The move to online provision so soon after setting the project up, was key to how the youth theatre developed its online and real-life presence in the lives of our Youth theatre members.

We were able at times to offer park events for all ages which supported the bonds between the groups, the parents, carers, and facilitators. We also supported participants with devices to try and ameliorate digital poverty amongst our students.

The youth theatre were also able to take advantage of Project opportunities where the group could work creatively with Deaf actors and role models; specifically developing an online performance of '*Being Human*'- a project run by Theatre Centre. Stephen Collins came in as BSL consultant. The final piece was presented as a showcase to younger members of youth theatre and followed by a Deaf Actors Q&A with Emily Howlett, Nadeem Islam, and Alex Nowak.

The youth theatre had a visit from the Blue Peter team and some of the group were interviewed in BSL to encourage the presenter in her BSL studies. Everyone received the much-coveted Blue Peter badge.

Two of the groups devised and performed a performance of *"The Quarantined mermaid and the plastic vampire"*, and Art workshops with Shan, within the weekly zoom sessions and separate videos were created and packs sent out to those who weren't ready to join us on zoom.

We supported the online workshops with weekly videos sent out mid-week with various art/ theatre activities. and the Youth Theatre part in Leeway Productions *Sgwigls* project – where our young people created characters and wrote stories from them which were then turned into Signed poems/ songs. The groups also took part in Hefin Robinson's Superhero workshop from Mess up the Mess.



We also provided cultural opportunities including a Virtual theatre trip to see Derby theatre's *"The Little Mermaid"* followed by Q&A with the actors. Virtual theatre trip to watch Taking Flight theatre's First Three Drops and we supported a live Q+A session with one of the older Youth Theatre Members.

The youth theatre met socially for park events when allowed and online for Halloween and Festive quizzes and end of term zoom parties. Resource boxes were developed and sent out and the young people ran activities for each other.

We maintained a regular presence with weekly sessions throughout, no break during the summer to help combat feelings of isolation, and we supported a Deaf volunteer to get their silver youth award (now working on gold award)

Youth theatre Snapshot

Despite activity and signposting restrictions, Taking Flight Youth theatre have engaged with 26 young people, some of whom wouldn't normally join us without online provision. We have provided 5 deaf professional actors as workshop leaders and role models, and the majority of parents/ carers have identified increased pride in their children's Deaf identities and confidence since starting with Youth Theatre.

This report was developed by Dr Emily Garside (Chair of the Board of Trustees), Elise Davison (CEO/Artistic Director) and Louise Ralph (General Manager). This report was overseen by the board of trustees.

Company Registration No. 6690647
(England and Wales)

**TAKING FLIGHT THEATRE COMPANY ANNUAL
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

**TAKING FLIGHT THEATRE COMPANY
COMPANY INFORMATION
FOR THE YEAR ENDED 31 MARCH 2021**

Directors

Dr Emily Garside
Nigel Rees
Hadley Taylor
Damien Dickenson
Tafsila Khan
Dr Marta Minier
Jenna Preece (Resigned Feb 2021)
Andrew Tinley
Sara McKay
Tony McKay
Ben Owen-Jones
Dr Sara Rhys- Jones
Matthew Bassett

Company Number

6690647 (England and Wales)

Registered Office

Unit 8
8 Market Road
Cardiff
CF5 1QE
United Kingdom

Accountants

Nigel Rees Accountancy
Limited Cairnsmuir
6 Penyfai lane
Llanelli
SA15 4EN

TAKING FLIGHT THEATRE COMPANY
(COMPANY NO: 6690647 ENGLAND AND WALES)
DIRECTORS' REPORT

The directors present their report and accounts for the year ended 31 March 2021.

Directors

The following directors held office during the whole of the period:

Dr Emily Garside

Nigel Rees

Dr Sara Rhys-Jones

Matthew Bassett

Sara McKay

Tony McKay

Statement of directors' responsibilities

The directors are responsible for preparing the report and accounts in accordance with applicable law and regulations.

Company law requires the directors to prepare accounts for each financial year. Under that law, the directors have elected to prepare the accounts in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the directors must not approve the accounts unless they are satisfied that they give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period. In preparing these accounts, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the company's transactions and disclose with reasonable accuracy at any time the financial position of the company and enable them to ensure that the accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

TAKING FLIGHT THEATRE COMPANY
(COMPANY NO: 6690647 ENGLAND AND WALES)
DIRECTORS' REPORT

Small company provisions

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Signed on behalf of the board of directors

.....

Dr Emily
Garside
Director

Approved by the board on: 20 January 2022

**TAKING FLIGHT THEATRE COMPANY
ACCOUNTANTS' REPORT**

I report to the charity trustees on my examination of the accounts of the Company for the year ended 30/03/2021.

As the charity's trustees of the Company (who are also the directors of the company for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ("the 2006 Act").

