

Charity registration number 1163705 (England and Wales)

Company registration number 09303847

FLUTE THEATRE
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

FLUTE THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

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

FLUTE THEATRE

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FLUTE THEATRE

CHAIR OF TRUSTEES STATEMENT

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

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

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

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

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

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



Margaret Buddle
Chair of Trustees

Date: 6/10/2025....

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2025

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

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

Objectives and activities

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

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

Public benefit

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

Overview

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025



Over the last twelve months we have achieved the following:

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

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



Double Dream. May-August 2024

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

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

• NBU Shakespeare Festival May 2024

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

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



- Summer Shakespeare Festival. Riverside Studios August 2024

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

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



FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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

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

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



FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

• The Tempest. Encuentro Otros Territorios Festival Querétaro Mexico

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025



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

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

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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



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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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



Flute Theatre
October 2024

"Flute Theatre's week-long residency at Virginia Primary School was an invaluable experience for our children. This is the fourth time we have worked with Flute Theatre. Each time Flute Theatre have worked with our children we have noticed the positive impact it has on some of our most vulnerable pupils. This time we have seen an even greater impact as the same groups of children had the opportunity to experience the workshops each day. Over 30 children between the ages of 3 and 10 were able to access the workshops this year. In addition to these daily sessions, Kelly and her team offered a fantastic training session to all our school staff where she shared the philosophy and science behind her programme as well as teaching us some of the games they play with the children. On the final day of the residency, we were able to invite all the parents in to take part in the workshops alongside their children. Over 20 parents took up this valuable opportunity. It was incredible to see some of these parents' reactions as they witnessed their children engaging in tasks and activities in a way they have never seen before.

One child in particular springs to mind when thinking about the huge impact Flute Theatre has had on our school community. H was 8 when they first took part in one of Kelly's workshops. During those workshops they didn't want to take part in any of the games and wouldn't make eye contact with anyone. This year, H fully took part in the games and the performances. They were smiling and playing around. This new-found confidence has also been seen outside of the context of the Flute Theatre workshops and also by H's family at home. It is fair to say that Flute Theatre has changed H's life and experience of school, they are more actively engaged in tasks and they have recently taken part in their own class assembly."

Ruth Mead, SEN co-ordinator Virginia Primary School

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025



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

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

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

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

Significant activities and achievements against objectives

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

- We have successfully added our *Twelfth Night for autistic people* to our repertoire, performing and creating workshops around the production, which was recently created in February 2024.
- We were featured as one of the three top companies delivering art for marginalized people in Lyn Gardner's long read article in The Stage

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

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

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

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

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

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

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

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Significant activities of public benefit

- Our significant activities during the year can be visibly seen through our specialized performances of Shakespeare for our expanding community of autistic individuals across the world.
- We have expanded our repertoire with our new mainstage production of A Midsummer Night's Dream, which has allowed us to create our third Double Shakespeare programme of work.
- Our International Shakespeare Festival for autistic people, celebrating our ten year anniversary, was the first of its kind. Our hidden community of autistic people were given the opportunity to become part of a unique two week celebration of performance in a public space. The festival made a significant contribution to increasing the inclusion of marginalized people in high quality artistic events. With the festival we have pushed the boundaries of possibility within the arts, outside traditional theatre making models.
- We have continued to serve our long term communities of marginalised people in the UK to the best of our abilities.
- We have continued to look beyond the UK, performing and delivering our unique and pioneering workshops for the autistic communities in Romania, Serbia, Bulgaria, Sweden and Mexico.

Fundraising

- Katrina Duncan (KD) has taken a pause in her services to the charity. The landscape of Arts funding in the UK is undergoing significant change, and it was considered too much of a risk to continue paying KD with no guarantee that our bids and applications would be successful.
- We ran a Big Give Arts for Impact Campaign, raising £18,500
- We are planning to begin to generate our own funds with our pilot scheme of Hunter Heartbeat Courses and we will assess their potential in Autumn 2025, when the pilot has been achieved.
- The Heritage Fund has been identified as a new and possibly excellent source of funding for the charity. We have made an initial enquiry which has been received favourably. Kelly Hunter is now assembling a team to assist in the main application, which is a significant amount of work.
- Our colleagues in Catalunya have created a non profit association in our name, which will allow us to make funding bids within the EU.
- Seona Anderson has produced a Strategic Vision document for us which we are using for one off donations from HNW individuals.
- Denis Hackett has been producing SEO documents to track our online traffic and help with fundraising statistics.

