

DEAFINITELY THEATRE

England & Wales · Charity number 1111526

Details

Status Registered

Legal form Charitable company

Company number [05371228](#)

Registered 2005-09-30

Register [View on the Charity Commission register](#)

Contact

Address Deafinitely Theatre
PO Box 1160
Wembley
HA9 1LQ

Phone 02073873586

Email info@deafinitelytheatre.co.uk

Website www.deafinitelytheatre.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA.

Activities: Deafinitely Theatre's legal aim is to "advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama".

Classification

- **How:** Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£491,170	£461,539	-	-
2024-03-31	£484,198	£351,664	-	-
2023-03-31	£433,735	£396,161	-	-
2022-03-31	£423,808	£365,559	-	-
2021-03-31	£393,429	£284,069	-	-

Trustees

Name	Role	Appointed
Louise Stephens	Chair	2020-09-07
Abena Amoaba Bentum		2025-03-18
Dr Junhui Yang		2022-10-05
Mariam Mazher Qazi		2025-03-18
Mark Hopkinson		2016-12-12

DEAFINITELY THEATRE

England & Wales - Charity number 1111526

Accounts

Registered number: 05371228
Charity number: 1111526

DEAFINITELY THEATRE
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

DEAFINITELY THEATRE
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
 FOR THE YEAR ENDED 31 MARCH 2025**

Trustees	Mark Hopkinson, Chair Sanchayeeta Iyer Liina Pukk Lowe (Stepped down 20/06/2025) Tom Robbins (Stepped down 20/06/2025) Louise Stephens, Vice Chair Kimberley Johanna Thomas-Currie (Stepped down 14/03/2025) Junhui Yang Clive John Young (Stepped down 04/06/2025) Abena Amoaba Bentum (Appointed 18/03/2025) Mariam Mazher Qazi (Appointed 18/03/2025)
Company registered number	05371228
Charity registered number	1111526
Registered office	30 Montpelier Rise Wembley England HA9 8RG
Independent examiners	MHA Chartered Accountants 2 London Wall Place London EC2Y 5AU
Bankers	The Co-Operative Bank PO Box 250 WN8 6WT
Artistic director	Paula Garfield
Executive Director	Frankie George

DEAFINITELY THEATRE
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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the financial statements of the Charity for the year ended 31 March 2025.

The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Objectives aims and principal activities

Deafinitely Theatre was set up in January 2002 by Paula Garfield, Steven Webb and Kate Furby to produce performance ideas by deaf people. Over the past 23 years, our reputation has grown, not only within the deaf community but in the London theatre community in general.

- Our Vision: A world where theatre is accessible for all and deaf people are a valued part of the national theatre landscape.
- Our Mission: To produce high-quality bilingual theatre for deaf and hearing audiences of all ages and backgrounds, combining the visual storytelling of sign language with the oral immediacy of spoken English.

Deafinitely Theatre is the first professional deaf-launched and led theatre company in the UK that provides performances and activities for all ages, from child to adult. Our work empowers deaf BSL users - their culture, identity and pride – through a creative programme accessible to all ages. This has five strands: an annual theatre production; family show touring, a Youth Drama Programme (including a youth theatre and regional outreach workshops); and a Creative Skills Development Scheme. We also carry out deaf equality consultancy training with arts organisations across the UK. All Deafinitely Theatre's work is bilingual, in English and BSL.

In setting objectives and planning for activities the Trustees have given due consideration to general guidance given by the Charity Commission relating to public benefit, including the guidance "Public Benefit: running a charity (PB2)".

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

Objectives and activities (continued)

b. Public benefit

Deafinitely Theatre aims to benefit the UK's deaf community, both locally and nationally, by providing access to theatre performance, training and employment opportunities, as well as raising awareness of particular issues relevant to the lives of deaf people.

Our primary audience and beneficiaries are deaf BSL users in the UK. We also appeal to hearing audiences, both signers and non-signers.

