FLUTE THEATRE

England & Wales · Charity number 1163705

Details

Status	Registered
Legal form	Charitable company
Company number	09303847
Registered	2015-09-23
Register	View on the Charity Commission register

Contact

Address	Davies & Partners Solicitors 250 Park Avenue Aztec West Almondsbury Bristol BS32 4TR
Phone	07748980853
Email	flutetheatrecompany@gmail.com
Website	www.flutetheatre.co.uk

Activities

Objects: TO ADVANCE THE ARTS FOR THE GENERAL PUBLIC INCLUDING SPECIAL PROVISION FOR THOSE ON THE AUTISM SPECTRUM

Activities: TO ADVANCE THE ARTS FOR THE GENERAL PUBLIC INCLUDING SPECIAL PROVISION FOR THOSE ON THE AUTISM SPECTRUM.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

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Geography

- Germany
- Spain
- United States
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£157,170	£156,042	-	-
2024-03-31	£194,158	£195,858	-	-
2023-03-31	£213,081	£205,190	-	-
2022-03-31	£157,137	£163,500	-	-
2021-03-31	£206,030	£204,515	-	-

Trustees

Name	Role	Appointed
Charlotte Scott		2023-10-05
David Peter Muirden Jobson		2019-06-19
Dr Jamie Anthony Ward		2022-05-08
Dr Michael Dobson		2015-03-17
Iris Rajman		2025-06-23
Kelly Stobbs		2015-01-21
MICHAEL WALLING		2024-08-30
Margaret Jane Buddle		2015-03-17
Ninad Samaddar		2021-09-13
Professor Robert Shaughnessy		2022-05-08
TALIA RODGERS		2015-03-17

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FLUTE THEATRE

England & Wales - Charity number 1163705

Accounts

Charity registration number 1163705 (England and Wales)

Company registration number 09303847

FLUTE THEATRE

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Professor Robert Shaughnessy	
	Dr Jamie Ward	
	Ninad Samaddar	
	David Jobson	
	Talia Rodgers	
	Margaret Buddle	
	Professor Michael Dobson	
	Professor Charlotte Scott	
	Iris Rajman	(Appointed 23 June 2025)
	Michael Walling	(Appointed 30 August 2024)
	Kelly Ann Stobbs Miller	(Appointed 22 January 2025)
Secretary	Ms K Hunter MBE	
Charity number (England and Wales)	1163705	
Company number	09303847	
Registered office	250 Aztec West Almondsbury Bristol BS32 4TR	
Independent examiner	Tom Wilcox Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH	

FLUTE THEATRE

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FLUTE THEATRE

CHAIR OF TRUSTEES STATEMENT

FOR THE YEAR ENDED 31 MARCH 2025

The Charity has had another extremely successful year despite the increasing challenges facing it and the sector.

We celebrated the company's tenth anniversary with a hugely successful International Festival of our work at Riverside Studios in July and August. This not only brought together the ever expanding London community of young people and their families that we have developed and worked with for the last decade, but also attracted new audiences of all ages and artists from across the world.

Kelly Hunter's new adaptation of 'A Midsummer Night's Dream' and 'AMND for Autistic Individuals' using the same group of actors has been another great success. The production was presented at festivals in Romania, Serbia and London. This was the company's fifth visit to the prestigious Craiova International Shakespeare Festival - a testament to how very highly our work is regarded.

In the autumn Kelly visited Sweden and Mexico to deliver courses and workshops to pass on the methodology of the Hunter Heartbeat through the delivery of our performances - thus expanding even further the company's reach.

Kelly and her team are once again to be congratulated for their tireless fundraising efforts throughout the year. At the beginning of 2025 it became clear that the current areas of fundraising were not delivering as in previous years and that new streams of financial support needed to be developed. With this in mind Kelly and her associates began developing a pilot commercial project of Hunter Heartbeat Courses with a view to them being delivered in the UK and internationally later in 2025.

The young company of actors and artists continues to impress with their talent and commitment. The feedback received for every production continues to pay tribute to the extraordinary impact the work has on all who come into contact with it. I would like to give special mention and thanks to Associate Directors Natasha Haward and Joshua Welch for their unfailing support and hard work over the whole of this year.

We are extremely grateful for the support received from many individuals and organisations during the year including The Foyle Foundation, The Victoria Wood Foundation, The April Trust, Nickelodeon, The Big Give and Riverside Studios.

I am very aware that the coming year will present many, many challenges, but the work of the Charity is immensely important and the Trustees will continue to support in every way they can. I have every confidence that Kelly will continue to lead and inspire with her amazing talent and enthusiasm and will continue to take this extraordinary work to wherever it is needed.

.....

Margaret Buddle
Chair of Trustees

Date: 6/10/2025

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)".

Objectives and activities

The aims and objectives of the charity as set out in Flute Theatre's Articles of Association dated 31 August 2015 are:

'To advance the arts for the general public including special provision for those on the autism spectrum'.

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Overview

Flute has concentrated on continuing to deliver our live performances of Shakespeare across the globe, including our unique performances for autistic individuals.

Public engagement 2024-25							
Performances for autistic individuals		**Performances for general audiences**		**Flute theatre workshops**		**Flute theatre Social events for autistic people**	
Autistic Individuals	Number of Performances	General Audiences	Number of Performances	Students	Number of workshops	Attendees	Social events for autistic people
650	46	1240	5	325	17	325	7

Over the last twelve months we have achieved the following:

- The creation of a new main stage production of *A Midsummer Night's Dream* for the Craiova International Shakespeare Festival, premiered in May 2024.
- The premiere of our "Double Dream" which was performed in Romania, Serbia and London between May-August 2024.
- The attendance at the inaugural Shakespeare Festival at New Bulgaria University (NBU), delivering Hunter Heartbeat workshops and performing a scratch performance of Hamlet Collateral Damage.
- The delivery of a two week inaugural Shakespeare Festival for autistic audiences at Riverside Studios to celebrate our ten year anniversary.
- The global expansion of our work in Sweden and Mexico.
- The continuation of our specialized performances of Shakespeare for our expanding community of autistic individuals and their families using the Hunter Heartbeat Method at Riverside Studios London, during the school holidays.
- The continuation of our specialized performances of Shakespeare for our expanding community of autistic individuals using the Hunter Heartbeat Method in collaboration with St Johns College Brighton. during term time.
- Twelfth Night UK tour. Brighton, Riverside Studios and Virginia Primary School Bethnal Green. October -November 2024
- The creation of a pilot scheme of Hunter Heartbeat Courses to be delivered Spring and Summer of 2025 in the US, Spain and UK.

The creation of a new main stage production of
A Midsummer Night's Dream.
Craiova International Shakespeare Festival. May 2024

We created and premiered a new mainstage production of *A Midsummer Night's Dream*, adapted and directed by Kelly Hunter, with lighting by Craig West, performing at Marin Sorescu, National Theatre Craiova Romania. Our premiere performance at the Craiova International Shakespeare Festival in May 2024, marked our fifth invitation since 2016 at one of Europe's most prestigious Shakespeare Festivals. This production has now become part of the Flute Theatre repertoire and is part of our *Double Dream* performances.

Double Dream. **May-August 2024**

A Midsummer Night's Dream for mainstage and autistic participants.

#	Date	Name of city	Name of the Venue	Audience members	No. of performances	Autistic participants	No. of performances
1	23rd May 2024	Craiova, Romania	Marin Sorescu National Theater	150	1	20	1
2	3rd-4th July 2024	Novi Sad, Serbia	Itaka SHAKESPEARE FESTIVAL 2024 - Čortanovci	600	1	10	1
3	8th-9th Aug 2024	London, UK	Riverside Studios, London	240	2	50	4
TOTAL				990	4	80	6

Following our successful premiere at the Craiova International Shakespeare Festival in May 2024, we have toured our two productions of A Midsummer Night's Dream to create a Double Dream. Our company of actors performs Kelly Hunter's adaptation of A Midsummer Night's Dream; 100 minutes long, with live music played throughout. Immediately after the performance, the same company of actors performs our A Midsummer Night's Dream for autistic people for a maximum of fifteen autistic participants and their families.

We performed our Double Dream at Marin Sorescu, National Theatre Craiova Romania in May 2024, at the Serbian National Theatre, Novi Sad and the ITAKA Shakespeare Festival, Čortanovci in July 2024 and at the Riverside Studios as part of our Summer Festival in August 2024.

• NBU Shakespeare Festival May 2024

New Bulgarian University g.k. Ovcha kupel 2, ul. "Montevideo" 21, 1618 Sofia, Bulgaria						
#	Date	Venue	Number of student participants	Number of workshops	Hamlet Collateral Damage Number of audience members	Hamlet Collateral Damage Number of performances
1	26th May 2024	NBU	75	2	-	-
2	27th May 2024	NBU	75	2	-	-
3	28th May 2024	NBU	50	1	-	-
4	29th May 2024	NBU			250	1
Total			200	5	250	1

Artistic Director Kelly Hunter and associate artist Joshua Welch attended this inaugural festival onsite at the NBU university in Sofia Bulgaria. They delivered one week of Hunter Heartbeat workshops to all festival attendees. The culmination of their visit was a one off performance of Hamlet, Collateral Damage, adapted and performed by Hunter and Welch as an exploration of memory and grief. They held a Q&A after the performance. On the strength of their workshops and performance, Flute Theatre have been asked back for the second year's festival in 2025.

• Summer Shakespeare Festival. Riverside Studios August 2024

#	Dates	Venue	Production for autistic people	Number of performances	Number of autistic participants	Main Stage Production	Number of shows	Number of audience
1	30th July 2024- 10th Aug 2024	Riverside Studios	The Tempest	4	50	-	-	-
2	30th July 2024- 10th Aug 2025	Riverside Studios	Pericles	6	75	-	-	-
3	30th July 2024- 10th Aug 2026	Riverside Studios	A Midsummer Night's Dream	4	50	-	-	-
4	30th July 2024- 10th Aug 2027	Riverside Studios	Twelfth Night	4	50	-	-	-
5	8th and 9th Aug	Riverside Studios	-	-	-	A Midsummer Night's Dream	2	240
Total				18	225		2	240

Flute Theatre organized, curated and delivered a two week international Summer Shakespeare Festival for autistic people. We believe this to be the first of its kind. The festival was produced to celebrate our ten year anniversary. Throughout the two weeks, we performed all four of our original productions for autistic audiences: The Tempest, A Midsummer Night's Dream, Pericles and Twelfth Night. Our audiences ranged in age for three years old to seventy-three, across all abilities and needs. Additionally, we delivered two sold out performances of our mainstage A Midsummer Night's Dream and held a symposium on the last day as a platform for marginalized voices. Our company of actors comprised artists from the UK, Peru, India and Catalunya.

• *Twelfth Night* at Big Wind Theatre Company. Gothenburg Sweden

Big Wind Konstepidemins väg 6, 413 14 Gothenburg, Sweden						
#	Date	Venue	Number of student participants	Number of workshops	Number of performances	Number of autistic participants
1	25th September 2024	Big Wind Theatre	50	3	-	-
2	26th September 2024	Big Wind Theatre	repeat students	3	-	-
3	27th September 2024	Big Wind Theatre	repeat students	-	1	20
Total			50	6	1	20

Big Wind Theatre Company have been using the Hunter Heartbeat Method in their work with marginalized people since 2019. In September 2024, Artistic Director Kelly Hunter and Associate Directors Natasha Haward and Joshua Welch delivered a one week workshop with Big Wind theatre company onsite in Gothenburg. During the week, Flute Theatre taught the full set of our *Twelfth Night* sensory games to the Big Wind company members, as well as invited guests including psychotherapists, teachers, performers and parents of autistic children. The week included a performance with autistic children, led by Kelly, Joshua and Natasha, where the participants of the workshop had a hands-on opportunity to play the games with the autistic people for whom they are created.

• The Tempest. Encuentro Otros Territorios Festival Querétaro Mexico

12 ENCUENTRO OTROS TERRITORIOS San Juan del Rio, Querétaro						
#	Date	Venue	Number of student participants	Number of workshops	Number of performances	Number of autistic participants
1	18th Nov 2024	San Juan del Rio	75	1	-	25
2	19th Nov 2024	San Juan del Rio	repeat students	1	-	repeat participants
3	20th Nov 2024	San Juan del Rio	repeat students	1	-	repeat participants
4	21st Nov 2024	San Juan del Rio	repeat students	1	-	repeat participants
5	22nd Nov 2024	San Juan del Rio	repeat students	1	-	repeat participants
6	23rd Nov 2024	San Juan del Rio	repeat students	1	-	repeat participants
7	24th nov 2024	San Juan del Rio	repeat students	-	1	repeat participants
Total			75	6	1	25

In November 2024, Kelly Hunter and Catalan Actor Aleix Melé (who has worked with Flute Theatre since 2016) attended the festival in Mexico to work with Mexican actors, passing on the methodology of the Hunter Heartbeat games through our adaptation of *The Tempest.* Kelly and Aleix passed on the sensory games of *The Tempest* to approx. 30 Mexican actors and 25 people with special needs. On the final day, we gave a performance of *The Tempest for autistic people*, which was very successful and has resulted in Flute Theatre being invited back to the festival in Mexico in 2026.

• Continuation of our long-term community projects for autistic people in London and Brighton

Performances for autistic people in London & Brighton					
#	Date	Name of city	Name of the Venue	Autistic participants	No. of performances
1	31st May 2024	London	Riverside Studios	30	2
2	24th Jan 2025	Brighton	Brunswick Theatre	30	2
3	27th Jan 2025	Brighton	Brunswick Theatre	30	2
TOTAL				90	6

We have now been performing with our two UK communities of autistic people in London and Brighton for eight years. In these last twelve months both these projects have been beset by cuts in funding and withdrawal of support from various sources outside of our control. In London, many of our families have expressed that Flute Theatre remains the only place where they and their autistic family member feels
safe and welcomed, and that the continuity of our activities is essential to the families wellbeing and overall experience of safety. With this in mind, we have managed to continue our work in London in two ways. We have maintained successful crowd funding campaigns enabling us to keep our activities going. Whereas we used to perform for several weeks during a holiday, we are able now to perform for one or two days, allowing us to maintain continuity with our most vulnerable families. We have also extended our activities to include social gatherings at the house of Kelly Hunter and in public spaces during the summer. Many of our families have told us they are never invited to people's homes on account of the fear and anxiety attached to the social experience of being with profoundly autistic people. We are committed to helping our hidden community of autistic people through whatever means possible, and therefore our social activities have proved successful in maintaining continuity and building self esteem within the community.

In Brighton, a small number of families have begun to bring their autistic family members to our performances in London outside of term time, which we consider a testament to the positive impact we have on the UK autistic community. We have tried to the best of our abilities to keep continuity through performances with the autistic students at St Johns College, however this has now proved impossible.

The drama department at the college has been shut down and our person of contact has had to move on to another special school where there is no provision for drama. We will be making sure that all the families in Brighton have the information for Flute Theatre and will have the opportunity to bring their family members to future performances wherever they may be.

Twelfth Night for autistic people UK tour.
Virginia Primary School Bethnal Green, London
Brighton, Riverside Studios
. October -November 2024

Twelfth Night for autistic people UK tour.					
#	Date	Name of city	Name of the Venue	Autistic participants	No. of performances
1	18th Oct 2024	Brighton	The Dance Space	30	2
2	21st-25th Oct 2024	London	Virginia Primary School Virginia Rd, London E2 7NQ, United Kingdom	150	10
3	1st Nov 2024	London	Riverside Studios	30	2
TOTAL				210	14
Note: The performances between the 21st and 25th of October were funded by the Victoria Wood Foundation.					

Thanks to a small grant from the Victoria Wood Foundation, we delivered one week of performances of *Twelfth Night for autistic people* at Virginia Primary School, Bethnal Green, London. We were also able to give two performances in Brighton and one performance at Riverside Studios London. We commissioned our long-term documentary maker to record performances in all three settings, from which we have three new short documentary films available on our website, recording our work.

Flute Theatre
October 2024
“Flute Theatre’s week-long residency at Virginia Primary School was an invaluable experience for our children.
This is the fourth time we have worked with Flute Theatre. Each time Flute Theatre have worked with our children we have noticed the positive impact it has on some of our most vulnerable pupils. This time we have seen an even greater impact as the same groups of children had the opportunity to experience the workshops each day.
Over 30 children between the ages of 3 and 10 were able to access the workshops this year. In addition to these daily sessions, Kelly and her team offered a fantastic training session to all our school staff where she shared the philosophy and science behind her programme as well as teaching us some of the games they play with the children. On the final day of the residency, we were able to invite all the parents in to take part in the workshops alongside their children. Over 20 parents took up this valuable opportunity. It was incredible to see some of these parents’ reactions as they witnessed their children engaging in tasks and activities in a way they have never seen before.
One child in particular springs to mind when thinking about the huge impact Flute Theatre has had on our school community. H was 8 when they first took part in one of Kelly’s workshops. During those workshops they didn’t want to take part in any of the games and wouldn’t make eye contact with anyone. This year, H fully took part in the games and the performances. They were smiling and playing around. This new-found confidence has also been seen outside of the context of the Flute Theatre workshops and also by H’s family at home. It is fair to say that Flute Theatre has changed H’s life and experience of school, they are more actively engaged in tasks and they have recently taken part in their own class assembly.”
Ruth Mead, SEN co-ordinator Virginia Primary School

● The creation of a pilot scheme of Hunter Heartbeat Courses to be delivered Spring and Summer of 2025 in the US, Spain and UK

In January 2025, it was clear that funding and support for our work in the UK is at an all-time low, and the situation is unsustainable. For the first time since 2020, we are not receiving any sustaining core funds to go toward salaries and project funding is currently at zero. We have halted the use of Katrina Duncan, our long time fundraiser for the foreseeable future due to the changing climate of Arts funding in the UK. For the charity to continue, we must find new streams of income and support. We have therefore decided to create a pilot project of Hunter Heartbeat Courses to be delivered across the US in Spring 2025, coinciding with our upcoming production of *Pericles* in collaboration with Phamaly Theatre in Denver Colorado. We plan to deliver the course in Spain and the UK later in the year. These courses will allow us to begin to oversee our finances, and develop further funding streams for ourselves.

The courses will be organized and delivered by Artistic Director Kelly Hunter and Associate Artist Natasha Haward. We will charge a fee to those participating in the courses, from which, having paid Kelly and Natasha for delivering the course, Flute Theatre will take the profit as unrestricted funding.

From January to March 2025, we have been using our time to plan, develop and publicise the courses which will begin in April 2025.

Significant activities and achievements against objectives

● After the success of our award winning *Double Pericles*, this year's creation of our *Double Dream*, the second programme of "Double Shakespeare", where one title encompasses two unique productions, is a significant achievement as we strive to continue to offer unique and pioneering theatre for marginalized people.

● We have successfully added our *Twelfth Night for autistic people to our repertoire,* performing and creating workshops around the production, which was recently created in February 2024.

● We were featured as one of the three top companies delivering art for marginalized people in Lyn Gardner's long read article in The Stage

"Genuinely radical, meet the pioneering theatre makers serving disabled and neurodiverse audiences. The Stage February 6th 2025

"… it seems to me that there is a great deal that the industry can and should learn from those who choose to make this kind of theatre, and do it with a dedication and pioneering artistic spirit, often against all the odds."

● *In July 2024, Artistic Director and founder Kelly Hunter received an honorary degree from the University of Birmingham for her services to theatre, allowing the work of Flute Theatre to be further celebrated. In her speech she praised the flexibility of the company which allowed us to continue working during the pandemic as well as meeting the needs of Ukrainian refugees in 2022. With Flute Theatre, I have tried to jangle the bells of the little fish to create a theatre space that alleviates fear and replaces it with love."*

● *The feedback for our workshops and performances from our long term community and our one off audience members continues to be of the highest quality.*

"It is fair to say that Flute Theatre has changed this autistic boys life." Ruth Mead, SEN co-ordinator , Virginia Primary School

"I cannot tell you how much your company, actors, and the young people continually inspire me! Thank you for all that you do." Sammi Costi, audience member.