Having satisfied myself that the accounts of the Company are not required to be audited for this year under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ("the 2011 Act"). In carrying out my examination, I have followed the Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act).

I have completed my examination. I confirm that no material matters have come to my attention which gives me cause to believe that:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006; or
- the accounts do not accord with such records; or
- the accounts do not comply with relevant accounting requirements under section 396 of the Companies Act 2006 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; or
- the accounts have not been prepared in accordance with the Charities SORP (FRS102). IER 2 October 2018

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.

Signed: Name: Frances Tyler (AAT)

Gripp Fawr
Trapp
Llandeilo
SA19 6RB

20th January 2022

TAKING FLIGHT THEATRE COMPANY
INCOME STATEMENT
FOR THE YEAR ENDED 31 MARCH 2021

	2021	2020
	£	£
Turnover	174,061	289,435
Cost of sales	(92,957)	(75,623)
Gross profit	<u>81,104</u>	<u>153,417</u>
Administrative expenses	(125,114)	(152,785)
Other operating income	120,376	-
Operating profit	<u>76,366</u>	<u>632</u>
Interest payable and similar charges	-	(27)
Profit on ordinary activities before taxation	<u>76,366</u>	<u>605</u>
Tax on profit on ordinary activities	<u>-</u>	<u>-</u>
Profit for the financial year	<u>76,366</u>	<u>605</u>

TAKING FLIGHT THEATRE COMPANY
STATEMENT OF FINANCIAL POSITION AS AT
31 MARCH 2021

	Notes	2021 £	2020 £
Current assets			
Debtors	4	8,218	28,322
Cash at bank and in hand		105,571	5,040
		<u>113,789</u>	<u>33,362</u>
Creditors: amounts falling due within one year	5	(17,266)	(13,205)
Net current assets		<u>96,523</u>	<u>20,157</u>
Net assets		<u>96,523</u>	<u>20,157</u>
Capital and reserves			
Profit and loss account		96,523	20,157
Shareholders' funds		<u>96,523</u>	<u>20,157</u>

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with the provisions of FRS 102 Section 1A - Small Entities.

Approved by the Board on 20 January 2022.

Dr Emily Garside
Director

Company Registration No. 6690647

**TAKING FLIGHT THEATRE COMPANY NOTES
TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

1 Statutory information

Taking Flight Theatre Company is a private company, limited by shares, registered in England and Wales, registration number 6690647. The registered office is Unit 8, 8 Market Road, Cardiff, CF5 1QE, United Kingdom.

2 Compliance with accounting standards

The accounts have been prepared in accordance with the provisions of FRS 102 Section 1A Small Entities. There were no material departures from that standard.

3 Accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below and have remained unchanged from the previous year, and also have been consistently applied within the same accounts.

Basis of preparation

The accounts have been prepared in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Ireland. (FRS102)

Turnover

Turnover represents the income derived from charitable activities and is recognised on an accruals basis.

Expenditure

All expenditure incurred by the charity relates to charitable activities. The accrual basis has been adopted for the recognition of current assets and liabilities.

Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Presentation currency

The accounts are presented in £ sterling.

**TAKING FLIGHT THEATRE COMPANY NOTES
TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2021**

4 Debtors	2021	2020
	£	£
Trade debtors	8,001	10,817
Accrued income and prepayments	217	217
Other debtors	-	17,288
	<hr/> 8,218	<hr/> 28,322

5 Creditors: amounts falling due within one year	2021	2020
	£	£
Trade creditors	13,464	9,403
Accruals	3,802	3,802
	<hr/> 17,266	<hr/> 13,205

6 Average number of employees

During the year the average number of employees was 4 (2020: 3).

	2021 £	2020 £
Turnover		
Sales	174,061	229,040
Cost of sales		
Purchases	92,802	75,323
Direct labour	-	-
Other direct costs	155	300
	92,957	75,623
Gross profit	81,104	153,417
Administrative expenses		
Wages and salaries	86,766	85,942
Pensions	5,376	4,929
Staff training and welfare	7,126	3,394
Travel and subsistence	656	19,002
Motor expenses	-	1,448
Rent	3,004	7,228
Light and heat	56	432
Telephone and fax	1,624	618
Internet	115	1,724
Postage	407	259
Stationery and printing	2,129	660
Information and publications	21	19
Subscriptions	945	546
Bank charges	28	549
Insurance	1,974	1,406
Equipment expensed	-	-
Equipment hire	-	5,451
Software	1,622	564
Repairs and maintenance	-	152
Sundry expenses	589	4,425
Consultancy fees	10,971	950
Advertising and PR	686	9,799
Other legal and professional	1,019	3,288
	125,114	152,785
Other operating income		
Other operating income	120,376	-
Operating profit	76,366	632
Interest Payable	-	27
Profit on ordinary activities after interest	76,366	605