

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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	

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 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.

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

<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 Mead 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*.

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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	

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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 John's 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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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	

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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'Oily 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.

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 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.

FLUTE THEATRE

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 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 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 £
<u>Income from:</u>							
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
<u>Expenditure on:</u>							
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 £	£	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 Buddle OBE
Trustee

Company Registration No. 09303847

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

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.

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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
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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.

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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
	<u>101,493</u>	<u>94,775</u>	<u>196,268</u>	<u>36,820</u>	<u>36,000</u>	<u>72,820</u>
Grants receivable for core activities						
Other	82,950	94,775	177,725	17,500	36,000	53,500
	<u>82,950</u>	<u>94,775</u>	<u>177,725</u>	<u>17,500</u>	<u>36,000</u>	<u>53,500</u>

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
	<u>8,015</u>	<u>1,747</u>	<u>9,762</u>	<u>60,483</u>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

5 Raising funds

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

6 Charitable activities

	Production expenses 2021 £	General Governance support 2021 £	2021 £	Total 2021 £	Production expenses 2020 £	General Governance support 2020 £	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
	<u>195,357</u>	<u>3,573</u>	<u>4,985</u>	<u>203,915</u>	<u>115,770</u>	<u>2,667</u>	<u>2,000</u>	<u>120,437</u>
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
	<u>195,357</u>	<u>3,573</u>	<u>4,985</u>	<u>203,915</u>	<u>115,770</u>	<u>2,667</u>	<u>2,000</u>	<u>120,437</u>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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
	<hr/>
At 31 March 2021	994
	<hr/>
Depreciation and impairment	
At 1 April 2020	295
Depreciation charged in the year	140
	<hr/>
At 31 March 2021	435
	<hr/>
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
		<hr/>	<hr/>
		87,105	33,166
		<hr/>	<hr/>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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
	<u>7,641</u>	<u>1,747</u>	<u>9,388</u>	<u>7,856</u>	<u>17</u>	<u>7,873</u>