"It's a cliff edge, in a world where services are unpredictable and you can't count on anything to remain constant, Flute has been the most constant thing in Tim's adult life"
Fran, Mother of a long time autistic participant.

"It's such a myth that people with autism aren't social, I'd never seen anything like it. He was more at ease than I have ever seen him. We know of one family who says until Kelly, their child has never been invited to a party..." – Sister of a long time autistic participant.

"Our families don't meet other families, the siblings don't meet other siblings -for us its so important to have this place to go to." Parent of a long time autistic participant.

Significant activities of public benefit

• Our significant activities during the year can be visibly seen through our specialized performances of Shakespeare for our expanding community of autistic individuals across the world.

• We have expanded our repertoire with our new mainstage production of A Midsummer Night's Dream, which has allowed us to create our third Double Shakespeare programme of work.

• Our International Shakespeare Festival for autistic people, celebrating our ten year anniversary, was the first of its kind. Our hidden community of autistic people were given the opportunity to become part of a unique two week celebration of performance in a public space. The festival made a significant contribution to increasing the inclusion of marginalized people in high quality artistic events. With the festival we have pushed the boundaries of possibility within the arts, outside traditional theatre making models.

• We have continued to serve our long term communities of marginalised people in the UK to the best of our abilities.

• We have continued to look beyond the UK, performing and delivering our unique and pioneering workshops for the autistic communities in Romania, Serbia, Bulgaria, Sweden and Mexico.

Fundraising

●Katrina Duncan (KD) has taken a pause in her services to the charity. The landscape of Arts funding in the UK is undergoing significant change, and it was considered too much of a risk to continue paying KD with no guarantee that our bids and applications would be successful.

● We ran a Big Give Arts for Impact Campaign, raising £18,500

● We are planning to begin to generate our own funds with our pilot scheme of Hunter Heartbeat Courses and we will assess their potential in Autumn 2025, when the pilot has been achieved.

● The Heritage Fund has been identified as a new and possibly excellent source of funding for the charity. We have made an initial enquiry which has been received favourably. Kelly Hunter is now assembling a team to assist in the main application, which is a significant amount of work.

● Our colleagues in Catalunya have created a non profit association in our name, which will allow us to make funding bids within the EU.

● Seona Anderson has produced a Strategic Vision document for us which we are using for one off donations from HNW individuals.

● Denis Hackett has been producing SEO documents to track our online traffic and help with fundraising statistics.

Financial Review

Financial Review

The result for the year ended 31 March 2025 was a surplus of £1,128 (2024: £9,183) as set out in the Statement of Financial Activities, the reduced surplus was anticipated and is due to brought forward funds being spent on projects during the year. This leaves a positive overall funds position of £10,344 compared to £9,216 last year.

Our principal source of revenue remains donations and grant funding. Flute received £114,241 in donations and grant funding compared to £147,297 in 2024.

Reserves Policy

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between two and three months expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. Reserves are currently below this level, the trustees are aware and are looking at ways to increase this in future. Shortly after the year end fundraising of £18,000 was received which closes the gap significantly.

Plans for future periods

1. We will create and deliver a pilot scheme of Flute Theatre Courses, introducing and teaching the Hunter Heartbeat Method in the US, Spain and the UK.

2. We will create a new production of Pericles for Phamaly Theatre in Denver Colorado in Spring 2025 using their specialised actors with disabilities as our core group.

3. We will endeavour to continue our performances at Riverside Studios during the UK school holidays throughout the year 2025-26 for our London autistic community.

4. We will endeavour to continue and develop our work in Catalunya with Escuela Especial Montserrat Montero.

5. Ninad Samaddar will continue to develop Flute India, with the hope of bringing some of the UK company to Kolkata in December 2025.

6. We will continue to monitor new fundraising potential as well as recruiting new board members to help diversify our funding streams

Structure, governance and management

The charity is a company limited by guarantee incorporated on 10 November 2014 and registered as a charity on 23 September 2015. The company was established under a Memorandum of Association which sets out the objects and powers of the charitable company and is governed under its Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Professor Robert Shaughnessy	
Dr Jamie Ward	
Ninad Samaddar	
David Jobson	
Luke Shires	(Resigned 6 April 2024)
Talia Rodgers	
Margaret Buddle	
Professor Michael Dobson	
Professor Charlotte Scott	
Iris Rajman	(Appointed 23 June 2025)
Michael Walling	(Appointed 30 August 2024)
Kelly Ann Stobbs Miller	(Appointed 22 January 2025)

Recruitment and appointment of trustees

Trustees can be nominated by any member of the Board of Trustees to replace a trustee stepping down.

Appointment of newly nominated Trustees requires unanimous approval of all Trustees.

The new trustee is provided with details of trustees' roles and responsibilities. Training as such is not provided as no one has felt it to be necessary. At meetings, there is always room for questions and explanations.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The trustees' report was approved by the Board of Trustees.

Margaret Buddle
Trustee

Date: 6/10/2025

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF FLUTE THEATRE

I report to the trustees on my examination of the financial statements of Flute Theatre (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

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

Independent examiner's statement

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

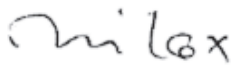
1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.



Tom Wilcox
Counterculture Partnership LLP
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH
Date: .....7 October 2025.....

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income and endowments from:							
Donations and legacies	**3**	81,648	32,593	114,241	13,177	134,120	147,297
Charitable activities	**4**	31,532	-	31,532	23,770	13,850	37,620
Other income	**5**	11,397	-	11,397	9,241	-	9,241
Total income		124,577	32,593	157,170	46,188	147,970	194,158
Expenditure on:							
Raising funds	**6**	2,133	-	2,133	1,216	2,700	3,916
Charitable activities	**7**	121,316	32,593	153,909	34,256	157,686	191,942
Total expenditure		123,449	32,593	156,042	35,472	160,386	195,858
Net income/(expenditure)		1,128	-	1,128	10,716	(12,416)	(1,700)
Transfers between funds		-	-	-	(1,533)	1,533	-
Net movement in funds	**9**	1,128	-	1,128	9,183	(10,883)	(1,700)
Reconciliation of funds:							
Fund balances at 1 April 2024		9,216	-	9,216	33	10,883	10,916
Fund balances at 31 March 2025		10,344	-	10,344	9,216	-	9,216

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible assets	**13**		200		340
Current assets					
Debtors	**14**	11,147		9,563	
Cash at bank and in hand		2,136		8,476	
		13,283		18,039	
Creditors: amounts falling due within one year	**15**	(3,139)		(9,163)	
Net current assets			10,144		8,876
Total assets less current liabilities			10,344		9,216
The funds of the charity					
Unrestricted funds	**17**		10,344		9,216
			10,344		9,216

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 6 October 2025

Margaret Buddle
Trustee

Company registration number 09303847 (England and Wales)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Flute Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 250 Aztec West, Almondsbury, Bristol, BS32 4TR.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Articles of Association, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

1 Accounting policies **(Continued)**

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20% on straight line basis

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	59,134	7,593	66,727	8,177	-	8,177
Grants	22,514	25,000	47,514	5,000	134,120	139,120
	81,648	32,593	114,241	13,177	134,120	147,297
Donations and gifts						
Individual Donations	58,788	6,166	64,954	6,176	-	6,176
Gift Aid	346	1,427	1,773	2,001	-	2,001
	59,134	7,593	66,727	8,177	-	8,177

4 Income from charitable activities

	Total 2025 £	Total 2024 £
Contract income	29,571	31,574
Education income	553	-
Theatrical Income - Autism spectrum	1,408	6,046
	31,532	37,620
Analysis by fund		
Unrestricted funds	31,532	23,770
Restricted funds	-	13,850
	31,532	37,620

5 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Other income	250	-
Theatre tax relief	11,147	9,241
	11,397	9,241

6 Expenditure on raising funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fundraising and publicity						
Other fundraising costs	2,133	-	2,133	1,216	2,700	3,916

7 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Depreciation and impairment	-	100
Actors and producers fees	74,225	123,718
Advertising	1,930	1,100
Props and costumes	972	2,055
Travel & subsistence	21,299	17,443
Bank fees	-	206
Production and support costs	743	31,689
IT expenses	-	485
Insurance	904	-
Sundries	24	-
	100,097	176,796
Share of support and governance costs (see note 8)		
Support	49,840	10,016
Governance	3,972	5,130
	153,909	191,942
Analysis by fund		
Unrestricted funds	121,316	34,256
Restricted funds	32,593	157,686
	153,909	191,942

8 Support costs allocated to activities

	2025	2024
	£	£
Depreciation	140	140
Advertising	3,666	2,920
Insurance	777	929
Freelance staff costs	1,725	4,233
Sundries	3	1,481
Professional fees	150	313
Travel & subsistence	188	-
Bank fees	212	-
IT expenses	1,242	-
Actors & producers fees	41,737	-
Governance costs	3,972	5,130
	53,812	15,146
Analysed between:		
Total	53,812	15,146

9 Net movement in funds

	2025	2024
	£	£
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	3,972	5,130
Depreciation of owned tangible fixed assets	140	240

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

There were no employees working for Flute Theatre in the current year.

	2025	2024
	Number	Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

11 Employees **(Continued)**

Remuneration of key management personnel
Kelly Hunter MBE was paid fees of £36,915 (2024: £44,556) in her capacity as Artistic Director, workshop leader and for administration of the charity

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Fixtures and fittings
	£
Cost	
At 1 April 2024	1,494
At 31 March 2025	1,494
Depreciation and impairment	
At 1 April 2024	1,154
Depreciation charged in the year	140
At 31 March 2025	1,294
Carrying amount	
At 31 March 2025	200
At 31 March 2024	340

14 Debtors

	2025	2024
Amounts falling due within one year:	£	£
Corporation tax recoverable	11,147	9,241
Prepayments and accrued income	-	322
	11,147	9,563

15 Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	199	2,266
Other creditors	-	3,927
Accruals and deferred income	2,940	2,970
	3,139	9,163

16 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
International Festival Project	-	7,593	(7,593)	-	-
Foyle Foundation Grant	-	20,000	(20,000)	-	-
Victoria Wood - Virginia Primary	-	5,000	(5,000)	-	-
	-	32,593	(32,593)	-	-

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
	-	-	-	-	-
John Lyons Charity	-	60,958	(60,978)	20	-
Foyle Foundation Grant	-	40,000	(39,811)	(189)	-
Arts Council England	10,883	26,620	(37,503)	-	-
Goldsmiths University	-	11,336	(11,209)	(127)	-
People's Palace Project	-	9,056	(10,885)	1,829	-
	10,883	147,970	(160,386)	1,533	-

16 Restricted funds **(Continued)**

John Lyons Charity
This grant specifically funded 59 unique performances with our West London community of autistic individuals and their families during all six school holidays throughout the year at Riverside Studios, Hammersmith London.

Foyle Foundation Grant
This year, the grant was specifically for use towards Kelly's core Artistic Director Salary

Arts Council England & Goldsmiths University
From April –July 2023, we continued touring the two productions of our *Double Pericles* in the UK and in Europe. The same company of actors performs Kelly Hunter's adaptation of *Pericles*; 100 minutes long, all actors on stage throughout the performance with live music played throughout. Immediately after the performance, the same company of actors performs our *Pericles for autistic individuals* for a maximum of fifteen autistic participants and their families.

People's Palace Project
An AHRC grant, procured by People's Palace Project, allowed Flute Theatre to continue our artistic relationship with Teatro La Plaza, serving the autistic community of Peru. This relationship began during the COVID pandemic with the creation of our adapted online version of La Tempestad. People's Palace Project had continued to fundraise on our behalf to enable this real space project to be realised.

International Festival Project
This was a large event organised by Flute which brought together participants of Flute's work from across the world in London last Summer.

Victoria Wood Foundation

This grant was used for the week of workshops at Virginia Primary School.

17 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
General funds	9,216	124,577	(123,449)	-	10,344

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	33	46,188	(35,472)	(1,533)	9,216

18 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

FLUTE THEATRE

England & Wales - Charity number 1163705

Accounts

Charity registration number 1163705

Company registration number 09303847 (England and Wales)

FLUTE THEATRE

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Professor Robert Shaughnessy	
	Dr Jamie Ward	
	Ninad Samaddar	
	David Jobson	
	Talia Rodgers	
	Margaret Buddle	
	Michael Dobson	
	Professor Charlotte Scott	(Appointed 5 October 2023)
Company secretary	Kelly Hunter	
Charity number	1163705	
Company number	09303847	
Registered office	250 Aztec West Almondsbury Bristol BS32 4TR	
Independent examiner	Tom Wilcox Counterculture LLP Unit 115 Ducie House Ducie Street Manchester M1 2JWK	

FLUTE THEATRE

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FLUTE THEATRE

CHAIR OF TRUSTEES STATEMENT

FOR THE YEAR ENDED 31 MARCH 2024

This has been another extremely successful year for the Charity despite the many and varied challenges still facing the sector.

We have continued to work at and with Riverside Studios delivering and expanding our 'Celebrating Autism' Project funded by the John Lyons Trust. This project has led to an ever-growing London autistic community bringing young people and their families together and providing them with life-changing support and care.

The exciting journey of our ‘Pericles Double’ has continued touring in the UK and abroad. This double bill of Kelly Hunter’s new adaptation of ‘Pericles’ and ‘Pericles for Autistic Individuals’ using the same group of actors has been a great success. The same model was followed very successfully for ‘Tempest Double’ at the very prestigious International Shakespeare Festival in Craiova, Romania. We have continued to deliver this work not only to Autistic Individuals but also to refugees from the war in Ukraine.

At the start of 2024 Kelly and her team created ‘Twelfth Night for Autistic Individuals and their Families’ with the Orange Tree Theatre. It was nothing short of a triumph and the production is a fantastic addition to the company’s repertoire.

Kelly’s adaptations of ‘Pericles’ and ‘Hamlet Collateral Damage’ reinforced the company’s well-deserved reputation for delivering innovative and high-quality Shakespeare.

Kelly and her team are once again to be congratulated for their tireless fundraising efforts throughout the year. Ensuring that we have the financial support needed to deliver the work has become ever more challenging. Fundraiser Katrina Duncan has worked tirelessly on our behalf and continues to help remove some of the pressure on Kelly. However, it cannot be denied that the constant search for funding is a huge concern for all involved with the company.

The young company of actors never fails to impress with their talent and commitment. This is witnessed by the extraordinary feedback they receive for every production. We are extremely grateful for the support received from many individuals and organisations during the year including The John Lyon’s Charity, The Foyle Foundation, The Forester Family Trust, The Postcode Society Trust, Orange Tree Theatre, Riverside Studios and ACE.

I am very aware that the coming year will present further challenges, but knowing how important the work of the Charity is, the Trustees will continue to support in every way they can. I am very confident that Kelly, will continue to lead with her legendary inspiration and enthusiasm and will continue to take this extraordinary work to those who need it most.

Margaret Buddle
Chair of Trustees

Date: 12 June 2024

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

Objectives and activities
The aims and objectives of the charity as set out in Flute Theatre's Articles of Association dated 31 August 2015 are:

'To advance the arts for the general public including special provision for those on the autism spectrum'.

Public benefit
The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Activities

Overview

Flute has concentrated on continuing to deliver our live performances of Shakespeare across the globe, including our unique performances for autistic individuals and refugees displaced by war.

Table 1: Overview

Number of individuals autistic and neurotypical engaged with during 2023-24					
Performances for autistic individuals		**Performances for general audiences**		**Performances for Refugees**	
Autistic Individuals	Number of Performances	General Audiences	Number of Performances	Refugees	Number of Performances
1087	129	1415	13	100	4

Over the last twelve months we have achieved the following:

- The continuation of our *Double Pericles* performances, touring in the UK and in Europe.
- The creation of a new main stage production of *The Tempest* for the Craiova Shakespeare Festival's 400th anniversary festival in April 2023.
- The premiere of our *Double Tempest*, which performed in Romania and Bulgaria in April 2023.
- The continuation of our specialized performances of Shakespeare for refugee families and autistic people from Ukraine, who have fled to Bulgaria.
- Celebrating Autism: The continuation of our specialized performances of Shakespeare for our expanding community of autistic individuals and their families using the Hunter Heartbeat Method at Riverside Studios during the school holidays.
- The global expansion of our work through a new production of *The Tempest for autistic individuals* at Teatro La Plaza in Lima Peru.
- The creation of *Twelfth Night for autistic individuals* at the Orange Tree Theatre Richmond. This is a new production – marking our fourth full production of Shakespeare for autistic individuals.
- The creation of *Hamlet, Collateral Damage*, a new two-person production of Hamlet, performed at Riverside Studios.

Double Pericles

From April –July 2023, we continued touring the two productions of our *Double Pericles* in the UK and in Europe. The same company of actors performs Kelly Hunter's adaptation of *Pericles*; 100 minutes long, all actors on stage throughout the performance with live music played throughout. Immediately after the performance, the same company of actors performs our *Pericles for autistic individuals* for a maximum of fifteen autistic participants and their families.

Table 2: Double Pericles April-July 2023. Audience/Participant numbers.

	Name of the Venue and City.	Pericles for the Main Stage.	Pericles for Autistic individuals	Pericles for Refugees	Pericles for the Main Stage No. of Perfs	Pericles for Autistic individuals No. of Perfs	Pericles for Refugees No. of Perfs
1	The Beehive Honiton Town, Devon	87	5	-	1	1	-
2	Sheffield University Drama Studio, Sheffield	95	-	-	1	-	-
3	Brighton Fringe	98	66		5	5	-
4	Hall's Croft, Stratford Upon Avon	-	-	30	-	-	1
5	The Old Fire Station Oxford	100	7	-	1	1	-
6	Virginia Primary School Tower Hamlets, London	-	60	-	-	4	-
7	St Anne and Guardian Angel school Tower Hamlets, London	-	40	-	-	4	-
8	Vila Stanković, Čortanovci, Novi Sad, Serbia	400	12	-	1	1	-
TOTAL		780	190	30	9	16	1

From April – July 2023, the tour comprised the company's primary creative activity. We consider this activity as the highest of our achievements; combining a mainstage show of the highest quality with specialized performances that genuinely effect social change and offer transformative hope to marginalized audiences including those with autism. Both shows are performed by the same company of actors in multiple languages.

In July 2023, the production was awarded a 2023 Offie Award: "Best production of a short run."

In June 2023, we also continued our third way of using *Pericles* to perform with refugees, performing with refugees from across the Middle East at Hall's Croft in Stratford upon Avon. This performance marked the beginning of our new partnership with the Shakespeare Birthplace Trust. Our performance was the first time Hall's Croft had been open to the public since before the pandemic.

*"What a joy it was to watch Flute's stunning Pericles in Hall's Croft last night. The opening greetings/warm-up could have gone on for hours - it was such a great way of integrating company and audience. The style you have developed is an explosive and riveting blend of dance and movement, music, creative design, gesture, boundless emotion - and textual delivery, over-flowing with energy and constantly exploratory power. I was almost hypnotised! Your production has added an unforgettable perspective, that of the fiercely- imagined tumultuous emotion latent, and finally bursting out, in the experience of the characters, from pirates to leads. Thank you!"*James Stredder Stratford upon Avon

Our final performances were at the Cortanovçi Castle in Novi Sad Serbia as part of the Itaka Sekspir Festival. We performed our mainstage production in the castle setting followed by our *Pericles for autistic audiences* at the Serbia National Theatre, Novi Sad, the following morning.

The show continued to garner four and five star reviews in all venues.