We offer training opportunities for deaf creative artists (both emerging and professional, as well as young people) and we also attract hearing actors who can sign. Our work appeals to students who are learning BSL so they can test out their own sign skills and socialise with deaf people.

Our users also include children and young people, both deaf and hearing, and the many industry professionals we provide advice to and work with.

12 million people in the UK are deaf or hard of hearing, with over 151,000 BSL users. Deaf people are more likely to have poor mental health up to 50% compared to 25% for the general population. Their cultural needs are too easily overlooked, but their visual language has so much to offer the wider world.

Our production work represents deaf people and their experiences on stage and aims to attract as wide an audience as possible, both deaf and hearing, to promote deaf awareness. In doing so deaf people are given a voice and essential role models in an arts role. All our work is led in BSL so that deaf sign language users have access to our events and activities; where possible we incorporate projected captions for those deaf people who are oral.

c. Activities for achieving objectives since the company's foundation

When Deafinitely Theatre launched in 2002 with a short run of a devised theatre piece at London's Gate Theatre, audiences queued in the street for return tickets to this sold-out premiere. By 2006 we were invited to open our first central London play at Soho Theatre for three weeks, attracting over 1,000 people, both deaf and hearing. In May 2012, our 10th anniversary year, we performed the first ever BSL Shakespeare play at Shakespeare's Globe Theatre, attracting deaf actors and audiences into the venue for the first time in its entire history. For the first time, audiences and reviewers looked beyond the deafness of the actors and instead judged us on the quality of the experience. In January 2018, our production Contractions won the Off West End Theatre Award for Best Production and in March 2019 our Artistic Director Paula Garfield won a Tonic Award for her energy and unwavering commitment to opening theatre up and the artistic quality of the work she produces as Artistic Director of Deafinitely Theatre and in 2024 Paula was honoured with an MBE. We have produced 40+ productions in London and nationally.

The impact our work has had on how mainstream theatre views deaf artists cannot be underestimated. Our work has placed deaf artists centre stage and many actors, writers and directors currently working in the industry gained their first training and employment opportunity with us, a track record we're extremely proud of, empowering deaf culture, identity and pride locally, nationally and internationally. We have, as the UK's first deaf launched and led theatre company, provided for deaf people of all ages.

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

Objectives and activities (continued)

d. In our history we are proud to have:

- Reached over 35,000 deaf people through our work
- Produced over 50+ productions
- Delivered over 60 training projects
- Worked with 3000+ deaf young people as part of our youth projects
- Delivered over 380 youth workshop sessions
- Enabled 50 of our deaf young people to pass an Arts Award qualification, equivalent to a GCSE or A-Level
- Various adult training schemes opportunities for 400+ deaf professionals
- 20 of our alumni have gone on to develop their careers performing at high profile theatres like Shakespeare's Globe, National Theatre, Royal Shakespeare Company.
- Worked with over 1500 freelancers
- Offered 500 volunteering opportunities
- Won two awards, an Off West End Award in 2017 and Tonic Award in 2019
- Delivered 800 consultancy projects

e. Each year we:

- Work with over 200 disadvantaged deaf young people through our annual youth programme across London and the UK and all of our youth participants take part in Arts Award
- Enable more than 3,000+ deaf people to access our productions and online services online
- Work with more than 20 volunteers
- Consult with over 80 companies to teach deaf equality and best practice

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

Achievements and performance**a.**

This year has been one of significant artistic development, community impact and organisational growth as Deafinitely Theatre delivered a rich programme of activity spanning production, research and development, training, consultancy and youth engagement. Our commitment to deaf-led practice remained central across all projects with deaf artists, academics, practitioners and young people meaningfully shaping our work at every stage. 35% of our workforce this year was deaf/disabled (23-24: 46%, 22-23: 33%), with 75% of our core workforce deaf (23-24: 67%), 17% (23-24: 11%) of our workforce from the Global Majority and 73% female (23-24: 68%).