Financial Review

Financial Review

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

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

Reserves Policy

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Plans for future periods

1. We will create and deliver a pilot scheme of Flute Theatre Courses, introducing and teaching the Hunter Heartbeat Method in the US, Spain and the UK.
2. We will create a new production of Pericles for Phamaly Theatre in Denver Colorado in Spring 2025 using their specialised actors with disabilities as our core group.
3. We will endeavour to continue our performances at Riverside Studios during the UK school holidays throughout the year 2025-26 for our London autistic community.
4. We will endeavour to continue and develop our work in Catalunya with Escuela Especial Montserrat Montero.
5. Ninad Samaddar will continue to develop Flute India, with the hope of bringing some of the UK company to Kolkata in December 2025.
6. We will continue to monitor new fundraising potential as well as recruiting new board members to help diversify our funding streams

Structure, governance and management

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

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

Professor Robert Shaughnessy

Dr Jamie Ward

Ninad Samaddar

David Jobson

Luke Shires

(Resigned 6 April 2024)

Talia Rodgers

Margaret Buddle

Professor Michael Dobson

Professor Charlotte Scott

Iris Rajman

(Appointed 23 June 2025)

Michael Walling

(Appointed 30 August 2024)

Kelly Ann Stobbs Miller

(Appointed 22 January 2025)

Recruitment and appointment of trustees

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

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

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

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

FLUTE THEATRE

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

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



Margaret Buddle
Trustee

Date:6/10/2025.....

FLUTE THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF FLUTE THEATRE

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

Responsibilities and basis of report

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

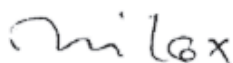
Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities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

Independent examiner's statement

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

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

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



Tom Wilcox

Counterculture Partnership LLP

23 St Leonards Road

Bexhill-on-Sea

East Sussex

TN40 1HH

Date: 7 October 2025

FLUTE THEATRE

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

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

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

FLUTE THEATRE

BALANCE SHEET

AS AT 31 MARCH 2025

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

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

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

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

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

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



Margaret Buddle
Trustee

Company registration number 09303847 (England and Wales)

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

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

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

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

1.2 Going concern

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

1.3 Charitable funds

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

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

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

1.4 Income

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

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

1.5 Expenditure

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

1.6 Tangible fixed assets

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

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

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

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

1.7 Impairment of fixed assets

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

1.8 Cash and cash equivalents

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

Basic financial assets

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

1.9 Employee benefits

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

2 Critical accounting estimates and judgements

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

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

3 Income from donations and legacies

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

4 Income from charitable activities

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

5 Other income

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

6 Expenditure on raising funds

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

7 Expenditure on charitable activities

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

8 Support costs allocated to activities

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

9 Net movement in funds

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

10 Trustees

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

11 Employees

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

	2025 Number	2024 Number
Total	-	-

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

11 Employees

(Continued)

Remuneration of key management personnel

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

12 Taxation

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

13 Tangible fixed assets

Fixtures and
fittings
£

Cost

At 1 April 2024

1,494

At 31 March 2025

1,494

Depreciation and impairment

At 1 April 2024

1,154

Depreciation charged in the year

140

At 31 March 2025

1,294

Carrying amount

At 31 March 2025

200

At 31 March 2024

340

14 Debtors

2025

2024

Amounts falling due within one year:

£

£

Corporation tax recoverable

11,147

9,241

Prepayments and accrued income

-

322

11,147

9,563

15 Creditors: amounts falling due within one year

2025

2024

£

£

Trade creditors

199

2,266

Other creditors

-

3,927

Accruals and deferred income

2,940

2,970

3,139

9,163

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

16 Restricted funds

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

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

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

FLUTE THEATRE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

16 Restricted funds

(Continued)

John Lyons Charity

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

Foyle Foundation Grant

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

Arts Council England & Goldsmiths University

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

People's Palace Project

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

International Festival Project

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

Victoria Wood Foundation

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

17 Unrestricted funds

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

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	9,216	124,577	(123,449)	-	10,344
	=====	=====	=====	=====	=====
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	33	46,188	(35,472)	(1,533)	9,216
	=====	=====	=====	=====	=====

18 Related party transactions

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