Flute Theatre's approach to stage it as a magical, flowing piece of chamber theatre is wholly successful. An ecstasy of joy and dancing.The Reviews Hub ★★★★

Flute Theatres excellent sold-out performance production of Pericles astonished the audience at the Old Fire Station in Oxford. Newbury Today ★★★★★

"I am not sure that I can find the words to convey my gratitude to yourself and the whole company for yesterday's extraordinary experience. My son spoke for himself and I am reluctant to try to express what I believe he went through. As for myself, you all touched my soul to the deepest. I think that what we were invited to be part of yesterday is what the ancient Greeks intended Theatre to be for humanity. I still feel it in my all 'being' this morning waking up from a profound long rest." Audience member

Cortanovçi Castle, Novi Sad Serbia. July 2023

The Double Tempest
Craiova Shakespeare Festival's 400th anniversary festival. April 2023
New Bulgaria University April 2023
Teatrul Gong Sibiu Romania November 2023

We were privileged to be invited to take part in the celebrations marking 400 years of Shakespeare's First Folio at the prestigious International Shakespeare Festival in Craiova, Romania.

Table 3: Double Tempest April 2023. Audience/Participant numbers.

	Name of the Venue	Tempest for the Main Stage	Tempest for Autistic individuals	Tempest for Refugees	Tempest for the Main Stage No. of Perfs	Tempest for Autistic individuals No. of Perfs	Tempest for Refugees No. of Perfs
1	Marin Sorescu National Theater Craiova, Romania	300	15	-	1	1	-
2	New Bulgarian University Sofia, Bulgaria	150	-	20	1	-	1
3	Open Door Situational Centre for Refugees Sofia, Bulgaria	-	-	50	-	-	2
4	Teatrul Gong Sibiu, Romania	-	30	-	-	2	-
TOTAL		450	45	70	2	3	3

At the festivals invitation, our Artistic Director Kelly Hunter created a new production of The Tempest. This was created during Spring 2023, whilst we were delivering our Double Pericles tour, thereby using the same company of actors and design team. We were also able to perform our existing Tempest for autistic audiences in Romanian on the same day. This performance marked the second time we have provided opportunity for autistic individuals and their families to be part of this major festival in Craiova. It marked the first time we were able to deliver a Double Tempest.

During this trip we travelled to Bulgaria to perform our Double Tempest with our community of refugee families from Ukraine. This trip marked the third time, since May 2022, that we have been able to offer performances and workshops to this community. *The Tempest for autistic individuals and refugee families* was performed in Romanian, Ukrainian and Russian.

"Flute Theatre has never let us down" Ukrainian refugee

In November 2023 we made two performances of our *Tempest for autistic audiences* in Romanian at the Children's International Festival, Teatrul Gong Sibiu. This marked our third time performing at this festival since 2018 and we have been invited back to perform in 2024.

Celebrating Autism

During the year we have made 59 unique performances with our community of autistic individuals and their families during all six school holidays at Riverside Studios, Hammersmith London.

Table 4: Celebrating Autism April'23 - February'24.
Audience/Participant numbers.

Month	Week	Day	Performances for Autistic Individuals	Unique opportunities for Autistic Individuals	Descriptions (Riverside Studios London)
April	1	-	10	80	Tempest Riverside
May	1	-	10	80	Tempest Riverside
August	1	-	12	80	Pericles Riverside
October	1	-	10	80	Pericles Riverside
December	-	3	5	40	Pericles Riverside
February	1	-	12	80	Twelfth Night Riverside
TOTAL	5	3	59	440	
Notes: We delivered these performances to a total of 97 unique autistic participants					

Performances are adapted to the needs of the individual. If an autistic person is unable to enter the building the company are able to take our performance outside and perform with them there. We perform with one autistic boy through the open window of his mother's car in the street. His mother says it is *"the highlight of their holidays*". It is their only opportunity for artistic engagement or social activity.

The performances are made up of *Hunter Heartbeat* games played by the actors and participants, which we use to tell the story of the play. One actor plays with one or two participants. Each actor adapts each game according to the specific needs of their participants. Every single participant is included in the performance. During the show the actors and the participants have the opportunity to play ALL the roles. Over the last year we have performed our specialized productions of *The Tempest, Pericles* and *Twelfth Night* with this community.

We have highly organized plans for a small number of students who find the foyer area at Riverside Studios too stressful; the sensory overload has resulted in them harming themselves and others. For these individuals we organize for a small number of our company to meet the individual and his care team at a side door and welcome them into the space through this quieter route. In this way we have been able to ensure that no one becomes excluded from our performances.

Achievements and performance

Significant activities and achievements against objectives

Parents tell us:

"No other place can we be ourselves with our special needs son than Flute Theatre. The atmosphere is lively, joyful and magical. It is the only place we enjoy during holidays where we feel like home knowing that no one is going to judge our child and as a family we find peace, joy and comfort in Flute sessions."

"Today I took my autistic son to Pericles for Autistic Individuals by Flute Theatre at Riverside Studios and we had the most incredible experience. I wasn't sure about it when I booked, because I didn't know if Arlo would engage with it at all, but they said that it was totally interactive and tailored to the needs of the participants, however complex, so I gave it a go. From the moment the actors arrived to meet us in the cafe I knew it was going to be very special. With rhythmic singing and engagement movements, they totally met each participant at their level. Arlo was quickly scooped up by someone and spun around, the actor working with him seemed to instinctively know what he liked and what he needed. So often, even the most "inclusive" experiences ask autistic kids to fit into the world as we want it, this was a show that was very much in Arlo's world. And different kids had different worlds - all were included. I've honestly never experienced anything like it. Flute Theatre do it every school holidays with different performances tailored to different age groups, and it costs a fiver per family. It's just amazing. We will be back in October. If you have an autistic child you need to go. Thank you so much to Flute Theatre for creating it and to Riverside Studios for supporting it - I can't tell you how much it means to our family" – Parent

"Flute Theatre provide a highly evolved, sophisticated offering for the profoundly autistic, which can simply not be found anywhere else during the holiday period. I am hugely grateful for it. My son is far less anxious during the holidays when Flute is in session."

Riverside Studios February 2023

La Tempestad, Teatro La Plaza. Lima Peru

Flute Theatre with Teatro La Plaza and Peoples Palace Project
September –November 2023
Lima Peru
Altogether a total of 38 unique performances of Kelly Hunter's *La Tempestad por individuales con autismo* were delivered across Lima and the surrounding area in Peru.
A total of 272 neurodivergent people benefitted from the performances of which 238 were autistic.
In addition, Teatro La Plaza offered a small number of online activities based on Kelly Hunter's work for a further 16 autistic individuals.

Table 5: La Tempestad por las personas con autismo.
Audience/Participant numbers.

	Name of the Venue	La Tempestad for Autistic individuals	La Tempestad for Autistic individuals No. of Perfs
1	Teatro La Plaza, Lima, Peru	288	38
TOTAL		288	38

An AHRC grant, procured by People's Palace Project, allowed Flute Theatre to continue our artistic relationship with Teatro La Plaza, serving the autistic community of Peru. This relationship began during the COVID pandemic with the creation of our adapted online version of La Tempestad. People's Palace Project had continued to fundraise on our behalf to enable this real space project to be realized.

Our Artistic Director, Kelly Hunter was assisted by Quim Avila and they worked at Teatro La Plaza, Lima Peru for three weeks from September 4th until 22nd 2023. After that period, the project continued for another eight weeks under the supervision of the team at La Plaza.

During the three weeks Kelly Hunter delivered the following:
• Created and rehearsed a real space version of Flute Theatre's production of *The Tempest for autistic individuals* with Peruvian actors.
• Designed costumes and setting for the production.
• Passed on the skills and methodology of The Hunter Heartbeat Method to support the production.
• Oversaw the first performances of the production at Cerrito Azul Center de Peru. Oversaw the first performances of the production at Teatro La Plaza in the rehearsal space in Barranco, Lima Peru.
• Prepared the company for their online upcoming performances in accordance with the overall project.

A parent says:
"Gracias a todos los que hacen posible está maravillosa puesta en escena, esperamos que podamos seguir disfrutando de estas funciones durante lo que quede de este año y Dios mediante muchos años más.
Un fuerte abrazo de Mario y familia.

Thanks to everyone who makes this wonderful staging possible, we hope that we can continue enjoying these performances for the remainder of this year and God knows for many more years. A big hug from Mario and family.

Cerrito Azul Escuela Especial. Lima Peru

Twelfth Night for autistic individuals and their families
Orange Tree Theatre
January 29th-February 10th

In January 2024 we created *Twelfth Night for autistic individuals and their families*, our fourth production specifically made for our marginalized autistic audience. The first performance was given on Monday January 29th 2024.

Table 6: Twelfth Night 2024. Audience/Participant numbers.

	Name of the Venue	Twelfth Night for Autistic individuals	Twelfth Night for Autistic individuals No. of Perfs
1	Orange Tree Theatre, Richmond, London	124	12
TOTAL		124	12

Tom Littler, Artistic Director at the Orange Tree Theatre had invited us to become an associate company and to create a new show to be performed as a co-production, marking our return to performing our work at the Orange Tree Theatre. This production was made possible through our fundraising efforts and we were able to gain a significant grant from Foyle Foundation, marking the fourth time they have funded our artistic work for the autistic community since 2020.

With the funds we were able to design and deliver a new floorcloth for our performances. This was vital as we had been using the same floorcloth for the last ten years and it was in need of replacement. The Royal Opera House supported us with in kind design support, allowing us to use their paint dock and supplies as a means of showing their support for the value of our unique artistic work.

" I am blown away by the work of Flute Theatre and loved looking at the content and listening to so much on your website, we are really happy to be able to help in any way."

-Emma Troubridge Scenic Painter Senior Manager.

The performances are delivered for a maximum of 15 autistic participants per show. Orange Tree Theatre sold out the two week run before we started rehearsals. Similarly our one-week run at Riverside Studios from 12th-16th February sold out very quickly and in fact played to an over capacity audience.

Table 7: Orange Tree Theatre teacher's evaluation. Twelfth Night 2024.

School name	How many stars would you give the performance?	Please describe the impact of the show on your students	Please tell us about one child who you think particularly benefited from or shone in this experience	Any further comments?
Queensmill School	5	Brought joy to all students and staff, providing them with a positive, safe and enjoyable experience	Michael - he has been struggling to access lessons at school. He engages much freer and enthusiastically out in the community - beautiful to see	
Queensmill School	5	They were so comfortable and relaxed and seeing them join in was amazing	All of them! However seeing Michael engage and take part was my highlight.	Thank you for all your support and lovely staff!
Bedelsford school	5	Transformational. An opportunity to explore something magical that would seldom if ever be offered. Meaningful in more ways than you could imagine.	Hard to single one student out because they all took something unique from it. Perhaps Sekeno whose enthusiasm was joyous and infectious to all.	Beautiful, emotional, essential in waking the children up to their own lives. How incredible to let them fully experience play.
Virginia Primary School	5	Amazing! The children absolutely loved it, they joined in and made the most of the experience.	Hamzah joining in was a real revelation	Thank you, as always it is an amazing and moving experience.
Virginia Primary School	5	They loved it. It was great to see their participation, particularly some children who haven't done so before	When we have done Flute in the past Hamzah hasn't participated at all but today he did!	
Springhallow School	5	All students were engaged throughout. Big smiles all round! High levels of engagement, connection, spontaneous communication. Amazing!	Sh - engaged for an extended period of time - worked comfortably with an unfamiliar adult.	The performance was pitched perfectly with great opportunities for the students to participate. All the actors were fantastic at reading the students. Thank you for providing such an amazing immersive opportunity for some students who may never get to go to the theatre.

Springhallow School	5	Students loved the performance, very happy and engaged	All children benefited from this performance. All happy and relaxed.	You all are amazing. Thank you for a lovely experience.
Springhallow School	5			
Springhallow School	5	It was good to see children interacting and staying engaged for the longer periods of time	It's been my first day with the children and the class but it's been lovely to see all of the children staying in the room and paying attention during the play.	
Springhallow School	5	Amazing! Engaged the children, lots of talking from the children.	A child who usually struggles to engage / they avoid (sic)	Amazing experience. Hope to come again soon.
St John's College	5	As always, it is amazing to watch autistic learners expressing themselves so fully and joyfully	Josh. Didn't want to participate and was highly anxious. He joined in at his own pace and produced fantastic acting which his peers found hilarious.	Just wonderful and so skillful
Queensmill School	5	Students are able to show different behaviours that we don't see at school normally	Hayssam and Rayyan	
Queensmill School	5	A space for our pupils to express themselves safely and meaningfully. Our pupils laughed from start to finish	Hayssam - he was extremely motivated and expressed such joy throughout. His confidence shone through.	
Queensmill School	5	The students all appeared to be happy and enjoyed the show. Each student took part and was engaged.	We had one student who doesn't engage in many activities normally. However during this show he was fully engaged, excited and happy by what he was seeing and hearing.	
Queensmill School	5	Heightened their concentration and interaction	Rayyan, nice to see him getting involved with everyone and having a fun time.	No
Queensmill School	5	Amazing to watch our students all engage	Each child in their own capacity had a wonderful experience which you could visibly see in their faces.	Thank you for such a wonderful experience for our students.

Financial review

Twelfth Night Orange Tree Theatre January 2024

Hamlet Collateral Damage

Artistic Director Kelly Hunter created Hamlet Collateral Damage,
a new two man production of Hamlet that made two performances as part of the Bitesize Festival at Riverside Studios to a capacity audience of 184 people.

Table 8: Hamlet Collateral Damage. Audience/Participant numbers.

	Name of the Venue	Hamlet Collateral Damage for general audiences	Number of performances
1	Riverside Studios	185	2
TOTAL		185	2

The production features lighting by Craig West marking Hunter and West's third artistic collaboration since 2022.

"It was absolutely magnificent! Best thing I've seen in a long while."
-Audience member

Significant activities of public benefit

- Our significant activities during the year can be visibly seen through our specialized performances of Shakespeare for our expanding community of autistic individuals through our continuation of our "Celebrating Autism" project at Riverside Studios and our performances for autistic individuals across the globe.

- We have continued to support our community of Ukrainian refugees through our Pericles for Ukraine project, based in Sofia Bulgaria which we initiated within ten weeks of the outbreak of the war.

- A further significant activity of public benefit is the adaptation of our Pericles production for extended groups of refugees from the Middle East, as seen through our performance at Hall's Croft Stratford upon Avon in June 2023.

- In Peru, Cerrito Azul Center was one of the most impoverished places Flute's work has been performed at. The performances took place among cockroaches, buckets of rainwater and ceaseless building construction. The work of Flute Theatre – reaching children who are locked away in their minds and bodies due to their autism, were a resounding success. These shows reminded Kelly Hunter of the power of her work and that Flute Theatre has been created to perform where the need is greatest

- The company's experiences for these diverse communities has strengthened Flute's ambition to create high quality performances in non theatrical settings for people with no access to the arts.
- Our new adaptation of Twelfth Night, to be enjoyed by autistic audiences is of significant public benefit in the realm of original artistic endeavor.

Fundraising

Fundraising remains a critical concern for the sustainability of the company. Katrina Duncan has continued to fundraise successfully for our productions throughout the year. She has become a vital part of Flute Theatre's team. At our Board Meeting of 18/07/23, Kelly Hunter highlighted two outstanding challenges causing considerable strain for the company.

- The cost of living crisis is increasing for the company of actors and Flute theatre cannot afford to pay them as much as they comfortably need. All the actors need to take second jobs to survive and one has now regrettably left the company due to financial strains.
- Artistic Director Kelly Hunter's guaranteed salary will end in March 2024.

Katrina Duncan is continuing to fundraise from UK trusts and foundations on our behalf. We have, despite the challenges, been able to continue our activities and we have been successful with the following grants.

Table 9: Restricted and unrestricted funds

Restricted funds			
	Foyle Foundation		40,000
	Arts Council England (balance)		2,900
	John Lyon's Charity Project Grant		30,000
	John Lyon's Charity Core Costs Grant		30,000
	Postcode Society Trust		23,720
Unrestricted funds			
	Forester Family Trust		5,000
Total			131,620

We have earned the following income through our performances.

Table 10: Earned income

Earned Income		
St John's College Brighton		2,000
Goldsmiths University		7,500
Craiova International Festival		7,230
Iktar Arts Centar		9,657
People's Palace Project		8,350
Teatril Gong Sibui		5,630
UK performances		4,532
sub-total		**44,899**

We have earned the following income through donations

Donations for the financial year 23-24		
Donations		7,823
Total		7823

Plans for future periods

1. Our upcoming year 2024-2025 will be particularly special for us, marking ten years of Flute Theatre. Our activities this year will be predominantly focused on celebrating our ten years of activity during August 2024.

2. We will create a new main-stage production of *A Midsummer Night's Dream* to premiere on May 23rd 2024 at the Craiova International Festival. With this production we will perform a *Double Dream,* performing our existing production of *A Midsummer Night's Dream* in Romanian for our autistic community from ANCAAR at the festival on the same day.

3. Kelly Hunter, Natasha Haward, and Joshua Welch will deliver a *Hamlet Collateral Damage* Performance supported by bespoke workshops at New Bulgaria University in May 2024.

4. We will continue our performances at Riverside Studios during this UK school holidays throughout the year for our London autistic community.

5. We will endeavor to perform our *Double Dream* at Itaka festival, Serbia in July 2024.

6. To celebrate our tenth anniversary, we will endeavor to hold an International Shakespeare Festival for autistic audiences at Riverside Studios during August 2024. This will be the first international festival of its kind, with audiences who are usually marginalized by autism being invited to travel to London to take part in collaborative Shakespeare productions. We will adapt the language of the performances to the needs of the participants, with more than one language being spoken in any one performance if needs be. We will invite our existing community of autistic families from Peru, Spain, Ukraine and Romania to join us. These invitations will extend to actors who have performed with us in the past from Peru, Spain, US and India who will join the company. Together we will all participate in the shows. We will perform a repertoire of our four productions created for autistic individuals: *The Tempest, A Midsummer Night's Dream, Pericles* and *Twelfth Night*. As part of the festival we will hold a forum on Flute's work at 14.00 on Saturday 24th August hosted by Artistic Director Kelly Hunter and Deputy Chair Dr. Jamie Ward. Funding permitting, we will perform a selection of our main stage productions in the evenings during the festival.

7. We will endeavor to perform our *Twelfth Night for autistic individuals* at Teatrul Gong Sibiu 2024.

8. We now have a significant repertoire of four unique productions specifically created for autistic audiences over the last ten years. Following the festival in August 2024, we will assess our position financially and make plans accordingly to best use our productions where the need is greatest and where we can continue to be of significant public benefit.

9. Ninad Samaddar will continue to develop Flute India, with the hope of bringing some of the UK company to Kolkata in Spring 2025.

10. We will continue to help Ukrainian refugee families in Sofia with our Pericles for Ukraine project.

11. We will continue to explore possibilities for further collaboration with The Orange Tree Theatre in 2025.

Structure, governance and management

The charity is a company limited by guarantee incorporated on 10 November 2014 and registered as a charity on 23 September 2015. The company was established under a Memorandum of Association which sets out the objects and powers of the charitable company and is governed under its Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Professor Robert Shaughnessy	
Dr Jamie Ward	
Ninad Samaddar	
David Jobson	
Luke Shires	(Resigned 6 April 2024)
Talia Rodgers	
Margaret Buddle	
Michael Dobson	
Professor Charlotte Scott	(Appointed 5 October 2023)

Recruitment and appointment of trustees

Trustees can be nominated by any member of the Board of Trustees to replace a trustee stepping down.

Appointment of newly nominated Trustees requires unanimous approval of all Trustees.

The new trustee is provided with details of trustees' roles and responsibilities. Training as such is not provided as no one has felt it to be necessary. At meetings, there is always room for questions and explanations.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The company's current policy concerning the payment of trade creditors is to follow the CBI's Prompt Payers Code (copies are available from the CBI, Centre Point, 103 New Oxford Street, London WC1A 1DU).

The company's current policy concerning the payment of trade creditors is to:

- settle the terms of payment with suppliers when agreeing the terms of each transaction;
- ensure that suppliers are made aware of the terms of payment by inclusion of the relevant terms in contracts; and
- pay in accordance with the company's contractual and other legal obligations.

The trustees' report was approved by the Board of Trustees.