The Promise

2024-25 led with the full creation and national tour of The Promise, our new writing deaf-led play exploring dementia within the deaf community. Building on two years of research with leading deaf academics and specialists, performances commenced at The Rep, Birmingham before transferring to Northern Stage, Newcastle, HOME, Manchester and Lyric Hammersmith Theatre, London. The production ran for a total of 26 performances with 2,529 people attending.

The Promise integrated British Sign Language, spoken English and creative captions designed into the production design ensuring full accessibility for deaf audiences and families. An extensive wraparound programme including Deaf Equity Training sessions, Post-show talk Q&As, vlogs featuring deaf academics and a symposium event (BSL and Action on Deaf Dementia) accompanied the tour, enabling audiences and organisations to deepen their understanding of dementia and deaf mental health. We also provided a Continued Professional Development (CPD) accredited one-day course for registered and trainee British Sign Language Interpreters which focussed on how BSL can be adapted to communicate effectively and sensitively about dementia-related issues. The wraparound programme had strong take up and attendance, establishing The Promise as a groundbreaking piece of theatre and community education.

‘Stunning and poetic, this show is an inclusive masterpiece of visual theatre.’

West End Best Friend

‘Gentle, thought-provoking mood piece foregrounds the under-represented stories of deaf people living with memory loss’

The Stage

‘profoundly moving and disturbing in equal measure, it asks us very compellingly what kind of a society we have if we cannot care for its most vulnerable.’

Whatsonstage

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

Achievements and performance (continued)

b.

Barrier(s) R&D development phases

Our ongoing commitment to developing new work continued through two research and development (R&D) phases for Barrier(s), written by Deafinitely Youth alumnus Eloise Pennycott. These week long R&D sessions brought together deaf actors and creatives to explore themes of communication, identity, LGBTQIA+ themes and societal barriers to access and equality.

The first R&D took place in May 2024 and focussed on initial script exploration and culminated in an invited sharing with representatives from Hightide, Soho Theatre, Leeds Playhouse and Northern Stage's producing departments, as well as several people from the LGBTQIA+ deaf community. The second R&D, taking place in November 2024 deepened this work, testing narrative structure and creative captions to strengthen and prepare the show for future full production development.

The Promise online & cinema screening

On the 21st October 2024, our production The Promise was screened at Kiln Theatre, Brent. This special screening included a panel Q&A event, featuring 3 experts in deaf dementia diagnosis and care, allowing the deaf community to further access conversations and resources around dementia within the deaf community, ensuring a lasting impact. This event also announced the availability of the filmed production available to rent online from 12th December 2024 - 6th January 2025.

Adult Training delivery – BSL in Performance short course & Deaf Theatre Makers

We expanded our training partnerships this year through a bespoke short course, BSL in Performance, delivered in partnership with Royal Central School of Speech and Drama and Graeae Theatre. Delivered across 5 days in July 2024 the course was designed to be delivered in British Sign Language. Open to deaf and hearing emerging actors with BSL fluency, attendees focussed on exploring inclusive practice, accessible working methods and developing their acting skills using BSL on stage. The course had strong demand with 40+ applications and was fully subscribed, benefitting 20 participants.

This year we debuted our Deaf Theatre Makers programme, which supported deaf emerging creatives across disciplines through fully accessible training and networking opportunities. From January to March 2025, we delivered 10 skills building workshops delivered by a cohort of deaf and hearing professionals working in the field at partner organisations: Birmingham Repertory Theatre, Camden People's Theatre, Central School of Speech and Drama, Leeds Playhouse, Royal Court & Soho Theatre. The programme benefitted 60 people.

In addition, we successfully provided 3 Associate Director paid roles across our programme including for our production of The Promise and Youth Production No Escape. This programme of adult training strengthened our position as a sector leader, equipping the next generation of theatre makers with the knowledge and skills necessary to thrive in professional theatre environment across rehearsal, performance and producing areas.

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

Achievements and performance (continued)

c.

Deafinitely Youth Theatre (DYT)

DYT continued to flourish this year, providing deaf young people aged 14-21 with high-quality arts training, confidence building opportunities and free residential and cultural activities across the year.

