

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.

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

FOR THE YEAR ENDED 31 MARCH 2022

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.

FLUTE THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

- 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)

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TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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.

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

FOR THE YEAR ENDED 31 MARCH 2022

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	2 nd – 13 th August 2021	40	31
St. John's College – Workshops and performance	8 th – 18 th November 2021	18	62
Queensmill School / Riverside Studios	22 nd Nov – 3 rd Dec 2021	9	53
Total workshops		67	146
Performances			
Riverside Studios – Pericles	26 th – 28 th October 2021	3	39
St. John's College – Workshops and performance	19 th November 2021	1	14
The Tempest at Riverside Studios	14 th – 18 th February 2021	9	60
Escola Montserrat Montero	22 nd February 2022	2	40
Total performances		15	153
Total workshops and performances		82	299

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

FOR THE YEAR ENDED 31 MARCH 2022

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

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

FOR THE YEAR ENDED 31 MARCH 2022

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

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TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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.

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TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

St. John's College, Brighton

Table 5:

St. John's School and College Brighton		
Workshops		
Date	No Sessions	No Participants
November 8 th – 18 th 2021	18	62
Performances		
Date	No Sessions	No Participants
November 19 th 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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTOR'S REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

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. (3 rd Installment)	£4,975.00	July 15th 2021
TOTAL Restricted Grants under £10,000.00	£27,975.00	

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

FOR THE YEAR ENDED 31 MARCH 2022

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 8 th 2021
Rachael Hammond	£500.00	June 1 st 2021
Caroline Newling	£2,500.00	December 20 th 2021
Aviva Community Fund	£2,092.88	December 13 th 2021
Hall Jill	£823.60	February 28 th 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 20 th 2022
People's Palace Project	£200.00	March 11 th 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 our 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.

FLUTE THEATRE

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

FOR THE YEAR ENDED 31 MARCH 2022

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.

FLUTE THEATRE

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 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 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 £	£	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 Buddle OBE
Trustee

Company registration number 09303847

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

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.

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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.

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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
	<u>13,799</u>	<u>142,153</u>	<u>155,952</u>	<u>101,493</u>	<u>94,775</u>	<u>196,268</u>
Grants receivable for core activities						
Other	-	142,153	142,153	82,950	94,775	177,725
	<u>-</u>	<u>142,153</u>	<u>142,153</u>	<u>82,950</u>	<u>94,775</u>	<u>177,725</u>

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
	<u>1,185</u>	<u>9,762</u>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

5 Raising funds

	Unrestricted funds	Unrestricted funds
	2022 £	2021 £
<u>Fundraising and publicity</u>		
Other fundraising costs	750	600
	<u>750</u>	<u>600</u>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

6 Charitable activities

	Production expenses 2022 £	General Governance support 2022 £	2022 £	Total 2022 £	Production expenses 2021 £	General Governance support 2021 £	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
	<u>153,732</u>	<u>3,879</u>	<u>5,139</u>	<u>162,750</u>	<u>195,357</u>	<u>3,573</u>	<u>4,985</u>	<u>203,915</u>
Analysis by fund								
Unrestricted funds	4,259	3,879	5,139	13,277	102,312	3,573	4,985	110,870
Restricted funds	<u>149,473</u>	<u>-</u>	<u>-</u>	<u>149,473</u>	<u>93,045</u>	<u>-</u>	<u>-</u>	<u>93,045</u>
	<u>153,732</u>	<u>3,879</u>	<u>5,139</u>	<u>162,750</u>	<u>195,357</u>	<u>3,573</u>	<u>4,985</u>	<u>203,915</u>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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
	<hr/>
At 31 March 2022	1,494
	<hr/>
Depreciation and impairment	
At 1 April 2021	435
Depreciation charged in the year	240
	<hr/>
At 31 March 2022	675
	<hr/>
Carrying amount	
At 31 March 2022	819
	<hr/>
At 31 March 2021	559
	<hr/>

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
		<hr/>	<hr/>
		3,014	87,105
		<hr/>	<hr/>

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

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 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted 2021 £	Restricted funds 2021 £	Total 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
	<u>798</u>	<u>2,227</u>	<u>3,025</u>	<u>7,641</u>	<u>1,747</u>	<u>9,388</u>