Margaret Buddle
Trustee

Date: 12 June 2024

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF FLUTE THEATRE

I report to the trustees on my examination of the financial statements of Flute Theatre (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

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

Independent examiner's statement

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

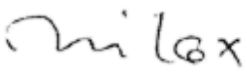
1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act 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

4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.



Tom Wilcox
Counterculture LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Dated: 12 June 2024

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income and endowments from:							
Donations and legacies	**3**	13,177	134,120	147,297	76,909	90,950	167,859
Charitable activities	**4**	23,770	13,850	37,620	45,222	-	45,222
Other income	**5**	9,241	-	9,241	-	-	-
Total income		46,188	147,970	194,158	122,131	90,950	213,081
Expenditure on:							
Raising funds	**6**	1,216	2,700	3,916	3,000	-	3,000
Charitable activities	**7**	34,256	157,686	191,942	118,896	83,294	202,190
Total expenditure		35,472	160,386	195,858	121,896	83,294	205,190
Net income/(expenditure)		10,716	(12,416)	(1,700)	235	7,656	7,891
Transfers between funds		(1,533)	1,533	-	(3,227)	3,227	-
Net movement in funds	**8**	9,183	(10,883)	(1,700)	(2,992)	10,883	7,891
Reconciliation of funds:							
Fund balances at 1 April 2023		33	10,883	10,916	3,025	-	3,025
Fund balances at 31 March 2024		9,216	-	9,216	33	10,883	10,916

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	**12**		340		579
Current assets					
Debtors	**13**	9,563		2,000	
Cash at bank and in hand		8,476		13,232	
		18,039		15,232	
Creditors: amounts falling due within one year	**14**	(9,163)		(4,895)	
Net current assets			8,876		10,337
Total assets less current liabilities			9,216		10,916
Net assets			9,216		10,916
The funds of the charity					
Restricted income funds	**15**		-		10,883
Unrestricted funds			9,216		33
			9,216		10,916

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 12 June 2024

Margaret Buddle
Trustee

Company registration number 09303847 (England and Wales)

1 Accounting policies

Charity information

Flute Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 250 Aztec West, Almondsbury, Bristol, BS32 4TR.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Articles of Association, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

1 Accounting policies **(Continued)**

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20% on straight line basis

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.9 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	8,177	-	8,177	17,679	-	17,679
Grants income	5,000	134,120	139,120	59,230	90,950	150,180
	13,177	134,120	147,297	76,909	90,950	167,859
Donations and gifts						
Individual Donations	6,176	-	6,176	17,679	-	17,679
Gift Aid	2,001	-	2,001	-	-	-
	8,177	-	8,177	17,679	-	17,679

4 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Contract income	22,518	9,056	31,574	-
Theatrical Income - Autism spectrum	1,252	4,794	6,046	3,330
Theatrical Income - general public	-	-	-	41,892
	23,770	13,850	37,620	45,222

5 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Theatre tax relief	9,241	-

6 Expenditure on raising funds

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Fundraising and publicity				
Other fundraising costs	1,216	2,700	3,916	3,000

7 Expenditure on charitable activities

	Production 2024	General 2024	Governance 2024	Total 2024	Production 2023	General 2023	Governance 2023	Total 2023
	£	£	£	£	£	£	£	£
Direct costs								
Depreciation and impairment	100	140	-	240	100	140	-	240
Actors and producers fees	123,718	-	-	123,718	140,348	-	-	140,348
Advertising	1,100	2,920	-	4,020	3,629	325	-	3,954
Insurance	-	929	-	929	-	1,164	-	1,164
Props and costumes	2,055	-	-	2,055	1,760	-	-	1,760
Freelance Staff Costs	-	4,233	-	4,233	-	6,838	-	6,838
Travel and subsistence	17,443	-	-	17,443	21,431	350	-	21,781
Bank fees	206	-	-	206	155	-	-	155
Production and support costs	31,689	-	-	31,689	13,499	-	-	13,499
IT expenses	485	-	-	485	551	-	-	551
Subscriptions	-	-	-	-	114	-	-	114
Professional Fees	-	313	-	313	-	1,563	-	1,563
Sundries	-	1,481	-	1,481	-	5,102	-	5,102
	176,796	10,016	-	186,812	181,587	15,482	-	197,069
Share of support and governance costs								
Governance	-	-	5,130	5,130	-	-	5,121	5,121
	176,796	10,016	5,130	191,942	181,587	15,482	5,121	202,190
Analysis by fund								
Unrestricted funds	21,938	7,188	5,130	34,256	99,973	13,802	5,121	118,896
Restricted funds	154,858	2,828	-	157,686	81,614	1,680	-	83,294
	176,796	10,016	5,130	191,942	181,587	15,482	5,121	202,190

8 Net movement in funds

	2024	2023
	£	£
The net movement in funds is stated after charging/(crediting):		
Depreciation of owned tangible fixed assets	240	240

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

There were no employees working for Flute Theatre in the current year.

	2024	2023
	Number	Number
Total	-	-

There were no employees whose annual remuneration was more than £60,000.

Remuneration of key management personnel
Kelly Hunter MBE was paid fees of £44,556 (2023: £40,452) in her capacity as Artistic Director, workshop leader and for administration of the charity

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Tangible fixed assets

	Fixtures and fittings
	£
Cost	
At 1 April 2023	1,494
At 31 March 2024	1,494
Depreciation and impairment	
At 1 April 2023	914
Depreciation charged in the year	240
At 31 March 2024	1,154
Carrying amount	
At 31 March 2024	340
At 31 March 2023	579

13 Debtors

Amounts falling due within one year:	2024 £	2023 £
Trade debtors	-	2,000
Corporation tax recoverable	9,241	-
Prepayments and accrued income	322	-
	9,563	2,000

14 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	2,266	1,955
Other creditors	3,927	-
Accruals and deferred income	2,970	2,940
	9,163	4,895

15 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
	-	-	-	-	-
John Lyons Charity	-	60,958	(60,978)	20	-
Foyle Foundation Grant	-	40,000	(39,811)	(189)	-
Arts Council England	10,883	26,620	(37,503)	-	-
Goldsmiths University	-	11,336	(11,209)	(127)	-
People's Palace Project	-	9,056	(10,885)	1,829	-
	10,883	147,970	(160,386)	1,533	-

15 Restricted funds **(Continued)**

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
	-	-	-	-	-
John Lyons Charity	-	30,000	(31,900)	1,900	-
Foyle Foundation Grant	-	25,000	(26,327)	1,327	-
Arts Council	-	26,100	(15,217)	-	10,883
Goldsmiths University	-	9,850	(9,850)	-	-
	-	90,950	(83,294)	3,227	10,883

John Lyons Charity
This grant specifically funded 59 unique performances with our West London community of autistic individuals and their families during all six school holidays throughout the year at Riverside Studios, Hammersmith London.

Foyle Foundation Grant
In January 2024 we created Twelfth Night for autistic individuals and their families, our fourth production specifically made for our marginalized autistic audience. The first performance was given on Monday January 29th 2024.
This production was made possible through our fundraising efforts and we were able to gain a significant grant from Foyle Foundation.

Arts Council England & Goldsmiths University
From April –July 2023, we continued touring the two productions of our *Double Pericles* in the UK and in Europe. The same company of actors performs Kelly Hunter's adaptation of *Pericles*; 100 minutes long, all actors on stage throughout the performance with live music played throughout. Immediately after the performance, the same company of actors performs our *Pericles for autistic individuals* for a maximum of fifteen autistic participants and their families.

People's Palace Project
An AHRC grant, procured by People's Palace Project, allowed Flute Theatre to continue our artistic relationship with Teatro La Plaza, serving the autistic community of Peru. This relationship began during the COVID pandemic with the creation of our adapted online version of La Tempestad. People's Palace Project had continued to fundraise on our behalf to enable this real space project to be realised.

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
General funds	33	46,188	(35,472)	(1,533)	9,216

16 Unrestricted funds **(Continued)**

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	3,025	122,131	(121,896)	(3,227)	33

17 Analysis of net assets between funds

	Unrestricted funds 2024	Restricted funds 2024	Total 2024
	£	£	£
At 31 March 2024:			
Tangible assets	340	-	340
Current assets/(liabilities)	8,876	-	8,876
	9,216	-	9,216

	Unrestricted funds 2023	Restricted funds 2023	Total 2023
	£	£	£
At 31 March 2023:			
Tangible assets	179	400	579
Current assets/(liabilities)	(146)	10,483	10,337
	33	10,883	10,916

18 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

FLUTE THEATRE

England & Wales - Charity number 1163705

Accounts

Charity registration number 1163705

Company registration number 09303847 (England and Wales)

FLUTE THEATRE

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	T Rodgers M Dobson M Buddle OBE L Shires D Jobson N Samaddar J Ward R Shaughnessy
Secretary	K Hunter MBE
Artistic Director	K Hunter MBE
Charity number	1163705
Company number	09303847
Registered office	250 Aztec West Almondsbury Bristol BS32 4TR
Independent examiner	Blinkhorns 27 Mortimer Street London W1T 3BL
Bankers	NatWest Regents Street Branch 250 Regent Street London W1B 3BN
Solicitors	Davies and Partners 57 Queen Anne Street London W1G 9JR

FLUTE THEATRE

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FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Articles of Association, the Companies Act 2006 and “Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)” (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

The aims and objectives of the charity as set out in Flute Theatre's Articles of Association dated 31 August 2015 are:
'To advance the arts for the general public including special provision for those on the autismm spectrum'.

2022-2023 An overview

Flute has concentrated on three strands of work during the year.

- The continuation of our London community project, “Celebrating Autism”performing with autistic individuals at Riverside Studios in west London, funded by John Lyon’s Charity.
- Creating a mainstage production of *Pericles* to combine with our existing production of Pericles for autistic individuals to create a tour of both productions. This has become known as our Double Pericles.
- Creating a unique project for Ukrainian refugees who have fled to Bulgaria, responding to the outbreak of war in February 2022

TABLE 1: AN OVERVIEW

Number of individuals autistic and neurotypical engaged with during 2022-23			
Performances for autistic individuals		General audiences	
Autistic Individuals	Number of Performances	General Audiences	Number of Performances
1436	169	847	15

Our charities aims and objectives have been met during the year in the following ways:

Celebrating Autism

John Lyon's Charity awarded Flute Theatre three more years of funding to continue our existing project with autistic individuals and their families until 2025. For the delivery of the project we have performed both our *Tempest for autistic individuals* and our *Pericles for autistic individuals* at Riverside Studios throughout the year for our existing community of autistic particpants and their families during each half term and the Easter, Summer and Christmas holidays. The cohort of new autistic individuals joining us continues to grow, with participants ranging from 3 years old to 33.

Feedback:

“I had a wonderful experience watching the Tempest, but also witnessing my son Aime enjoying himself immensely and participating with gusto and enthusiasm. The cast and facilitators, guides, buddies have exceptional empathy and talent to include the participants with autism . As a parent I was moved to tears by all participating and the gentleness of the actors/actresses . Some moments were absolutely MAGICAL”.

“It was a wonderful experience and I'm very glad to have been able to seen it. The inclusive and welcoming feeling in the room was fantastic, the care and commitment shown by everyone present (students, carers, company and audience members) demonstrated just how much further theatre can (and should) go to be truly inclusive. It was very thought provoking from a practitioner's view point, but incredibly joyous, from a human point of view, to see the students opening up and responding through play. Every theatre should be offering this to their communities as part of their work. Thank you for having me along!”

“It was wonderful to sense how much pleasure and positivity everybody in the room was deriving from the event. Resistant and anxious at first, our son was encouraged to participate fully and as a measure of the success of the project, he has said he would like to do more! Thank you to all the team for your enthusiasm and effervescence”.

TABLE 2 CELEBRATING AUTISM

Month	Week	Day	Performances for Autistic Individuals	Unique opportunities for Autistic Individuals	Descriptions
April	1		10	80	Tempest Riverside
July-August	1		10	80	Tempest Riverside
October	1		10	80	Queensmill Riverside
November	1		4	32	Pericles double Riverside
December		2	4	32	Pericles Riverside
February	1		9	72	Tempest Riverside
TOTAL	5	2	47	356	

***Pericles* Double**

“The finest Pericles of recent years” Fringe Review★★★★

We premiered our *Pericles* Double performances at the Craiova International Shakespeare Festival in Romania in May 2022. Thereafter, the tour of our Pericles Double performances became the primary artistic activity for the rest of the year. We made our UK premieres in November 2022 at:

- Riverside Studios
- The Old Market Brighton

In March 2023 we began a Spring/Summer tour of our Double Pericles, performing at:

- Mercury Theatre Colchester
- Virginia Primary School Tower Hamlets
- Notre Dame Refugee Centre Leicester Square.

The same company of actors performs Kelly Hunter’s new adaptation of Pericles; 100 minutes long, all actors on stage throughout the performance with live music played throughout.
Immediately after the performance, the same company of actors performs our *Pericles for autistic individuals.* In Romania, we performed in Romanian with Romanian autistic individuals.

In May 2022, The double performances marked Flute Theatre’s return to the Craiova International Shakespeare Festival for the first time since the pandemic. Our performances also marked the first time autistic individuals had been given the opportunity to perform at this prestigious international festival, continuing our pioneering work to offer artistic opportunities to the autistic community around the world.
In March 2023, we adapted our productions to create a third way of using Pericles to perform with refugees. We have pioneered this new approach with refugees from Ukraine as well as those from the Democratic Republic of Congo.

Feedback

“The purity of the heartfelt storytelling of the matinee of Kelly's production of Pericles was just what I needed to break down my repressed grief at the rifts in my own family of origin. I was in tears at the end - true catharsis dancing onstage at the end with the risen Marina was an overwhelming experience I will cherish. The morning circle literally "enchanted" me with your "welcome song" as you and your actors "activated" the love energy field with the beautiful harmonic intervals binding each participant by name I didn't know about the womb heartbeat but I felt the power of the process of incorporation through rhythm (repetition) vibration (frequency and harmonic) and a sense of what a cherishing welcome might be! I believe hearing (and of course vibration as the Indian Sutras say) to be primal and the last thing to go at death.

How I felt at the workshop was that it was heart-centered process of being "sung into" belongingness (not chilly "social inclusion") but bound in, honoured or cherished into a safe nurturing space that reminds us what true belonging and happiness may be - the enrichment and nourishment of communion and belonging to spirit in a mythic womb-like experience outside of time. It added more to my happiness than chilly social concepts of "neuro-diversity" - I was myself enchanted and uplifted and am truly grateful”.

“This is storytelling at its best. On an almost bare stage, locations and shipwrecks are created with materials and music that invoke absolute magic”. Britishtheatre.com★★★★
“Boundless storytelling and a feast for the senses” - West End Evenings ★★★★
“An Ecstasy of joy and dancing” - The Reviews Hub ★★★★
“Thrilling” - The Stage★★★★

TABLE 3 DOUBLE PERICLES

Month	Description	Performances for autistic individuals	Main stage Performances	Unique opportunity for Autistic Audiences	Main stage Audience	Ukrainians watching via zoom from Ukraine	Refugees from Democratic Republic of Congo	Country
May	International Shakespeare festival Craiova	1	1	15	200			Romania
	Situational Centre for Ukrainian Refugees	4		60	100			Bulgaria
October	Situational Centre for Ukrainian Refugees	8	1	120	40	300		Bulgaria
November	Brunswick Theatre	10		80				Brighton, UK
	Riverside Studios	4	8	32	343			London, UK
	The Old market Theatre	1	1	12	60			Brighton, UK
	Brunswick Theatre	4		32				Brighton, UK
March	Mercury Theatre	2	2	16	244			Colchester, UK
	Virginia Primary School Tower Hamlets	9		72				London, UK
	Notre Dame Refugee Centre Leicester Square		2				60	London, UK
Total		43	15	439	987	300	60	

Pericles for Ukraine

In May 2022, responding to the outbreak of war, we travelled to Sofia, Bulgaria to work with Ukrainian refugees and their children. We performed our shows of *Pericles for autistic individuals* in Russian for all refugee families including those with autism and special needs. The Hunter Heartbeat work can be enjoyed by children and adults who are experiencing a dissociation of mind and body no matter the cause - autism or displacement through war. The project was very gratefully received by the refugee families and we returned in October to continue playing. During our visit in October, 300 Ukrainian scholars, parents and audience members watched us via zoom from across the entire country of Ukraine.

Feedback

"Flute Theatre won the children's hearts. The emotional interaction that the actors managed to establish in the group had a great impact on the children's socialisation and self-expression. The theatre helped the closed, clamped down children come out of their shells, gave them an opportunity to open out, to overcome their complexes, to reveal the potential of feelings and thoughts. Ukrainian children began to work through psychological traumas with which they have been struggling since this terrible war started. Flute's original therapy was carried out in the form of a play and allowed the children to participate in the exercises which resembled fun adventures, leaving a positive impression on children of different ages".

"In Ukraine my son was not admitted into the theatre club with the excuse that "the theatre is too difficult for children with Down syndrome"...
But in Sofia, thanks to Darya Lazarenko, we met Kelly Hunter and her Flute Theatre. And Vitaly finally got admitted! And he didn't just act in the theatre! His heart was beating in unison with Shakespeare's *Pericles*! He projected himself into different characters together with Josh, his guide to the world of the theatre, who worked true wonders. I admired all the actors in Flute Theatre, in communication with whom not only there was no language barrier, they were so professional in helping their partners to open up, that all the barriers existing at the beginning dissipated by the end, leaving only happy faces and happily beating hearts.
I watched and realised that the theatre is not only and not so much about the stage. The theatre is acceptance, it is support, it is self-expression for everyone and real inclusion.

I very much look forward to continuing to get to know each other and to the possibility of a further development of Kelly Hunter's theatre workshop in Sofia".

TABLE 4 PERICLES FOR REFUGEES Pericles for Refugees

Month	Description	Performances for autistic individuals	Main stage Performances	Unique opportunities for autistic audiences	Main stage audience	Ukrainians watching via zoom from Ukraine	Country
May	Situational Centre for Ukrainian Refugees	4		60	100		Bulgaria
October	Situational Centre for Ukrainian Refugees	8	1	120	40	300	Bulgaria
Total		12	1	180	140	300	

Achievements and performances

We successfully delivered the first year of the Celebrating Autism Project at Riverside Studios, funded by John Lyon's Charity, maintaining strong ties with our community of autistic individuals and their families in the West London area..

We continued to deliver our performances with students from St. John's College Brighton, continuing to build strong and sustainable ties with staff, learners and families.

We created and premiered a brand new adaptation of Pericles, premiering at the Craiova International Shakespeare festival in May 2022. With this production, we created our Double Pericles model for touring. The production has received four star reviews in every venue it has performed.

We were able to adapt and perform our *Pericles for autistic individuals* in Russian and Romanian, working with autistic people in Romania and Ukrainian refugees in Bulgaria.

Our Pericles for Ukraine project is now embedded in the Situational Centre for Ukraine in Sofia Bulgaria, with plans for us to make return visits whenever possible.

Significant activities of public benefit

Our significant activities during the year can be visibly seen through our specialized performances of Shakespeare for autistic individuals through our continuation of our "Celebrating Autism" project and our performances for autistic individuals through our Double Pericles tour.

We have increased our beneficiaries to include Ukrainian refugees through our Pericles for Ukraine project, based in Sofia Bulgaria which we initiated within ten weeks of the outbreak of the war.

A further significant activity of public benefit is the adaptation of our *Pericles* production for extended groups of refugees namely those from the Democratic republic of Congo with whom we performed at the Notre Dame Centre in Leicester Square. This was the very first theatre experience for this community and strengthened Flute's ambition to create high quality performances in non theatrical settings for people with no access to the arts.

Our highly acclaimed new adaptation of Pericles, one of Shakespeare's least known plays is of significant public benefit in the realm of original artistic endeavor.

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Financial review

Reserve Level
It is the policy of the charity that sufficient unrestricted funds are retained to cover day-to-day running costs, as each project continues to be funded separately.

The trustees are aware that the current level of reserves is low but are sufficiently confident that there are adequate funds confirmed and pending for the ensuing year to ensure that the charity will be able to continue running on a day-to-day basis, whilst seeking individual project funding.