Our annual Summer School residential took place in August at London Youth's Woodrow High House in Amersham, Buckinghamshire and offered 4 days of performance skills workshops, a range of social and learning activities and culminated in the youth cohort creating and screening short a short film on the final evening. Participants also benefitted from insight from deaf professionals working in theatre, film and TV across the week.

Our Deafinitely Youth Theatre (DYT) term ran October to February in London culminating in a performance of our youth production No Escape on 22nd February 2025 at City Lit's John Lyons Theatre in London to an invited audience of 70 people. The show's theme and content was developed by the participants across the term and directed by two deaf Co-Directors working in collaboration with our Artistic Director. Our youth group learned a range of skills throughout the DYT term from October 2023 to February 2024, including – Visual Vernacular, choreography and movement, improvisation, working with a script and theatrical BSL translation from English, all of which were put into practice in the show.

In total we delivered 25 sessions for youth participants aged 14-21 years old and had a total of 241 youth participants engage in person in total. 87% of participants across the year identified as deaf, 49% identified as global majority and 37% identified as neurodiverse.

"My time with Deafinitely Youth Theatre has deeply influenced my life, improving my acting skills and confidence, and expanding my networking opportunities. Deafinitely Youth Theatre will always hold a special place in my heart as a fantastic company!" Jude Powell, previous DYT member

Consultancy and Deaf Equity Training

Our Consultancy and Deaf Equality Training work has continued, offering vital advice and best practice to venues, theatre companies, organisations and individuals across the sector. This included to: Barbican and Almeida Theatre working to embed deaf access and inclusion with their staff teams & performance companies and delivering Deaf Equality Training for Kiln Theatre. We engaged with 15 volunteers across the year, providing meaningful communication support opportunities across our productions and events to support individuals learning British Sign Language across fluency levels.

This year, Deafinitely Theatre achieved significant progress in accessibility, creativity, and community impact, demonstrating our strong commitment to amplifying deaf voices in the arts and we aim to create even more opportunities in the future.

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

Achievements and performance (continued)

d. Future developments

2025-26

- Delivery of the national tour of THE VAGINA MONOLOGUES, touring to Northcott Theatre, Exeter, The Crucible, Sheffield Theatres and The Rep, Birmingham.
- The final research and development phase for BARRIER(S) ahead of the world premier and subsequent national tour of the full production, co-produced by Deafinitely Theatre, Birmingham Repertory Theatre, Camden People's Theatre and Leeds Playhouse.
- A range of social impact activity linked to BARRIER(S), including help, guidance and support information in a free downloadable resource pack; Q&A panel events with deaf experts and special guests, Deaf Equality Training sessions for tour venue's staff teams, specific youth delivery linked to the themes from the show, social hub events, volunteering placements across the London run and tour dates, a BSL symposium event.
- Research & Development and securing our national tour of our main production for Autumn 2026
- Continuation of our Associate Director Scheme
- Further development & expansion of our Hub project for emerging deaf professionals to gain accessible training including launch of a BSL Diploma project co-produced with Central School of Speech & Drama and in Association with Graeae, as well as the development of our Deaf Theatre Makers training series into its second year.
- Continuing with our annual programme of youth work including Deafinitely Youth Theatre training workshop sessions, a final production in a professional theatre venue in London, and a residential week long summer school opportunity
- Continuing our consultancy work and Deaf Equality Training as an expert in the field of deaf led accessible theatre
- Adding more productions to our new digital platform, hosting a screening event and paid subscription service for online theatre productions, expanding on our work with digital partners
- Implement a new international touring strategy

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

Financial review

a. Going concern

With the COVID-19 pandemic and cost of living crisis continuing to have a significant impact on our industry, we have worked hard as a team to ensure that Deafinitely continues to remain a robust charity, we have mitigated risk with cut budget scenarios Board approved in advance of financial year activity and in addition our Board evaluates and amends where necessary our risk register quarterly. The ongoing delay in the confirmation of Government funding to Arts Council England for 2026 onward is being mitigated by adopting a budgeting approach based on standstill NPO funding levels.

