

Charity registration number 1163705

Company registration number 09303847 (England and Wales)

FLUTE THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

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

FLUTE THEATRE

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FLUTE THEATRE

CHAIR OF TRUSTEES STATEMENT

FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

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

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

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

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



Margaret Buddle
Chair of Trustees

Date: 12 June 2024

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2024

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

Objectives and activities

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

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

Public benefit

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

Activities

Overview

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

Table 1: Overview

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

Over the last twelve months we have achieved the following:

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

Double Pericles

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

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

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

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

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

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

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

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

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

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

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



Cortanovçi Castle, Novi Sad Serbia. July 2023

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

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

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

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

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

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

"Flute Theatre has never let us down" Ukrainian refugee

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Celebrating Autism

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

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

Month	Week	Day	Performances for Autistic Individuals	Unique opportunities for Autistic Individuals	Descriptions (Riverside Studios London)
April	1	-	10	80	Tempest Riverside
May	1	-	10	80	Tempest Riverside
August	1	-	12	80	Pericles Riverside
October	1	-	10	80	Pericles Riverside
December	-	3	5	40	Pericles Riverside
February	1	-	12	80	Twelfth Night Riverside
TOTAL	5	3	59	440	

Notes: We delivered these performances to a total of 97 unique autistic participants

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

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

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance

Significant activities and achievements against objectives

Parents tell us:

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

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

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



Riverside Studios February 2023

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

La Tempestad, Teatro La Plaza. Lima Peru

Flute Theatre with Teatro La Plaza and Peoples Palace Project
September –November 2023
Lima Peru

Altogether a total of 38 unique performances of Kelly Hunter's *La Tempestad por individuales con autismo* were delivered across Lima and the surrounding area in Peru.

A total of 272 neurodivergent people benefitted from the performances of which 238 were autistic. In addition, Teatro La Plaza offered a small number of online activities based on Kelly Hunter's work for a further 16 autistic individuals.

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

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

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

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

During the three weeks Kelly Hunter delivered the following:

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

A parent says:

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

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024



Cerrito Azul Escuela Especial. Lima Peru

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

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

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

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

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

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

-Emma Troubridge Scenic Painter Senior Manager.

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

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

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Financial review



Twelfth Night Orange Tree Theatre January 2024

Hamlet Collateral Damage

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

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

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

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

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

-Audience member

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Significant activities of public benefit

- Our significant activities during the year can be visibly seen through our specialized performances of Shakespeare for our expanding community of autistic individuals through our continuation of our "Celebrating Autism" project at Riverside Studios and our performances for autistic individuals across the globe.
- We have continued to support our community of Ukrainian refugees through our Pericles for Ukraine project, based in Sofia Bulgaria which we initiated within ten weeks of the outbreak of the war.
- A further significant activity of public benefit is the adaptation of our Pericles production for extended groups of refugees from the Middle East, as seen through our performance at Hall's Croft Stratford upon Avon in June 2023.
- In Peru, Cerrito Azul Center was one of the most impoverished places Flute's work has been performed at. The performances took place among cockroaches, buckets of rainwater and ceaseless building construction. The work of Flute Theatre – reaching children who are locked away in their minds and bodies due to their autism, were a resounding success. These shows reminded Kelly Hunter of the power of her work and that Flute Theatre has been created to perform where the need is greatest
- The company's experiences for these diverse communities has strengthened Flute's ambition to create high quality performances in non theatrical settings for people with no access to the arts.
- Our new adaptation of Twelfth Night, to be enjoyed by autistic audiences is of significant public benefit in the realm of original artistic endeavor.

Fundraising

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

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

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

Table 9: Restricted and unrestricted funds

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

We have earned the following income through our performances.

Table 10: Earned income

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

We have earned the following income through donations

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Plans for future periods

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

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

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

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

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

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

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

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

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

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

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

Structure, governance and management

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

Professor Robert Shaughnessy

Dr Jamie Ward

Ninad Samaddar

David Jobson

Luke Shires

(Resigned 6 April 2024)

Talia Rodgers

Margaret Buddle

Michael Dobson

Professor Charlotte Scott

(Appointed 5 October 2023)

Recruitment and appointment of trustees

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

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

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

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

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

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

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

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



Margaret Buddle

Trustee

Date: 12 June 2024

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF FLUTE THEATRE

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

Responsibilities and basis of report

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

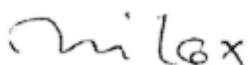
Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act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

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



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

Dated: 12 June 2024

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

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

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

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2024

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

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

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

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

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

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



Margaret Buddle
Trustee

Company registration number 09303847 (England and Wales)

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

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

1.4 Income

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

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

1.5 Expenditure

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.6 Tangible fixed assets

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

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

Fixtures and fittings	20% on straight line basis
-----------------------	----------------------------

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

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

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

Basic financial assets

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.9 Employee benefits

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

2 Critical accounting estimates and judgements

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

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

5 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Theatre tax relief	9,241	-
	<u> </u>	<u> </u>

6 Expenditure on raising funds

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

7 Expenditure on charitable activities

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

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

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

10	Employees		
	There were no employees working for Flute Theatre in the current year.		
		2024	2023
		Number	Number
	Total	-	-

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

Remuneration of key management personnel

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

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

13 Debtors

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

14 Creditors: amounts falling due within one year

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

15 Restricted funds

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

15 Restricted funds

(Continued)

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

John Lyons Charity

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

Foyle Foundation Grant

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

This production was made possible through our fundraising efforts and we were able to gain a significant grant from Foyle Foundation.

Arts Council England & Goldsmiths University

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

People's Palace Project

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

16 Unrestricted funds

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

16 Unrestricted funds (Continued)

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

17 Analysis of net assets between funds

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Tangible assets	340	-	340
Current assets/(liabilities)	8,876	-	8,876
	9,216	-	9,216
	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:			
Tangible assets	179	400	579
Current assets/(liabilities)	(146)	10,483	10,337
	33	10,883	10,916

18 Related party transactions

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