Fundraising

- Fundraising remains a critical concern for the trustees and Artistic Director Kelly Hunter.
- Katrina Duncan, a professional fundraiser with a proven track record has been successful during the last twelve months raising the following substantial grants for Flute's tour of our Double Pericles:

Arts Council England £29,000

Ashley Family Foundation £9,230

D'Oyly Carte Charity £3,000

She will continue to concentrate on securing core costs for the next two to three years and as well securing large grants for project funding. She will work closely with Artistic Director Kelly Hunter and Chairperson Jane Claire. It is important to note that the three years of core salary costs from John Lyon's Charity will come to an end in this financial year. It is understood as a priority for the board, Kelly Hunter and Katrina Duncan that further core salaries are sourced as soon as possible.

TABLE 5: FINANCE

Restricted Grants over £10,000.00		
Name	**Amount**	**Date**
John Lyons Charity. Core Costs Grant. (2/3)	£30,000.00	14th April 2022
Foyle Foundation	£25,000.00	7th Oct 2022
Arts Council, first instalment	£26,100.00	1st Dec 2022
Goldsmiths University	£9,850.00	4th Nov 2022
TOTAL Restricted Grants over £10,000.00	**£90,950.00**	
Unrestricted Grants under £10,000.00		
Paid in 2022-23 but spent during 2022-23		
John Lyons Charity. Project Grant. (1/3)	£40,000.00	14th April 2022
John Lyons Charity.	£7,000.00	20th Dec 2022
D'Oyly Carte Charity	£3,000.00	2nd Aug 2022
Ashley Family Foundation	£9,230.00	17th 2022 Nov
TOTAL Unrestricted Grants under £10,000.00	**£59,230.00**	

Donations received under £10,000 during 2022-23		
Donors	**Amount**	**Date**
JustGiving	£933.97	Cumulative
Facebook	£277.91	Cumulative
Amazon	£5	9th May 2022
St johns School	£6,000.00	4th April 2022
St johns School	£5,000.00	19th April 2022
St johns School	£5,000.00	30th Aug 2022
St johns School	£6,000.00	30th Aug 2022
St johns School	£2,000.00	13th March 2023
St johns School	£1,120.00	6th May 2022
St John's School	£3,880.00	6th May 2022
Caf Bank	£1,000.00	22nd Aug 2022
N Dumezwemi	£5,000.00	27th July 2022
Indiegogo	£2,502.55	21st Sep 2022
Burlington House	£500.00	8th Feb 2023
UCL - Antonia Hamilton	£1,000.00	27th March 2023
Janny Sapna	£200.00	29th Sep 2022
Johnny Gill	£60.00	Cumulative
M Bamber	£100.00	16th Aug 2022
Playing with Shakespeare donation	£648.65	12th May 2022
Cash Donation	£100.00	25th Jul 2022
Sherling Clive Charitable Trust	£4,000.00	2nd Feb 2023
TOTAL Donations under £10,000.00	**£45,328.08**	
Other revenue under £10,000 during 2022-23		
Miscellaneous	**Amount**	**Date**
Riverside Studios – Box Office	£3,034.06	Cumulative
Old Market Brighton	£295.75	Cumulative
Teatrul National Craiova	£14,243.11	Cumulative
TOTAL Other Revenue under £10,000.00	**17,572.92**	

Plans for future periods

1. We will endeavor to tour both productions of *Pericles* in one programme, named the Double Pericles.
2. We will endeavor to create a new mainstage production of *The Tempest* to premiere at the International Festival in April 2023
3. We will deliver the second year of our *Celebrating Autism* project with workshops and performances at Riverside Studios for the autistic community and those within the wider John Lyons beneficial area.
4. We will continue to deliver workshops and performances with the learners at St. John's College Brighton.
5. We will continue to create a full-length documentary film showing the story of Flute's work whilst tracing the history of the Hunter Heartbeat games over the last twenty years.
6. We will continue to develop our partnership with Escuela Especial Montserrat Montero, Spain.
7. Ninad Samaddar will continue to develop Flute India, with the hope of bringing some of the UK company to Kolkata in autumn 2023.
8. We will continue to help Ukrainian refugee families in Sofia with our Pericles for Ukraine project.
9. We will renew our collaboration with The Orange Tree Theatre and endeavor to create a new production with them for autistic individuals in January 2024.

Structure, governance and management

The charity is a company limited by guarantee incorporated on 10 November 2014 and registered as a charity on 23 September 2015. The company was established under a Memorandum of Association which sets out the objects and powers of the charitable company and is governed under its Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:
T Rodgers
M Dobson
M Buddle OBE
L Shires
D Jobson
N Samaddar
J Ward
R Shaughnessy

Trustees can be nominated by any member of the Board of Trustees to replace a trustee stepping down.

Appointment of newly nominated Trustees requires unanimous approval of all Trustees.

The new trustee is provided with details of trustees' roles and responsibilities. Training as such is not provided as no one has felt it to be necessary. At meetings, there is always room for questions and explanations.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Supplier payment policy

The company's current policy concerning the payment of trade creditors is to follow the CBI's Prompt Payers Code (copies are available from the CBI, Centre Point, 103 New Oxford Street, London WC1A 1DU).

The company's current policy concerning the payment of trade creditors is to:

- settle the terms of payment with suppliers when agreeing the terms of each transaction;
- ensure that suppliers are made aware of the terms of payment by inclusion of the relevant terms in contracts; and
- pay in accordance with the company's contractual and other legal obligations.

The Trustees' report was approved by the Board of Trustees.

.....
M Buddle OBE
Trustee

10 August 2023

FLUTE THEATRE

CHAIR'S REPORT

FOR THE YEAR ENDED 31 MARCH 2023

The Charity has had another extremely successful year despite the challenges of the Post Covid Theatre Landscape.

We have continued to work at and with Riverside Studios delivering and expanding our 'Celebrating Autism' Project funded by the John Lyons Trust. This truly inspirational project has engaged with families old and new and continues to delight all who come into contact with it.

Our relationship with St John's College Brighton also continues with delivery of workshops and performances.

In May the company embarked on the exciting journey of creating 'Pericles Double' - producing Kelly Hunter's new adaptation of Pericles and Pericles for Autistic Individuals using the same group of actors. The productions have been preformed together in both in the UK and abroad to unanimous praise and sparkling reviews. The audience and participants have been extended to include refugees from the war in Ukraine and the Democratic Republic of Congo with remarkable and heartwarming success. The journey continues into 2023/24.

Kelly Hunter and her team are again to be congratulated for their tireless fundraising efforts throughout the year in an ever more challenging environment, ensuring that the financial support needed to deliver the work has been available. The work of fundraiser Katrina Duncan has certainly helped remove some of the pressure on Kelly and the board will continue to support her employment. The young company of actors continue to impress with their talent and commitment. We are extremely grateful for the support received from many individuals and organisations during the year including The John Lyon's Charity, The Sherling Charitable Trust, The Ashley Family Foundation, The D'Oyly Carte Charitable Trust, Riverside Studios and ACE

I know the Charity is in a strong position to meet its challenges and move forward with the Pericles tour and other new projects. The Trustees will continue to support in every way it can. I am very confident that Kelly, will continue to lead with inspiration, talent and enthusiasm taking this extraordinary company to ever greater heights.

.....
M Buddle OBE
Chair
10 August 2023

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF FLUTE THEATRE

I report on the financial statements of the charity for the year ended 31 March 2023, which are set out on pages 13 to 22.

Respective responsibilities of trustees and examiner

The charity's trustees, who are also the directors of Flute Theatre for the purposes of company law, are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

(i) examine the financial statements under section 145 of the 2011 Act;

(ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and

(iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(a) which gives me reasonable cause to believe that in any material respect the requirements:

  (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and

  (ii) to prepare financial statements which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;

  have not been met or

(b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

D M Cramer FCA
Blinkhorns
27 Mortimer Street
London
W1T 3BL

Dated: 10 August 2023

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:							
Donations and grants	**3**	76,909	90,950	167,859	13,799	142,153	155,952
Charitable activities	**4**	45,222	-	45,222	1,185	-	1,185
Total income		122,131	90,950	213,081	14,984	142,153	157,137
Expenditure on:							
Raising funds	**5**	3,000	-	3,000	750	-	750
Charitable activities	**6**	118,896	83,294	202,190	13,277	149,473	162,750
Total expenditure		121,896	83,294	205,190	14,027	149,473	163,500
Net incoming/(outgoing) resources before transfers		235	7,656	7,891	957	(7,320)	(6,363)
Gross transfers between funds		(3,227)	3,227	-	(5,573)	5,573	-
Net (expenditure)/income for the year/ Net movement in funds		(2,992)	10,883	7,891	(4,616)	(1,747)	(6,363)
Fund balances at 1 April 2022		3,025	-	3,025	7,641	1,747	9,388
Fund balances at 31 March 2023		33	10,883	10,916	3,025	-	3,025

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	**11**		579		819
Current assets					
Debtors	**12**	2,000		-	
Cash at bank and in hand		13,232		5,220	
		15,232		5,220	
Creditors: amounts falling due within one year	**13**	(4,895)		(3,014)	
Net current assets			10,337		2,206
Total assets less current liabilities			10,916		3,025
Income funds					
Restricted funds			10,883		-
Unrestricted funds			33		3,025
			10,916		3,025

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 10 August 2023

.....
M Buddle OBE
Trustee

Company registration number 09303847

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Flute Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 250 Aztec West, Almondsbury, Bristol, BS32 4TR.

1.1 Accounting convention

The accounts have been prepared in accordance with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the charity's objectives unless the funds have been designated for other purposes.

1.4 Incoming resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

1 Accounting policies **(Continued)**

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20% Straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grants

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Donations and gifts	17,679	-	17,679	13,799	-	13,799
Grants income	59,230	90,950	150,180	-	142,153	142,153
	76,909	90,950	167,859	13,799	142,153	155,952
Grants receivable for core activities						
Performing arts for individuals on the autism spectrum	59,230	90,950	150,180	-	-	-
Other	-	-	-	-	142,153	142,153
	59,230	90,950	150,180	-	142,153	142,153

4 Charitable activities

	2023	2022
	£	£
Theatrical Income - Productions that benefit the general public	2,376	730
Theatrical Income - Productions that benefit those on the autism spectrum	960	455
	3,336	1,185

5 Raising funds

	Unrestricted funds	Unrestricted funds
	2023	2022
	£	£
Fundraising and publicity		
Other fundraising costs	3,000	750
	3,000	750

6 Charitable activities

	Production expenses 2023	General support 2023	Governance 2023	Total 2023	Production expenses 2022	General support 2022	Governance 2022	Total 2022
	£	£	£	£	£	£	£	£
Depreciation and impairment	100	140	-	240	140	100	-	240
Actors and producers fees	140,348	-	-	140,348	141,968	-	-	141,968
Advertising	3,629	325	-	3,954	-	1,027	-	1,027
Insurance	-	1,164	-	1,164	3,884	977	-	4,861
Sundries	-	5,102	-	5,102	5,479	1,775	-	7,254
Accountancy	-	-	5,121	5,121	-	-	5,139	5,139
Props and costumes	1,760	-	-	1,760	915	-	-	915
Freelance Staff Costs	-	6,838	-	6,838	-	-	-	-
Travel and subsistence	21,431	350	-	21,781	429	-	-	429
Bank fees	155	-	-	155	134	-	-	134
Production and Support costs	13,499	-	-	13,499	-	-	-	-
Postage and stationery	-	-	-	-	5	-	-	5
IT expenses	551	-	-	551	778	-	-	778
Subscriptions	114	-	-	114	-	-	-	-
Professional Fees	-	1,563	-	1,563	-	-	-	-
	181,587	15,482	5,121	202,190	153,732	3,879	5,139	162,750
Analysis by fund								
Unrestricted funds	99,973	13,802	5,121	118,896	4,259	3,879	5,139	13,277
Restricted funds	81,614	1,680	-	83,294	149,473	-	-	149,473
	181,587	15,482	5,121	202,190	153,732	3,879	5,139	162,750

7 Trustees

None of the other trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

There were no employees working for Flute Theatre in the current year.

9 Key Management Personnel

Kelly Hunter MBE was paid fees of £40,452 (2022: £37,205) in her capacity as Artistic Director, workshop leader and for administration of the charity.

10 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxationof Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

11 Tangible fixed assets

	Fixtures and fittings
	£
Cost	
At 1 April 2022	1,494
At 31 March 2023	1,494
Depreciation and impairment	
At 1 April 2022	675
Depreciation charged in the year	240
At 31 March 2023	915
Carrying amount	
At 31 March 2023	579
At 31 March 2022	819

12 Debtors

	2023	2022
Amounts falling due within one year:	£	£
Trade debtors	2,000	-

13 Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	1,955	75
Accruals	2,940	2,939
	4,895	3,014

14 Analysis of net assets between funds

	Unrestricted	Restricted funds	Total	Unrestricted	Restricted funds	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Fund balances at 31 March 2023 are represented by:						
Tangible assets	179	400	579	419	400	819
Current assets/(liabilities)	(146)	10,483	10,337	379	1,827	2,206
	33	10,883	10,916	798	2,227	3,025

FLUTE THEATRE

England & Wales - Charity number 1163705

Accounts

Charity registration number 1163705

Company registration number 09303847 (England and Wales)

FLUTE THEATRE

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	T Rodgers M Dobson M Buddle OBE L Shires D Jobson N Samaddar J Ward R Shaughnessy
Secretary	K Hunter MBE
Artistic Director	K Hunter MBE
Charity number	1163705
Company number	09303847
Registered office	250 Aztec West Almondsbury Bristol BS32 4TR
Independent examiner	Blinkhorns 27 Mortimer Street London W1T 3BL
Bankers	NatWest Regents Street Branch 250 Regent Street London W1B 3BN
Solicitors	Davies and Partners 57 Queen Anne Street London W1G 9JR

FLUTE THEATRE

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FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016).

Objectives and activities

The aims and objectives of the charity as set out in Flute Theatre's Articles of Association dated 31 August 2015 are:

'To advance the arts for the general public including special provision for those on the autism spectrum'.

The challenges of 2021-2022

The lives of autistic individuals and their families have been profoundly challenged by the pandemic and continue to be so in the post pandemic era. The landscape of live theatre performance has also been tested and is continuing to change. To reflect these existential changes the trustees and Artistic Director Kelly Hunter agreed that this year would be one of recovery and 'slow building', concentrating on what is possible to achieve as we returned to live performance. It was agreed that we should concentrate on our performances for the autistic community. The success of these performances cannot be measured by the number of people who attend, but rather by the quality of the experience for the individual. Our online performances during the pandemic were for one autistic individual per performance. In some circumstances we raised this to three. Our real space performances are for a maximum of twelve individuals per show.

An overview

April 2021 – July 2021: We delivered our activities online.

At the beginning of the year the COVID-19 pandemic remained a genuine concern and therefore we continued our online adapted performances for the autistic community for the first four months of the year.

By the end of July 2021 we were delivering three original online productions: *Pericles, A Midsummer Night's Dream* and *The Tempest.* From April 2021 to July 2021 we delivered 197 live online sessions of artistic engagement for 176 autistic individuals across the world. All our online activities were available free of charge to the worldwide autistic community.

August 2021- March 2022: We delivered our activities in real space.

In August 2021 we returned to delivering our activities in the real space and continued to perform our unique productions specifically created for the neurodiverse community, with performances in London, Brighton and Barcelona. From August 2021 to March 2022 we delivered 82 real space performances and workshops offering artistic engagement for 299 autistic individuals in London and Brighton.

Our performances at Riverside Studios were available for £5 per family at the Riverside Studios. Our performance at St. Johns College Brighton were available free of charge.
Our performances in Barcelona were available free of charge.
All workshops were available free of charge.

Table 1:

Total attendance of autistic community for the year 2021-2022		
	No Sessions	**No Participants**
Live online engagement within the autistic community 2020-21		
April – July 2021	197	176
Live real space engagement with the autistic community 2020-21		
August 2021-March 2022	82	299
Total	**279**	**475**

Our charities aims and objectives have been met during the year in the following ways:

- From April 2021 to July 2022 we continued to keep close contact with our existing community of autistic individuals and their families who we work with in our *Flute Dreams* project in London They were adversely affected by the pandemic; by offering them online adapted artistic provision every day, free of charge we were able to alleviate their trauma.

- Following the success of our online productions of *Pericles* and *A Midsummer Night's Dream* we created a third online production of *La Tempestad,* continuing our collaboration with Teatro La Plaza in Peru and Peoples Palace Project, Queen Mary University of London. This production was supported by an AHRC grant named *Heartbeat, creating recovery project.*

- We delivered a live online Summer Festival from June 7th –July 17th 2021 giving 79 live online performances for 86 participants of our three productions across the UK, US, Peru, India and Spain. This was supported by a grant from The Foyle Foundation.

- We continued the third and final year of our *Flute Dreams* Project, funded by John Lyon's Charity.

- **We delivered 57 adapted online workshops and performances for 19 autistic students of Queensmill School online between April and July 2021. We worked the most vulnerable students on a daily or weekly basis.**
- **We delivered 49 real space workshops for 84 single participants at Riverside Studios in August and November 2021.**
- **We delivered 12 performances at Riverside Studios attended by 82 Queensmill students with their families in October 2021 and February 2022.**

- We continued our collaboration with St Johns College Brighton.

- **We delivered 35 online adapted performances for 35 participants between April and July 2021.**
- **We delivered 18 workshops for 62 single participants at St. John's College Brighton in November 2021.**
- **We delivered 1 performance at Wolfson Theatre attended by 14 students with their families on November 19th 2021. This marked the first public performance that the college had been able to deliver since before the pandemic.**

- Since August 2021 we have developed our collaboration with Riverside Studios, London. We have delivered 49 workshop sessions for autistic individuals and 12 performances of our production of *Pericles for autistic individuals and their families* for a total of 183 autistic participants.

- We delivered 2 real space performances of The Tempest in Catalan for 40 autistic students at Escuela Montserrat Montero in Barcelona in February 2022.

Online Live Performances April –July 2021

Table 2:

Online workshops and performances			
Online International Workshops and Performances			
School / Theatre	**No Sessions**	**No Participants**	**Country**
Teatro La Plaza	15	11	Peru
Escola Montserrat Montero	7	35	Spain
Samantha Learning Center	23	20	India
One-off USA Performances	2	2	USA
One-off Spain Performances	4	2	Spain
One-off India Performances	4	3	India
Subtotal Online International workshops and performances	**55**	**73**	
UK Online Workshops and Performances			
Name	**No Sessions**	**No Participants**	**UK Region**
Queensmill School	57	19	London
St. John's College Brighton	35	35	Brighton
Beatrice Tate School	6	11	London
Garratt Park School	3	7	London
Shorefields School	5	23	Clacton-on-sea
One-off UK Performances	12	5	UK
Instagram Hellos	24	3	UK
Subtotal UK Online workshops and performances	**142**	**103**	
Total Online workshops and Performances	**197**	**176**	

Highlights

There were two highlights of our online work

1. La Tempestad

This production, a collaboration with Teatro La Plaza in Peru and Peoples Palace Project, Queen Mary University of London was funded by an AHRC grant named *Heartbeat, creating recovery project*. Kelly Hunter directed the production, which was created via zoom in Spanish with our 6 Flute Theatre actors performing together with 6 La Plaza actors. The live online show was initially performed for the autistic community in Peru before becoming part of our worldwide online repertoire.

The project was researched by:

- Principal Investigator. Paul Heritage (Queen Mary University Of London)
- Co-Investigator. Francisco Diez-Canseco (Universidad Peruana Cayetano Heredia)

In February 2022, People's Palace Project published a 40-page paper titled

Theatre as a Tool for the Inclusion of Young People with Autism in Peru during the COVID-19 Pandemic.