b. Reserves policy

The Trustees determine the level of reserves to be held. Trustees determine free reserves should be equivalent to six months' operating costs and not less than three months' operating costs. This is calculated based on actual budgets.

c. Finance review

Deafinitely Theatre has worked hard to remain financially robust and to mitigate the continuing challenges resulting from the post pandemic and cost of living crisis, as well as sector wide increases in production costs. Due to reductions on direct project costs and our successful achievement on fundraising from Trusts & Foundations the financial year has remained healthy for the organisation and we have continued to utilise Theatre Tax Relief. We have worked hard to maintain healthy designated funds through savings in other areas wherever possible, to ensure we can continue to fund future productions and maintain the quality of our work, despite increasing costs to deliver shows. Looking ahead we remain focussed on strengthening production fundraising and protecting future designated reserves, whilst continuing to deliver our high quality work in an increasingly challenging financial landscape.

This year we have positively generated an increase in In Kind Support, totalling £10,510 for the year for our youth project and main production *The Promise*.

Our Arts Council England NPO funding totalled £265,083 this year.

We raised a total of £134,868 from Trusts and Foundations towards our main production and Youth project with grants received from City Bridge Trust, The Cockayne Foundation, Disability Justice Fund, Esmée Fairbairn Foundation, Garfield Weston Foundation, National Lottery Community Fund, Ovingdean Hall Foundation, and the Worshipful Company of Lightmongers.

Our unrestricted income generated via our box office income, consultancy work, supporters scheme and Theatre Tax Relief totalled £91,218.

Our total surplus for the year is £29,631 and general unrestricted reserves are healthy at £124,767 which is at the top end of our reserve policy of £65,000-£130,000. In addition, the Charity holds designated reserves of £444,749. This includes £364,440 towards future main productions and £59,309 towards required operational investment and a further £21,000 allocated towards our adult training programme. Restricted funds decreased to £50,000 (2024: £103,000). Free reserves (general unrestricted reserves not represented by fixed assets) are £119,371.

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

d. Threats to the organisation

Threats and mitigation to the organisation, as reported last year continue in a similar pace as previous year's report:

- Post COVID-19 impact saw many of the options for funding activities such as our main productions reduced, alongside increased competition for those funds available.
- Income from Individual Giving via our Friends scheme is a challenge as the majority of donors, many of whom are from the deaf community, find themselves still unable to donate.
- In this year's post pandemic climate competition for co-production investment and partnership is fierce, we have seen a reduction in this income generated and opportunities offered as well as for consultancy projects.
- Within this climate we have faced higher than expected expenditure. We have needed to ensure that staff working from home have efficient communication methods and equipment. Delivering activity online can incur additional costs for access, including more interpreters and live captioning and wellbeing support for staff.
- A key risk for the organisation this year continued to be the limited number of partners and collaborators. The risk impact of this includes slow growth of our audiences, lack of venues and options for our productions potentially causing delays in touring and presenting our work.
- Failure to meet fundraising targets remains a risk, with potential impact from this which could include failure to achieve delivered product, activity and box office targets which would impact on our reserves having to be used and a lack of engagement with the public.
- Risk of reductions to staff Access to Work budgets threatens staff ability to meet access requirements and could compromise delivery.

e. Mitigation

- Board approved COVID-19 response and safeguarding policy continues to be in place
- Board approved prudent worst case scenario budgeting approach across all projects continues
- Trustees agree to review designated funds into productions where needed to mitigate project shortfalls and lack of fundraising opportunities in the current challenging financial climate
- Continue to implement appropriate equipment and online platforms such as Slack and Zoom to enable staff to work securely and efficiently from home
- To mitigate the risk around limited partners we use our consultancy work as a lever to establish new partnerships as well as utilising our profile raising via our marketing and press strategies
- To mitigate the risk of failure to meet funding targets our Trustees and Executive ensure we have a thorough funding strategy in place. We have secured Arts Council England NPO funding to 2026 with an uplift, all budgets are Board approved well in advance with varying project scenarios included, freelance fundraising expert staff are on board and new income streams continue to be considered by our Trustees and subcommittees.
- Access to work contingency planning includes contingency budgets, healthy reserves and continued fundraising for access support

f. Principal funding

Deafinitely Theatre is core funded by Arts Council England NPO funding, our grant this year totalled £265,083.