Chela de Ferrari, Artistic Director La Plaza Theatre

"I understand the importance of knowing the differences between people with ASD (or Down Syndrome) and neurotypical people, to understand and work on our shared difficulties, but it is beautiful and revealing to face cognitive diversity as if we were in front of a mirror and to discover that in everything we are equal. Kelly, the project you've built is beautiful for this. A mirror. I have learned a lot from you during these days."

Autistic individual's father

We would like to thank you from the bottom of our hearts for yesterday's performance. We still recovering from all these beautiful emotions, positive sensations and good vibes we experienced in your show. It has been really special for us. We very much appreciate the words from Kelly, cast and participants during the Q&A.

Flute has been an incredible discovery for us. Flute has achieved so much in such short time though the online games on their website, yesterday's performance and mainly theatre itself, always boosting her abilities in their playful and joyful way. Flute has helped our daughter to unlock certain aspects that took years to us to unlock.

Furthermore, as part of all the beautiful things we experienced yesterday, her happiness whilst sharing stage with Flute was astonishing. That reflected that beautiful smile that you all could see. And for us, that was beautiful.

Thank you, endlessly.

The Stage ★★★★

The interactions with the audience member are designed to support the piece's stated aim of encouraging resilience and recovery from the destabilising impact of the pandemic. The cast and creative team show great skill and subtlety in placing interaction at the production's heart, while keeping the narrative moving towards its conclusion.

2.Summer Online Festival
"From Clacton-on-Sea to Bangalore"

Our live online summer festival allowed us to perform across the world, in Clacton-on-Sea and Bengaluru on the same day. We performed every day for six weeks across the UK, US, Peru, India and Spain in three different languages. 92 autistic participants took part over 79 performances. The Foyle Foundation, marking their second grant to us in the space of two years, funded this culmination of our online work.

India
May 7th 2021- June 7th 2021
The Flute Theatre UK, absorbed 16 selected students from the final year cohort of the Theatre Studies, English and Psychology triple major program at Christ University, Bengaluru, India. The students were exposed to the 'Hunter Heartbeat Method' and were pushed to create their own games inspired from the weeks of engagement using texts that were intrinsically Indian.

June 22nd to July 15th
We delivered our online summer festival in collaboration with Samatha Learning Centre in Bengaluru including extra sessions for autistic individuals at their families request.

Peru

Peruvian mother of autistic daughter

For me it was a thing, a bomb in my heart. It was a spectacular thing, there are no words to describe that emotion that they arouse and in my daughter. From the sounds that the actors make, from the way they they address Ariana, it's very beautiful.

United Kingdom

Mother of long time Flute theatre participant

"When the country went back into full lockdown last January as the second wave of the virus took hold, our biggest worry as always was how on earth Tim would manage. As a young man with complex autism, very high anxiety and a strong need for predictable routines, he struggled even more than most of us to cope with the sudden change and loss.

The first lockdown had been unbelievably stressful. We'd discovered Flute Theatre whilst Tim was still at Queensmill School for Autism, and seen first hand the astonishing impact of the sessions on Tim's mood, emotional regulation and ability to interact with the actors physically, verbally and emotionally. It seemed almost too good to be true when Kelly got in touch, offering Tim weekly online sessions with Flute. I had thought at 22 he would be considered too old, besides which he had no laptop or experience of working with others online. Flute not only arranged for a laptop to be delivered to Tim's house, they also set up an induction session for the staff and arranged for me to be sent a link for Tim's family to observe his sessions.

It's hard to describe to a parent of a non-autistic child, how extraordinary it feels to see Tim focused, happy and completely involved for a full hour. As I've noticed before with Flute workshops, his body language and tone of voice become noticeably calmer during the sessions, and the most exciting thing for me has been seeing how willing and responsive he has become to trying new things and switching between different roles.

One of the things I think Tim enjoys most, and what makes this different from anything else he does, is the way he feels understood and embraced for who he is - which helps to build the trust and connection. It honestly makes our weekend. Seeing Tim work with Flute each week has been one of the brightest aspects of the entire pandemic. We are so grateful."

Francesca Harden, Parent

The performances were offered free of charge to those who were struggling because of the pandemic. An opportunity to donate to Flute Theatre was available via our Just Giving page.

Real space performances August 2021 – March 2022

Table 3:

Real space workshops and performances			
Workshops			
Project	**Date**	**No Sessions**	**No Participants**
Flute Dreams Summer Project	2nd – 13th August 2021	40	31
St. John's College – Workshops and performance	8th – 18th November 2021	18	62
Queensmill School / Riverside Studios	22nd Nov – 3rd Dec 2021	9	53
Total workshops		**67**	**146**
Performances			
Riverside Studios – Pericles	26th – 28th October 2021	3	39
St. John's College – Workshops and performance	19th November 2021	1	14
The Tempest at Riverside Studios	14th – 18th February 2021	9	60
Escola Montserrat Montero	22nd February 2022	2	40
Total performances		**15**	**153**
Total workshops and performances		**82**	**299**

Performances
We have delivered 12 live performances of *Pericles for autistic individuals and their families* at Riverside Studios for a total of 99 autistic individuals. We are developing our long term collaboration closely with Riverside as both our organizations continue to recover from the effects of the pandemic.

"Since Riverside Studios reopened in 2019, inclusivity and accessibility for our local community has been one of the driving forces of our venue programming. In working with Flute on a long-term basis, we're excited to further ensure that our building is truly inclusive; providing activities for all individuals to take part in, an open space where they feel safe and welcome, and a team that will support and be on hand throughout their time with us. We also recognise the need for venues to be genuinely inclusive and are excited to be able to offer an example to other venues – inviting them to 'open door' events and demonstrating what inclusivity could look like in their own buildings. This is an incredibly exciting prospect for us as a venue to further make a space where everyone feels welcome."
Lucy Grudniewicz, Programme manager Riverside Studios

We delivered 1 performance of *Pericles for autistic individuals and their families* for 14 St. John's learners at the Wolfson Theatre onsite at the College. This performance marked the first opportunity for parents and the general public to attend an event onsite at the college since February 2020. It was a significant highlight for the college and for Flute.

We delivered 2 performances of The Tempest in Catalan for 40 autistic students at Escuela Montserrat Montero. This short visit to Spain marked a return to our international touring. Our team of Catalan actors joined us.

Workshops
We delivered 49 real space workshops at Riverside Studios for 84 Queensmill students as part of the Flute Dreams project. Our August workshops provided an opportunity for the students to attend with their families marking the fourth consecutive year Flute have provided respite for this community in the summer holidays. Our November/ December workshops marked the first time staff had been able to successfully take students on a school trip.

We delivered 18 workshops during our two-week residency at St. John's College Brighton for 62 learners. This was the first time an outside company had been onsite at the college since February 2020.

Our three long-term community projects

Flute Dreams Project Year three.
Funder: John Lyon's Charity

Table 4:

Real space workshops and performances		
Workshops		
Date	**No Sessions**	**No Participants**
August 2nd – 13th 2021	20	31
November 29th – December 3rd 2021	10	43
Total workshops	**30**	**74**
Performances		
Date	**No Sessions**	**No Participants**
October 26th – 28th 2021	3	35
February 14th – 18th 2022	9	47
Total Performances	**12**	**82**
Total workshops and performances	**42**	**156**

Our funders, John Lyon's Charity continued to support us for the final year of our project. This allowed us to continue our live online work from April – July 2021 supporting the project's autistic beneficiaries most adversely affected by the pandemic. Having maintained close contact with our community of families throughout the pandemic - in many cases playing with them online every day – we strengthened our relationships of trust and were able to resume our real space workshops after a break of 18 months. This would not have been possible if we had not made the effort throughout the whole pandemic to ensure that continuity be maintained until we could resume contact. As we continue the project it is becoming clear that the positive impacts can now be felt within neurotypical siblings as well as the autistic individual.

A mother's perspective
"Flute for us has been absolutely amazing, since the beginning it has been a wonderful space for my kids to shine and enjoy themselves in something they both enjoy. My daughter who is not on the spectrum loves coming with her brother, in fact she always asks about when the next performances will be. She has thrived in her confidence to be around her brother and Flute theatre has helped her understand that there are other families like hers, families that have autistic brothers or sisters. It's very difficult as parents to find a way to help our neurotypical children understand that they can both enjoy the same activities together with their Autistic siblings but, Flute theatre does that for us. And likewise I think my son also understands that she can be in his space and play without him getting worried or agitated. Flute is wonderful and I can see the transformation in both my children. I will always keep bringing them to these performances."
Aisha Dapchi, Parent

Summer Term 2021
Queensmill students and families had continual access to our online performances including our live online summer festival. In total 19 individual autistic Queensmill students took part over 57 sessions from their homes and from school. This includes 4 autistic young people who received regular sessions – daily and weekly. The regularity and routine we were able to deliver resulted in relief and respite for the autistic individual and their family.

Summer Holidays
During the summer holidays 2021 we were able to return to real space activity and make face-to-face contact with our community of families for the first time since February 2020. From August 2nd –August 13th we delivered 40 sessions of real space workshops - four one-hour sessions a day - marking the beginning of our collaboration with Riverside Studios, London. 31 individual autistic students and their siblings attended regularly throughout the two weeks. For many families these workshops remain the only out of school activity that parents can trust.

"Our partnership with Flute theatre is unique and crucial to our children and young people in many regards but most importantly as being the only place for respite to our families. Due to the complex needs of our young people, our families are in constant crisis and in desperate need of respite. Provision offered by social services is limited and often breaks down due to lack of training or limited availabilities. Too often, respite for our families relies on school staff but their time is very limited as they already work full time in schools. Flute theatre is the only place we feel safe sending our children and young people over the holiday for respite. Thanks to our strong partnership with them, their expertise and knowledge of our pupils needs, the relationships they have built with our young people over the years make them the only place able to offer real respite to our families in need. This partnership must continue and the society is in need of more places like Flute!"
Aymeline Bel, Headteacher Queensmill School

Autumn Term 2021

During the autumn school term we delivered our first real space performances since February 2020. We delivered 3 performances of *Pericles for autistic individuals and their families* at Riverside Studios during the October half term holiday. 35 Queensmill students attended over the three days making 89.7% of the total audience of 39.

In November 2021, we were due to return to Queensmill School to deliver workshops onsite. This was cancelled at the last minute due to the Omicron outbreak. From November 29th-December 3rd 2021 we were able to deliver 9 workshops to 53 Queensmill students at Riverside Studios whilst the school remained closed to visitors.

Spring Term 2022

Following the success of our performances of *Pericles for autistic individuals and their families* in the autumn half term, we returned to Riverside Studios in the spring half term to deliver 9 more performances of the production. 47 Queensmill students attended making a 78% of the total audience of 60.

The three-year project has been deemed successful by parents, staff and participants. After consulting with John Lyons Charity, they have awarded us another three years funding to continue the project until 2025.

"There are only three places of the hundreds we have visited - cultural institutions, stately homes, museums, galleries, cinemas, theatres, libraries, parks, playgrounds, and numerous other places and events - where Lumen is able to be himself: home, school, and anywhere Flute Theatre is. We have been participating in Flute sessions for five years now, and over this time, Lumen has grown to trust each actor implicitly. Flute was there for us during the pandemic lockdown when nobody else was. They performed Heartbeat Hellos for us daily to help with disregulation, frustration, and aggression. These sessions were calming for both of us, and completely unexpectedly resulted in Lumen saying "hello" for the first time.

Most recently, at sessions at Riverside Studios, Lumen was more relaxed than he's ever been during any Flute sessions. There was a moment with one of the actors - the two of them communicating through dance and movement - which lasted about 10 minutes straight and will never leave me. I was brought to tears, wishing Lumen could have these moments of understanding and being and feeling all the time. The fact that the staff - from those in the café and reception desk to anyone walking around - were so kind and welcoming made a huge difference with the sessions as a whole. After returning to Riverside Studios for a Flute Theatre session months later, Lumen ran to the door to go inside. This told me everything."
Lisha Rooney, Lumen's mother.

St. John's College, Brighton

Table 5:

St. John's School and College Brighton		
Workshops		
Date	**No Sessions**	**No Participants**
November 8th – 18th 2021	18	62
Performances		
Date	**No Sessions**	**No Participants**
November 19th 2021	1	14
TOTAL workshops and performances	**19**	**76**

"St. John's College provides young people and adults, aged 19-25 years, specialist expertise to acquire. knowledge and skills that enable them to achieve significant life enhancing outcomes" (source website)

We have been collaborating with St. John's College since January 2019. Our relationship with staff, learners and families has strengthened throughout the year, with plans to continue in the future.

Summer Term 2021
St. John's College students and families had continual access to our online performances including our live online summer festival. In total 35 individual autistic St. Johns College students took part over 35 sessions from the college school. Artistic Director Kelly Hunter made a visit to the school in July 2021 to meet with Head teacher Karen Grist and Head of Drama Jo Horsley to make plans for an autumn real space residency. Karen Grist confirmed that St. Johns College could financially support the costs of the autumn residency.

Autumn Term 2021
We delivered a two-week residency onsite at the college delivering 18 workshops for 62 St. John's College learners. Jo Horsley was able to include some of the most severely challenged learners who are deemed unable to take part in any social activity.

Our residency culminated in a performance of *Pericles for autistic individuals and their family's* at their onsite venue - Wolfson Theatre - on November 19TH. 14 learners took part in the performance, which was well attended by parents, staff, Flute Theatre trustees and general public. The directors of The Old Market Theatre Brighton were in attendance and interested in beginning a collaboration with us.

"I went to see my now big boy perform Shakespeare's 'Pericles, Prince of Tyre' with the Flute Theatre group last night. How they managed to keep 12 autistic young adults & an audience of family, friends & the wider community engaged is an astounding achievement. These beautiful young people with autism were simply wonderful, bringing so many emotions to all of us with their brilliant performances. We cried and we laughed so much that tears came rolling down our cheeks. Families with children on the autism spectrum rarely (never!) go to the theatre, certainly not to 'highbrow' theatre like the RSC for fear of how their young person will respond; (noisy, anxious) or more typically fear of other people's response, I mean it's hard enough just walking along the road never mind being in a theatre! The Flute Theatre are consciously and actively challenging this and supporting autism towards increased inclusion. I'm so pleased and proud of our boy, Luke, who is very profoundly autistic, non-verbal and struggles to stay focussed. I'm so pleased that he wasn't 'left out' as is usually the case, as the more able young people with autism, the more accessible 'face of autism' are included- yep there's even a hierarchy in disability... even within accessing disability groups! I'm so pleased I fought hard for Luke's place at his college so he gets to be included, celebrated and championed".
Mother of Luke, 20

Breakdown of Funds Received 2021-2022
The following grants were made to the charity

Table 10:

Restricted Grants over £10,000.00		
Paid in 2020-21. Spent during 2021-22		
Name	**Amount**	**Date**
The Foyle Foundation. Shakespeare Summer Festival project.	£20,000.00	March 2021
Paid in 2021-22 and spent 2021-22		
Name	**Amount**	**Date**
John Lyons Charity. Project Grant. (3/3)	£30,000.00	April 2021
John Lyons Charity. Core Costs Grant. (1/3)	£30,000.00	April 2021
People's Palace Projects. AHRC Grant. Heartbeat, Creating Recovery Project	£22,178.20	April – June 2021
St. John's College Brighton's contribution. Autumn workshops and performances	£12,000.00	November – December 2021
TOTAL Restricted Grants over £10,000.00	**£114,178.20**	

Unrestricted Grants under £10,000.00		
Paid in 2021-22 but spent during 2022-23		
Sherling Clive Charitable Trust	£6,000.00	February 2022
TOTAL Unrestricted Grants under £10,000.00	**£6,000.00**	

Restricted Grants under £10,000.00		
Paid in 2020-21. Spent during 2021-22		
Name	**Amount**	**Date**
John Horniman's Children's Trust. Shakespeare Summer Festival project.	£5,000.00	December 2020
Victoria Wood. Core Salaries.	£8,000.00	December 2020
D'Oyly Carte Charitable Trust. Shakespeare Summer Festival project.	£5,000.00	February 2021
The Grocers Charity. Shakespeare Summer Festival project.	£5,000.00	March 2021
Arts Council England. Pericles online for autistic audiences project. (3rd Installment)	£4,975.00	July 15th 2021
TOTAL Restricted Grants under £10,000.00	**£27,975.00**	

Donations received under £10,000 during 2020-21		
Donors	**Amount**	**Date**
Giving Com LTD SAF	£317.29	April 2021-March 2022
JustGiving	£866.10	April 2021-March 2022
Facebook	£320.25	April 2021-March 2022
Eventbrite Tickets Sales WAAW	£151.50	April 8th 2021
Rachael Hammond	£500.00	June 1st 2021
Caroline Newling	£2,500.00	December 20th 2021
Aviva Community Fund	£2,092.88	December 13th 2021
Hall Jill	£823.60	February 28th 2022
Jonny Gill	£20.00	Monthly Donation (£5.00)
TOTAL Donations under £10,000.00	**£7,591.62**	

Other revenue under £10,000 during 2020-21		
Donors	**Amount**	**Date**
Riverside Studios – Box Office	£542.76	April 2021-March 2022
Other Revenue (Refunds)	£150.00	April 2021- March 2022
UCL - Antonia Hamilton	£500.00	January 20th 2022
People's Palace Project	£200.00	March 11th 2022
TOTAL Other Revenue under £10,000.00	**£1,392.76**	

Significant activities of public benefit

Our significant activities during the year can be viewed in two parts, both benefitting the public with an emphasis on those marginalized by autism and poverty. For the first four months of the year we achieved the culmination of our adapted online work with our production of *La Tempestad* and the worldwide delivery of our online live summer festival. From august onward we successfully returned to delivering our real space performances and workshops for autistic individuals and their families, concentrating on returning to real space activity with our two long-term community projects.

Achievements and performances

- Our adapted online work formed the basis for a major study undertaken by Peoples Palace Project, Queen Mary University London funded by AHRC
- We delivered a worldwide summer online festival with three original productions specifically created for the autistic community across four continents and three languages.
- We successfully delivered the final year of the Flute Dreams Project, funded by John Lyon's Charity, maintaining strong ties with our community of autistic individuals and their families.
- We delivered our work online and in real space at St. John's College Brighton, continuing to build strong and sustainable ties with staff, learners and families.
- We successfully returned to delivering our unique work for the autistic community face to face in real spaces.
- We built a strong and sustainable relationship with the Riverside Studios, which will continue as our London base for activities next year.
- We secured a further three years funding from John Lyon's Charity for our Flute Dreams project, which is renamed *Celebrating autism*.
- We made out first international trip since February 2020, delivering two performances in Barcelona.
- We secured the services of a professional fundraiser who will continue to work long term with us to secure our financial sustainability.

Financial review

Reserve Level

It is the policy of the charity that sufficient unrestricted funds are retained to cover day-to-day running costs, as each project continues to be funded separately.

The trustees are aware that the current level of reserves is low but are sufficiently confident that there are adequate funds confirmed and pending for the ensuing year to ensure that the charity will be able to continue running on a day-to-day basis, whilst seeking individual project funding.

Fundraising

- Fundraising remains a critical concern for the trustees and Artistic Director Kelly Hunter. In September 2021, John Lyon's Charity gave Artistic Director Kelly Hunter and Chairperson Jane Claire three days consultation with their advisor Jean Carter. It was agreed that a further application would be put to John Lyons Charity. We successfully secured a further three years funding from John Lyon's Charity for our Flute Dreams project, which is renamed *Celebrating autism.* The project will run until March 2025 Further fundraising is needed in order that the project is fully delivered.

- Katrina Duncan, a professional fundraiser with a proven track record has joined Flute Theatre on a freelance basis to take over the main fundraising activities. She will concentrate on securing core costs for the next three years and as well securing large grants for project funding. She will work closely with Artistic Director Kelly Hunter and Chairperson Jane Claire.

Plans for future periods

- We will create and deliver a full-length main stage production of *Pericles* for the general public. This show will premiere at the Craiova Shakespeare Festival in May 2022 where we will also perform our *Pericles for autistic individuals and their families* in Romanian.
- We will endeavor to tour both productions of *Pericles* in one programme.
- We will deliver the first year of our *Celebrating Autism* project with workshops and performances at Riverside Studios for the autistic community at Queensmill School and those within the wider John Lyons beneficial area.
- We will continue to deliver real space workshops and performances with the learners at St. John's College Brighton.
- We will develop our relationship with The Old Market Brighton, creating a three-way partnership with them, St. John's College and ourselves.
- We will deliver a short UK tour of *Pericles for autistic individuals and their families* with funding secured from The Foyle Foundation. Where possible we will include performances of our full-length production of *Pericles* at the same time.
- We will continue to create a full-length documentary film showing the story of Flute's work through the pandemic whilst tracing the history of the Hunter Heartbeat games over the last twenty years.
- We will continue to develop our partnership with Escuela Especial Montserrat Montero, Spain.
- Oscar Fabres Martin will focus on setting up "Flute Spain" as a non profit organization to continue Flute's work in Spain and Europe.
- Ninad Sammadar will continue to develop Flute India, with the hope of bring the UK compnay to Kolkata in autumn 2023.
- We will focus on helping Ukrainian refugee families in Sofia with our Pericles for Ukraine project.

Structure, governance and management

The charity is a company limited by guarantee incorporated on 10 November 2014 and registered as a charity on 23 September 2015. The company was established under a Memorandum of Association which sets out the objects and powers of the charitable company and is governed under its Articles of Association.

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:
T Rodgers
M Dobson
M Buddle OBE
L Shires
D Jobson
N Samaddar
J Ward
R Shaughnessy

Trustees can be nominated by any member of the Board of Trustees to replace a trustee stepping down.

Appointment of newly nominated Trustees requires unanimous approval of all Trustees.

The new trustee is provided with details of trustees' roles and responsibilities. Training as such is not provided as no one has felt it to be necessary. At meetings, there is always room for questions and explanations.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

Supplier payment policy
The company's current policy concerning the payment of trade creditors is to follow the CBI's Prompt Payers Code (copies are available from the CBI, Centre Point, 103 New Oxford Street, London WC1A 1DU).

The company's current policy concerning the payment of trade creditors is to:

- settle the terms of payment with suppliers when agreeing the terms of each transaction;
- ensure that suppliers are made aware of the terms of payment by inclusion of the relevant terms in contracts; and
- pay in accordance with the company's contractual and other legal obligations.

Trade creditors of the company at the year end were equivalent to XX day's purchases, based on the average daily amount invoiced by suppliers during the year.

The Trustees' report was approved by the Board of Trustees.

M J Buddle

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M Buddle OBE
Trustee

9 September 2022

FLUTE THEATRE

CHAIR'S REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The Charity has had another extremely successful year despite the ongoing challenges of the COVID Pandemic.

For the first four months of the year the work continued online reaching young people and families in the UK, USA, Peru, India and Spain. We maintained existing relationships, as in our collaborations with Queensmill School and St. Johns College Brighton, and created new ones throughout the world. We delivered online adapted performances and workshops culminating in a Summer Online Festival. Testimonials from parents and teachers leave us in no doubt how much the work is appreciated.

From July onwards we were delighted to be able to return to Real Space performances of Pericles and for autistic individuals and their families. Our new close collaboration with Riverside Studios has been a big part of this and has helped us to recover from the stresses of the pandemic. Being able to work in person again with students from Queensmill and St. Johns College again has been fantastic.

Kelly Hunter and Oscar Fabres are once again to be congratulated for their tireless fundraising efforts throughout the year, ensuring that the financial support needed to deliver the work has been available. The young company of actors have been outstanding both in talent and commitment. We are extremely grateful for the support received from many individuals and organisations during the year including The John Lyon's Charity, The People's Palace Projects, The Foyle Foundation, The D'Oyly Carte Charitable Trust, The Sherling Charitable Trust, ACE, The Grocers Charity and The Victoria Wood Foundation.

I am confident the Charity is in a strong position to engage with post pandemic challenges and move forward with exciting new projects. I know Kelly, will continue to lead with her usual talent, enthusiasm and vision, inspiring this extraordinary company to explore and conquer new challenges.

M J Buddle

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M Buddle OBE
Chair
9 September 2022

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF FLUTE THEATRE

I report on the financial statements of the charity for the year ended 31 March 2022, which are set out on pages 16 to 24.

Respective responsibilities of trustees and examiner

The charity's trustees, who are also the directors of Flute Theatre for the purposes of company law, are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

(i) examine the financial statements under section 145 of the 2011 Act;

(ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and

(iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(a) which gives me reasonable cause to believe that in any material respect the requirements:

  (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and

  (ii) to prepare financial statements which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;

  have not been met or

(b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

D M Cramer FCA
Blinkhorns
27 Mortimer Street
London
W1T 3BL

Dated: 9 September 2022

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:							
Donations and grants	3	13,799	142,153	155,952	101,493	94,775	196,268
Charitable activities	4	1,185	-	1,185	9,762	-	9,762
Total income		14,984	142,153	157,137	111,255	94,775	206,030
Expenditure on:							
Raising funds	5	750	-	750	600	-	600
Charitable activities	6	13,277	149,473	162,750	110,870	93,045	203,915
Total expenditure		14,027	149,473	163,500	111,470	93,045	204,515
Net incoming/(outgoing) resources before transfers		957	(7,320)	(6,363)	(215)	1,730	1,515
Gross transfers between funds		(5,573)	5,573	-	-	-	-
Net (expenditure)/income for the year/ Net movement in funds		(4,616)	(1,747)	(6,363)	(215)	1,730	1,515
Fund balances at 1 April 2021		7,641	1,747	9,388	7,856	17	7,873
Fund balances at 31 March 2022		3,025	-	3,025	7,641	1,747	9,388

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**10**		819		559
Current assets					
Cash at bank and in hand		5,220		95,934	
Creditors: amounts falling due within one year	**11**	(3,014)		(87,105)	
Net current assets			2,206		8,829
Total assets less current liabilities			3,025		9,388
Income funds					
Restricted funds			-		1,747
Unrestricted funds			3,025		7,641
			3,025		9,388

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 9 September 2022

M J Buddle

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M Buddle OBE

Trustee

Company registration number 09303847

1 Accounting policies

Charity information

Flute Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 250 Aztec West, Almondsbury, Bristol, BS32 4TR.

1.1 Accounting convention

The accounts have been prepared in accordance with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the charity's objectives unless the funds have been designated for other purposes.

1.4 Incoming resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

1 Accounting policies **(Continued)**

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20% Straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grants

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Donations and gifts	13,799	-	13,799	18,543	-	18,543
Grants income	-	142,153	142,153	82,950	94,775	177,725
	13,799	142,153	155,952	101,493	94,775	196,268
Grants receivable for core activities						
Other	-	142,153	142,153	82,950	94,775	177,725
	-	142,153	142,153	82,950	94,775	177,725

4 Charitable activities

	2022	**2021**
	£	**£**
Theatrical Income - Productions that benefit the general public	730	-
Theatrical Income - Productions that benefit those on the autism spectrum	455	9,762
	1,185	9,762

5 Raising funds

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Fundraising and publicity		
Other fundraising costs	750	600
	750	600

6 Charitable activities

	Production expenses 2022	General support 2022	Governance 2022	Total 2022	Production expenses 2021	General support 2021	Governance 2021	Total 2021
	£	£	£	£	£	£	£	£
Depreciation and impairment	140	100	-	240	140	-	-	140
Actors and producers fees	141,968	-	-	141,968	138,283	-	-	138,283
Advertising	-	1,027	-	1,027	-	2,575	-	2,575
Insurance	3,884	977	-	4,861	1,801	879	-	2,680
Sundries	5,479	1,775	-	7,254	1,209	119	-	1,328
Accountancy	-	-	5,139	5,139	600	-	4,985	5,585
Props and costumes	915	-	-	915	44,320	-	-	44,320
Travel and subsistence	429	-	-	429	-	-	-	-
Bank fees	134	-	-	134	171	-	-	171
Postage and stationery	5	-	-	5	-	-	-	-
IT expenses	778	-	-	778	8,833	-	-	8,833
	153,732	3,879	5,139	162,750	195,357	3,573	4,985	203,915
Analysis by fund								
Unrestricted funds	4,259	3,879	5,139	13,277	102,312	3,573	4,985	110,870
Restricted funds	149,473	-	-	149,473	93,045	-	-	93,045
	153,732	3,879	5,139	162,750	195,357	3,573	4,985	203,915

7 Trustees

None of the other trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

There were no employees working for Flute Theatre in the current year.

9 Key Management Personnel

Kelly Hunter MBE was paid fees of £37,205 (2021: £37,969) in her capacity as Artistic Director, workshop leader and for administration of the charity.

10 Tangible fixed assets

	Fixtures and fittings
	£
Cost	
At 1 April 2021	994
Additions	500
At 31 March 2022	1,494
Depreciation and impairment	
At 1 April 2021	435
Depreciation charged in the year	240
At 31 March 2022	675
Carrying amount	
At 31 March 2022	819
At 31 March 2021	559

11 Creditors: amounts falling due within one year

	Notes	2022	2021
		£	£
Deferred income	12	-	84,089
Trade creditors		75	75
Accruals		2,939	2,941
		3,014	87,105

12 Deferred income

	2022	2021
	£	£
Arising from grants in advance	-	84,089

The income deferred in 2021 has been released into 2022 and no income was deferred in 2022.

The breakdown of the 2021 deferred income can be reviewed in the 2021 accounts.

13 Analysis of net assets between funds

	Unrestricted	Restricted funds	Total	Unrestricted	Restricted funds	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Fund balances at 31 March 2022 are represented by:						
Tangible assets	419	400	819	559	-	559
Current assets/(liabilities)	379	1,827	2,206	7,082	1,747	8,829
	798	2,227	3,025	7,641	1,747	9,388

FLUTE THEATRE

England & Wales - Charity number 1163705

Accounts

Charity Registration No. 1163705

Company Registration No. 09303847 (England and Wales)

FLUTE THEATRE

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	T Rodgers M Dobson M Buddle OBE L Shires
Secretary	K Hunter MBE
Artistic Director	K Hunter MBE
Charity number	1163705
Company number	09303847
Registered office	57 Queen Anne Street London W1G 9JR
Independent examiner	Blinkhorns 27 Mortimer Street London W1T 3BL
Bankers	NatWest Regents Street Branch 250 Regent Street London W1B 3BN
Solicitors	Davies and Partners 57 Queen Anne Street London W1G 9JR

FLUTE THEATRE

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FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016)

Objectives and activities

The aims and objectives of the charity as set out in Flute Theatre's Articles of Association dated 31 August 2015 are:

'To advance the arts for the general public including special provision for those on the autism spectrum'.

Covid-19 statement

The Covid-19 pandemic resulted in the unprecedented cancellation of all planned performances, residencies and workshops in real spaces that had been scheduled for 2020-21. These cancellations occurred during March 2020. At this time, we took the decision to concentrate all our efforts, artistic and administrative, on developing an online adapted version of our Hunter Heartbeat workshops and performances for the autistic community. In this way we were able to perform with autistic people every day throughout the pandemic: bringing theatre to schools, colleges, and homes of those most at risk of isolation.

Over the year we delivered 543 live online sessions of artistic engagement for 711 autistic individuals across the world.
We delivered 239 Hello Heartbeat sessions for approximately 2,390 autistic individuals.
We created an online resource on our website that could be accessed 24/7 for autistic individuals and their families.
All our activities were available free of charge to the worldwide autistic community.

Live online engagement within the autistic community 2020-2021		
Project	**No Sessions**	**No Participants**
Hunter Heartbeat Development April – June 2020	69	48
Pericles Online Performances June – July 2020	101	122
A Midsummer Night's Dream Online Performances 2020-2021	305	525
Flute Dreams Summer Project August 2020 – Online performances	24	14
Flute Dreams One-off performances	44	2
TOTAL	**543**	**711**

Live Heartbeat Hellos for the autistic community 2020-2021		
Project	**No Sessions**	**Approx No Participants**
Instagram "Hello Heartbeats"	239	2,390
TOTAL	**239**	**2,390**

Our charities aims and objectives have been met during the year in the following ways:

- We concentrated on keeping close contact with our existing community of autistic individuals and their families who we work with in our *Flute Dreams* project in London, offering them online adapted artistic provision every day, free of charge.
- From 18 March 2020 we delivered 239 specialised "Heartbeat Hello" sessions through social media platforms for autistic individuals and their families to access twice a day through Lockdowns 1, 2 and 3. These sessions were available to the worldwide autistic community free of charge.
- We created an online resource for our website in response to Covid-19, so that parents and carers could play our adapted online Hunter Heartbeat games at home with their autistic children and family members. This resource was (and still is) available to the worldwide autistic community free of charge.
- We adapted our real space production of *Pericles* to be performed online for one autistic individual at a time, adapting each performance to the individuals' needs. Between June 22 and July 18th, 2020, we delivered 101 online performances via zoom. This adapted production was successful and created a platform for us to continue to create and develop our online productions for the autistic community internationally in response to Covid-19.
- We adapted our real space production of *A Midsummer Night's Dream* to be performed online for one autistic individual at a time. Between September 2020 and March 2021, we delivered 326 online performances via zoom in English and Spanish in the UK, US, Peru, Spain and India.
- We continued the second year of our *Flute Dreams* Project, funded by John Lyon's Charity. We delivered our adapted online workshops and performances for the autistic students of Queensmill School, onsite in school and in the family's homes.
- We forged a unique bond with the staff and learners at St Johns College Brighton, delivering 117 online adapted performances of *Pericles Online* and *A Midsummer Night's Dream Online* during the year.
- We forged a unique three-way partnership with Teatro La Plaza in Lima Peru and People's Palace Project Queen Mary University of London, sharing our pioneering methods with their community of actors and delivering 27 online adapted performances. This partnership culminated in a large-scale project, *La Tempestad*, funded by AHRC, which we delivered during 2021-22.

***Heartbeat Hello* Sessions**

In March 2020, we decided to continue our specialised artistic engagement for autistic individuals when it was clear we could not share real space together due to the pandemic. To begin, we immediately adapted our *Heartbeat Hellos* to be delivered online, twice a day, through social media platforms. These live sessions were available to the worldwide autistic community free of charge.

Instagram Heartbeats	
Lockdown 1 March – July 2020	
No Sessions	**Average No of families joined**
142	1,420
Lockdown 2 November 2020	
No Sessions	**Average No of families joined**
43	430
Lockdown 3 February – March 2021	

Lockdown 3 February – March 2021	
No Sessions	**Average No of families joined**
54	540
TOTAL	
239	**2,390**

Online productions benefitting autistic individuals in response to Covid-19

'There is a lot to learn from Flute on how to produce great online theatre!'

A Younger Theatre

During the year we created two online productions of Shakespeare in response to Covid-19 which we performed via zoom for one autistic individual per performance, adapting each performance to their needs.

Pericles Online for autistic individuals and their families

Development

From April to June 2020, we worked online with our existing community of autistic individuals to create new ways of sharing the Hunter Heartbeat games via zoom. This allowed us to continue to deliver live opportunities of high-quality artistic participation to the autistic community whilst staying safe during the challenges of Lockdowns. During this period, we created the first adaptations of our real space production of Pericles.

Hunter Heartbeat Method Online Development in response to Covid-19 April – June 2020			
Name	**No Sessions**	**No Participants**	**Country**
Queensmill School	45	45	London, UK
One-off workshops in family homes	24	6	UK
TOTAL	**69**	**51**	

Performances

Pericles was the first of our real space productions that we adapted to be accessible online for the autistic community. From June 22nd-July 18th 2020 we delivered 101 online adapted performances for one autistic individual at a time, performing in schools and colleges as well as families homes across the UK and US. Each performance was tailored to the specific needs of the participants.

25% of our family audience had never participated in a Flute Theatre performance before.

The performances were offered free of charge to those who were struggling because of the pandemic. An opportunity to donate to Flute Theatre was available via our Just Giving page.

We received five star reviews, national press, radio and TV coverage for our pioneering work.

https://flutetheatre.co.uk/responding-to-covid-19/reviews-and-articles/info-pericles-online/

Teacher's Feedback

We had 30 performances of "Pericles Online" as part of a residency at St John's College Brighton. Each performance was unique to the individual and catered for their specific needs and communication style. The learners responded with great enthusiasm, enjoying the interaction and engagement with the actors, and joining in with play, singing, listening, sound, language, emotion and movement opportunities. It was a welcome break from the restrictions that had been imposed on them during Lockdown 1, which had seen many of their freedoms curtailed and was resulting in passive and withdrawn behaviours. The learners connected extremely well with the online format and were quickly immersed into the world of 'faces'. It was a great privilege for each learner to have a bespoke one-to-one session, where actors could perform directly to them and make them feel valued and special. Some were offered a second opportunity to do the performance, and they all accepted enthusiastically. I felt that most would have benefited from repeating the experience at least one more time to build familiarity and develop skills. As is always the case with Flute performances, there were some learners who demonstrated creativity and interaction that as teachers, we have never seen before. It's like they have been unlocked and given permission to express themselves in a truly authentic way. All learners engaged and found an aspect of the performance that appealed to their sensory preferences, whether that was listening to beautiful voices singing their name, enjoying the feedback from the physical movement, or embodying character and emotion.
Joanne Horsley, Head of Drama, St John's College, Brighton.

Pericles Online Performances June – July 2020			
Name	**No Sessions**	**No Participants**	**Country**
St John's School	31	31	Brighton, UK
Queensmill School	18	26	London, UK
Woodlands Meed College	4	14	Burgess Hill, UK
Garratt Park School	2	5	London, UK
One-off performances UK	33	34	UK
One-off performances US	9	9	US
One-off performances Canada	2	1	Canada
Performance with Q&A	2	2	Worldwide
TOTAL	**101**	**122**	

A Midsummer Night's Dream Online for autistic individuals and their families

In September 2020, the pandemic continued to curtail all possibilities of returning to live performance, therefore we created our second online adapted production for autistic individuals and their families. This production was based on our real space production of *A Midsummer Night's Dream.* We used the same creative team of artists who had created *Pericles Online* during Lockdown 1. This team was able to employ and develop the new skills and pioneering expertise they had accumulated during the creation and delivery of *Pericles Online.*

We continued to develop the reach of our work by performing in two languages across five different countries, concentrating on those who were most affected by the triad of Covid-19, autism, and poverty. All our performances were delivered Free of Charge to the participants with an opportunity to donate to Flute Theatre through our Just Giving page.

From September 28th 2020 - March 31st 2021 we delivered 305 online adapted performances for one autistic individual at a time, performing in English and Spanish in schools, colleges and in families homes in the UK, US, Spain, India and Peru.

We delivered 21 Q&A sessions at the end of designated performances to an average of 20 members of the public at each event.

We received five-star reviews, national press, radio and TV coverage for our pioneering work.
https://flutetheatre.co.uk/responding-to-covid-19/reviews-and-articles/a-midsummer-nights-dream-online-reviews-and-articles/

Parent's Feedback

"Y is a very smart autistic child, he often gets frustrated when he's not understood, he bites himself often, hits me and hits his head, jumps up and down and makes noises. I am so grateful and thankful to the Flute Theatre for not giving up on him and for giving him the opportunity to access the session as there is no place that he has access to, other than school.
I am very grateful to Kelly and to all the staff for allowing him and his brother to participate in the sessions"

A Midsummer Night's Dream Online Performances 2020-2021			
Name	**No Sessions**	**No Participants**	**Country**
Teatro La Plaza	27	31	Lima, Peru
St John's School	86	86	Brighton, UK
Queensmill School	55	83	London, UK
Priors Court School	3	3	Thatcham, UK
Escola Montserrat Montero	17	102	Barcelona, Spain
Springhallow School	13	47	London, UK
Garratt Park School	9	23	London, UK
Woodlands School	3	13	Blackpool, UK
Northway School	10	47	London, UK
Shorefields School	3	11	Clacton-on-Sea, UK
World Autism Awareness Week Performances	3	3	UK, US, and India
One off performances UK	66	66	UK
One off performances US	8	8	US
One off performances Canada	1	1	Toronto, Canada
One off performances India	1	1	Tamil Nadu, India
TOTAL	**305**	**525**	

Flute Dreams Project Year two.

Funder: John Lyon's Charity

Parents feedback, Queensmill School:

"The 3rd lockdown has been the most difficult for us but Kelly and the amazing actors at Flute have helped us through it and it actually has been a time of such improvement for my autistic son in both concentration and participation. Seeing them and watching how they work and tailor everything around him is amazing and I can't thank them enough. They brighten our days".

Our funders, John Lyon's Charity, continued to support us during this second year of our three-year project. This allowed us to develop and deliver our adapted online work to serve the project's autistic beneficiaries in response to Covid-19.

Summer Term 2020

During the initial creative process in April-June 2020 we gave 45 online sessions for one autistic individual at a time. These sessions included online sessions onsite at Queensmill School and online sessions at the homes of autistic individuals whose parents were struggling with the effects of Lockdown 1. During this period, we learnt from the responses of the autistic individuals how to create and develop the Hunter Heartbeat games online.

During June-July 2020 we delivered 18 online performances of our adapted production of *Pericles Online* for 26 of the most at-risk autistic students within the school. These autistic individuals had remained onsite at Queensmill School during Lockdown 1 as it was deemed unsafe for them to be at home or elsewhere. Representatives from Johns Lyon's Charity attended the online performances and were entirely satisfied that the grant was being used for significant benefit of the autistic participants.

Summer Holidays

During the summer holidays 2020 we were unable to deliver our holiday provision at the Bush theatre for the community of families we serve within the project due to restrictions caused by the ongoing pandemic. We were determined not to lose contact with the families during this challenging time, therefore from August 17th to August 28th, 2020, we delivered two weeks of online workshops for one autistic individual at a time, with a total of 24 sessions for 14 families over the period. Elise Robinson, Queensmill School project co-ordinator, visited the families' homes for each workshop to offer extra support to the parents and thereby maintaining the grassroots commitment of our project. These visits were personally undertaken by Elise Robinson and deemed to be Covid safe under the Queensmill School protocols.

Autumn Term 2020

During the Autumn school term 2020 we delivered 20 online performances of *A Midsummer Night's Dream Online* performances onsite at Queensmill School and in families homes accommodating Lockdown 2 for the most at-risk autistic students within the school.

Spring Term 2021

During the Spring school term 2021 we delivered 35 online performances of *A Midsummer Night's Dream Online* onsite at Queensmill School and in families' homes accommodating Lockdown 3 for the most at-risk autistic students within the school.

Throughout the Autumn and Spring terms, during Lockdown 1 and 2, we delivered a total of 55 live online performances of *A Midsummer Night's Dream Online* onsite at the school. Each performance was for one autistic individual at a time, with each performance tailored to the individual's needs.

Additionally, we delivered 44 online adapted sessions for 2 families on a daily basis. These were delivered as extra support for these families, who were experiencing increasing struggles at home with their autistic children during Lockdown 3.

Parent's feedback

"My eight-year-old autistic son has been given tools not offered anywhere else. He has been given a sense of security and familiarity, which for an autistic child, are not always easy to come by. He said 'Hello' for the first time after listening to Heartbeat Hellos for weeks; he was captivated for the entire hour of "Pericles Online" during Lockdown 1; he smiled, laughed, and even emulated facial expressions of actors; and he has sung some of the songs he has heard from Flute's Soundcloud as a way to self-regulate or to express joy. He is a non-verbal, autistic boy who primarily uses gestures to communicate. He says a few words, although not always in context. He conveys his needs and emotions, as well as self-regulates by spinning, flapping his hands, jumping, swinging, chewing various objects, and using facial expressions. Lumen suffers from sensory processing disorder which translates into him being very sensitive to sound, light, temperature, and texture. He learns about his environment through touch and also by licking objects. He has difficulty with transitions, being flexible in situations, and understandably, being misunderstood. It is during these times that he harms others and himself.
All of this makes his participation in Flute Theatre's activities all the more profound."

Flute Dreams Online Engagement 2020-2021		
Project	**No Sessions**	**No Students**
Pericles Online development	45	45
Pericles Online performances	18	26
Flute Dreams Summer Project August 2020	24	14
A Midsummer Night's Dream Online performances September 2020 - March 2021	55	83
One-off performances	44	2
TOTAL	**186**	**170**

After consultation, John Lyon's Charity has granted us £30,000 per year for the next three years as a contribution toward 50 % of core salaries of Artistic Director Kelly Hunter and Producer Oscar Fabres. The first tranche to be received in the next financial period, beginning April 2021. This grant is seen as Covid-19 compensation for funds that would have been gained through real space performances and international festivals during the pandemic.

Grants Received 2020-2021

The following grants were made to the charity through fundraising applications made by Artistic Director Kelly Hunter and supported by Producer Oscar Fabres.

Grants spent 2020-21		
Unrestricted Grants over £10,000.00		
Name	**Amount**	**Date**
ACE – Emergency Fund	£35,000.00	03/05/2020
City Bridge Trust	£47,950.00	27/05/2020
Total	**£82,950.00**	
Restricted Grants		
Name	**Amount**	**Date**
John Lyon's – Flute Dreams	£30,000.00	01/04/2020
ACE – Project Grant	£44,775.00	11/03/2021
Foyle Foundation	£20,000.00	22/06/2020
Total	**£94,775.00**	

In December 2020, we took part in the Big Give Christmas Challenge for the second year running. We exceeded our target of £7500 raising a total of £8410.50

Fundraising campaigns 2020-21		
Big Give Christmas Challenge 2020		
Donors	**Amount**	**Date**
The Sherling Trust	£2,500.00	09/12/2020
Online Donations	£6,139.68	19/01/2021
Gift Aid	£ 875.50	22/01/2021
Total	**£9,515.18**	

Donations received under £10,000 during 2020-21		
Donors	**Amount**	**Date**
London Bridge Theatre	£4,125.00	02/06/2020
Just Giving Donations	£3,854.60	Whole year
St John's College	£2,000.00	15/02/2021
Mediacom	£2,500.00	27/05/2020
St John's College	£1,500.00	16/11/2020
Facebook Donations	£1,404.08	Whole year
Small one-off donations	£1.393,36	Whole year
Houston University US	£1,393.00	31/03/2021
Eventbrite - Pericles Online Q&A	£140.00	27/07/2020
One-off mentoring fee	£130.00	02/02/2021
Woodland Meed School	£100.00	19/08/2020
Springhallow School	£100.00	15/12/2020
Springhallow School	£50.00	22/03/2021
Total	**£18,690.04**	

Grants received during the year to be spent 2021-22		
Unrestricted Grants under £10,000.00		
Name	**Amount**	**Date**
John Horniman's Children's Trust	£5,000.00	14/12/2020
D'Oyly Carte Charitable Trust	£5,000.00	25/02/2021
The Grocers Charity	£5,000.00	31/03/2021
Total	**£15,000.00**	
Restricted Grants		
Name	**Amount**	**Date**
John Lyon's – Flute Dreams Project	£30,000.00	31/03/2021
Foyle Foundation. Online performances, Summer Festival.	£20,000.00	31/03/2021
AHRC. Heartbeat, Creating Recovery Project.	£11,089.10	23/03/2021
Victoria Wood Trust - Core Salaries	£8,000.00	23/12/2020
Total	**£69,089.10**	

Significant activities of public benefit

"Our personal heroes during lockdown are Flute Theatre. During this crisis, they have helped us and the entire autistic community EVERY SINGLE DAY, WITHOUT FAIL". Lisha Aquino Rooney, Parent of autistic son.

By continuing to work every single day throughout the pandemic, creating and developing new artistic ways of sharing space and time with autistic individuals, we have created a second method of delivery for the Hunter Heartbeat Method. This has allowed us to expand the reach of our work exponentially across the world. We now have two means of delivering our work, both valid, in real space and online.

Research undertaken by the National Autistic Society in July 2020 showed that autistic people were "seven times more likely to be chronically lonely and six times more likely to report low life satisfaction than the general public during the pandemic". Our activities during 2020-2021 have significantly improved the lives of the autistic individuals and their families who we worked with during the Covid-19 pandemic. Through our activities, we have contributed significantly to the alleviation of stress and anxiety experienced by this marginalised population due to the pandemic.

Achievements and performance

- Over the year we delivered 543 live online sessions of artistic engagement for 711 autistic individuals across the world.
- We have created an entirely new way of delivering the Hunter Heartbeat activities, which has allowed us greater accessibility across the world.
- We have created and performed 2 new online adapted productions of Shakespeare in 2 languages across 5 countries.
- We have continued to deliver the Flute Dreams Project, funded by John Lyon's Charity, maintaining strong ties with our community of autistic individuals and their families.
- We have forged strong and sustainable ties with St John's College Brighton, which will continue into the future.
- We have provided regular employment on full pay above Equity minimum throughout the year for our creative team.
- We have developed a new partnership with People's Palace Project and Teatro La Plaza in Lima Peru, which has culminated in our third online production, delivered after this financial year, in May 2021.

Plans for the future

- We will continue to deliver the Flute Dreams project with the third and final tranche of funding now in place. Delivery will be in real space as deemed safe by GOV.UK protocols.
- We will deliver two weeks of real space workshops at St John's College Brighton in November 2020. Delivery will be in real space as deemed safe by GOV.UK protocols.
- We will continue consultation with staff at St John's College Brighton, in order to set up a sustainable three-year project as their "theatre company in residence."
- Following our successful project '*La Tempestad*' which we delivered in May 2021, we will continue consultation with People's Palace Project and Teatro La Plaza, to set up a sustainable 'follow-on' project in 2022. This project will allow us to develop our work in Peru and throughout South America.
- John Lyon's Charity have invited us to apply for three years further funding to expand our work in their beneficial area in London. We will continue consultation with them in September 2021 with an application for funding due in January 2022.
- We will seek funding to develop our website to become a pioneering resource for the autistic community across the world, using the online Hunter Heartbeat games we have created in response to Covid-19.
- We will create a full-length documentary film showing the story of Flute's work through the pandemic whilst tracing the history of the Hunter Heartbeat games over the last twenty years.
- We will continue to develop our partnership with Christ (Deemed to be) University, and the Samatha Learning Centre in Bangalore, India.
- We will continue to develop our partnership with Escuela Especial Montserrat Montero, Spain with online and real space performances.
- We will evaluate and discuss the best ways of continuing to deliver both methods of our work - virtual and real space - as the world continues to respond and recover from the pandemic.

Financial Review

Reserve Level

It is the policy of the charity that sufficient unrestricted funds are retained to cover day-to-day running costs, as each project continues to be funded separately. The trustees consider that the current level of reserves will ensure that the charity will be able to continue running on a day-to-day basis, whilst seeking individual project funding.

The trustees have assessed the major risks to which the charity is exposed and are satisfied those systems are in place to mitigate exposure to major risks.

Fundraising

During this unprecedented year, the fundraising of Kelly Hunter and Oscar Fabres comprised a major part of their everyday activities to maintain sufficient funds to sustain the company throughout the year's unique activities. No outside fundraiser was employed during the period. The board of trustees are now assisting in seeking the part time employment of an outside fundraiser as Flute Theatre evaluates its fundraising strategy.

Structure, governance and management

The charity is a company limited by guarantee incorporated on 10 November 2014 and registered as a charity on 23 September 2015. The company was established under a Memorandum of Association which sets out the objects and powers of the charitable company and is governed under its Articles of Association.

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:
T Rodgers
M Dobson
M Buddle OBE
L Shires

Trustees can be nominated by any member of the Board of Trustees to replace a trustee stepping down.

Appointment of newly nominated Trustees requires unanimous approval of all Trustees.

The new trustee is provided with details of trustees' roles and responsibilities. Training as such is not provided as no one has felt it to be necessary. At meetings, there is always room for questions and explanations.

None of the trustees has any beneficial interest in the company. All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

The Trustees' report was approved by the Board of Trustees.

M J Buddle

M Buddle OBE
Trustee
Dated: 30 September 2021

FLUTE THEATRE

CHAIR'S REPORT

FOR THE YEAR ENDED 31 MARCH 2021

The Charity has had an extremely successful year despite the challenges of the ongoing Covid Pandemic

Moving the work entirely online could not have been more successful. The charity has risen to all the challenges it has encountered in the last twelve months and the ensemble has delivered above and beyond anything that could have been expected. The many glowing reviews give testament to our success. We have maintained existing relationships, as in the ongoing Flute Dreams with Queensmill School. We have also developed new ones at home and abroad, in particular the exciting project with Teatro La Plaza, Lima Peru and People's Palace. Watching the online performances in English and Spanish has been both moving and inspiring.

Kelly Hunter and Oscar Fabres are also go be congratulated for their tireless fundraising efforts throughout the year that have ensured the financial support needed to continue the work providing performances to the autistic individuals and their families for free, whilst paying the company of talented young actors has been no mean feat. We are extremely grateful for the support received from many individuals and organisations during the year including The John Lyon's Charity, City Bridge Trust, The Foyle Foundation, ACE, The Grocers and The Victoria Wood Foundation.

I have no doubt that there will still be huge challenges to face in the coming months and years, but I am confident the Charity is in a strong position to engage with them. Kelly, I know, will move forward with her usual talent, skill and vision to inspire this extraordinary company to even greater heights.

M J Buddle

M Buddle OBE
Chair
30 September 2021

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF FLUTE THEATRE

I report on the financial statements of the charity for the year ended 31 March 2021, which are set out on pages 14 to 22.

Respective responsibilities of trustees and examiner

The charity's trustees, who are also the directors of Flute Theatre for the purposes of company law, are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

(i) examine the financial statements under section 145 of the 2011 Act;

(ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and

(iii) to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the financial statements present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

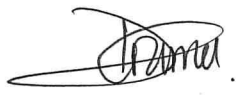
(a) which gives me reasonable cause to believe that in any material respect the requirements:

  (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and

  (ii) to prepare financial statements which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;

  have not been met or

(b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.



D M Cramer FCA
Blinkhorns
27 Mortimer Street
London
W1T 3BL

Dated: 30 September 2021

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:							
Donations and grants	3	101,493	94,775	196,268	36,820	36,000	72,820
Charitable activities	4	9,762	-	9,762	60,483	-	60,483
Total income		111,255	94,775	206,030	97,303	36,000	133,303
Expenditure on:							
Raising funds	5	600	-	600	921	6,000	6,921
Charitable activities	6	110,870	93,045	203,915	90,454	29,983	120,437
Total resources expended		111,470	93,045	204,515	91,375	35,983	127,358
Net (expenditure)/income for the year/ Net movement in funds		(215)	1,730	1,515	5,928	17	5,945
Fund balances at 1 April 2020		7,856	17	7,873	1,928	-	1,928
Fund balances at 31 March 2021		7,641	1,747	9,388	7,856	17	7,873

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**10**		559		-
Current assets					
Cash at bank and in hand		95,934		41,039	
Creditors: amounts falling due within one year	**11**	(87,105)		(33,166)	
Net current assets			8,829		7,873
Total assets less current liabilities			9,388		7,873
Income funds					
Restricted funds			1,747		17
Unrestricted funds			7,641		7,856
			9,388		7,873

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 30 September 2021

M J Buddle

M Buddle OBE
Trustee

Company Registration No. 09303847

1 Accounting policies

Charity information

Flute Theatre is a private company limited by guarantee incorporated in England and Wales. The registered office is 57 Queen Anne Street, London, W1G 9JR.

1.1 Accounting convention

The accounts have been prepared in accordance with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the charity's objectives unless the funds have been designated for other purposes.

1.4 Incoming resources

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Resources expended

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

1 Accounting policies **(Continued)**

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20% Straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grants

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2021	**2021**	**2021**	2020	2020	2020
	£	**£**	**£**	£	£	£
Donations and gifts	18,543	-	18,543	19,320	-	19,320
Grants income	82,950	94,775	177,725	17,500	36,000	53,500
	101,493	94,775	196,268	36,820	36,000	72,820
Grants receivable for core activities						
Other	82,950	94,775	177,725	17,500	36,000	53,500
	82,950	94,775	177,725	17,500	36,000	53,500

4 Charitable activities

	2021	**2021**	**Total 2021**	**2020**
	£	**£**	**£**	**£**
Theatrical Income - Productions that benefit the general public	-	-	-	10,000
Theatrical Income - Productions that benefit those on the autism spectrum	8,015	1,747	9,762	50,483
	8,015	1,747	9,762	60,483

5 Raising funds

	Unrestricted funds	Unrestricted funds	Restricted funds	Total
	2021	2020	2020	2020
	£	£	£	£
Fundraising and publicity				
Direct fundraising costs	-	-	6,000	6,000
Other fundraising costs	600	921	-	921
Fundraising and publicity	600	921	6,000	6,921
	600	921	6,000	6,921

6 Charitable activities

	Production expenses 2021	General support 2021	Governance 2021	Total 2021	Production expenses 2020	General support 2020	Governance 2020	Total 2020
	£	£	£	£	£	£	£	£
Depreciation and impairment	140	-	-	140	-	34	-	34
Actors and producers fees	138,283	-	-	138,283	107,903	-	-	107,903
Advertising	-	2,575	-	2,575	-	1,627	-	1,627
Insurance	1,801	879	-	2,680	-	373	-	373
Sundries	1,209	119	-	1,328	876	633	-	1,509
Accountancy	600	-	4,985	5,585	-	-	2,000	2,000
Props and costumes	44,320	-	-	44,320	331	-	-	331
Room hire	-	-	-	-	1,947	-	-	1,947
Travel and subsistence	-	-	-	-	2,570	-	-	2,570
Bank fees	171	-	-	171	182	-	-	182
Designer fees	-	-	-	-	500	-	-	500
Postage and stationery	-	-	-	-	250	-	-	250
IT expenses	8,833	-	-	8,833	1,211	-	-	1,211
	195,357	3,573	4,985	203,915	115,770	2,667	2,000	120,437
Analysis by fund								
Unrestricted funds	102,312	3,573	4,985	110,870	85,787	2,667	2,000	90,454
Restricted funds	93,045	-	-	93,045	29,983	-	-	29,983
	195,357	3,573	4,985	203,915	115,770	2,667	2,000	120,437

7 Trustees

None of the other trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

There were no employees working for Flute Theatre in the current year.

9 Key Management Personnel

Kelly Hunter MBE was paid fees of £37,969 (2020: £32,820) in her capacity as Artistic Director, workshop leader and for administration of the charity.

10 Tangible fixed assets

	Fixtures and fittings
	£
Cost	
At 1 April 2020	295
Additions	699
At 31 March 2021	994
Depreciation and impairment	
At 1 April 2020	295
Depreciation charged in the year	140
At 31 March 2021	435
Carrying amount	

11 Creditors: amounts falling due within one year

	Notes	2021	2020
		£	£
Deferred income	12	84,089	30,000
Trade creditors		75	225
Accruals		2,941	2,941
		87,105	33,166

12 Deferred income

	2021	2020
	£	£
Arising from grants in advance	84,089	30,000

The income deferred in 2021 represents grants received from:

- John Lyon's Charity for funding of the Flute Dreams project commencing in the next financial year.
- The Foyle Foundation for online performances commencing in the summer of the next financial year
- The AHRC for the Tempest Project commencing in May 2021
- The Victoria Wood Trust used towards core salaries for projects commencing in the next financial year

Further grants were received in the year from the following and used to support the summer festival of 2021:

- John Horniman's Children's Trust
- D'Oyle Carte Charitable Trust
- The Grocers Charity

13 Analysis of net assets between funds

	Unrestricted	Restricted funds	Total	Unrestricted	Restricted funds	Total
	2021	2021	2021	2020	2020	2020
	£	£	£	£	£	£
Fund balances at 31 March 2021 are represented by:						
Tangible assets	559	-	559	-	-	-
Current assets/ (liabilities)	7,082	1,747	8,829	7,856	17	7,873
	7,641	1,747	9,388	7,856	17	7,873