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

Structure, governance and management

a. Constitution

Deafinitely Theatre was incorporated as a company limited by guarantee on 21 February 2005 and its objects and regulations are governed by its memorandum and articles of association, as amended by special resolution March 2016, December 2022. And December 2025. The objects for which the Charity was formed are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama. In carrying out its objects the Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement. There have been no changes in the objects since the last annual report.

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The recruitment and appointment of new Trustees is made by the Board, recruiting from both the deaf and hearing communities.

c. Organisational structure and decision-making policies

The Board of Trustees manage the Charity and meet quarterly with four Trustee Subcommittees meeting regularly throughout the year on Finance, Governance, Artistic Direction and Equality, Diversity and Inclusion, to support our Senior Management Team further. The maximum number of Trustees is 20, as agreed by special resolution in March 2016 and maximum term for Trustees is 10 years as agreed by special resolution in December 2025. Paula Garfield, the Artistic Director, and Frankie George, the Executive Director, attend all Board meetings as senior staff representatives responsible for the day- to-day running of the Charity.

d. Related party relationships

The Charity has worked with:

- Almeida Theatre, producing theatre known for innovative contemporary and classic work
- Barbican Theatre, major London arts venue presenting international theatre, dance, music, film & visual arts
- Birmingham Repertory Theatre, the city's world-class producing theatre
- Camden People's Theatre, London theatre dedicated to supporting and developing theatre makers
- City Lit, London's adult education centre
- Graeae Theatre Company, pioneering disabled-led theatre company
- HOME, Manchester's premiere performing arts centre
- Kiln Theatre, Brent based London producing theatre
- Leeds Playhouse, leading regional producing theatre in Yorkshire
- London Youth, charity supporting young people's organisations across London
- Lyric Hammersmith Theatre, award-winning civic and creative heart of West London
- Northern Stage, the largest producing theatre in the North East of England
- Old Diorama Arts Centre, who provide flexible short-term central London studio and room hire and support the arts and community of the London borough of Camden.
- Royal Central School of Speech & Drama, specialist higher education drama school
- Royal Court Theatre, leading London theatre dedicated to new writing
- The Royal Opera House, housing the UK's flagship ballet and opera companies
- Soho Theatre, major London venue championing new writing, comedy and contemporary theatre

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

Structure, governance and management (continued)

e. Risk management and duty of care

The Trustees have a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Employer's Liability Insurance and a Trustee Indemnity policy are in place to mitigate certain risks. The Board designates a Trustee to work closely with the Executive Director on financial management and funding strategy, as well as having our Trustee Finance Subcommittee, meeting with our Executive Director quarterly prior to each Board Meeting. The Board approves an Annual Operating Budget consistent with the Charity's strategic objectives and reserves policy. A Financial Protocols Policy is approved by the Board. Monthly salaries are signed off by the Executive Director and Artistic Director.

Members' liability

Every member of the Charity undertakes to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

The trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

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

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Mark Hopkinson
(Chair of Trustees)

Date: 18/12/2025

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**INDEPENDENT EXAMINER'S REPORT
 FOR THE YEAR ENDED 31 MARCH 2025**

Independent examiner's report to the Trustees of Deafinitely Theatre ('the Charity')

I report to the charity Trustees on my examination of the accounts of the Charity for the year ended 31 March 2025.

Responsibilities and basis of report

As the Trustees of the Charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts 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 accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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:

1. accounting records were not kept in respect of the Charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts 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 accounts 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 accounts to be reached.

This report is made solely to the Charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body, for my work or for this report.

Signed: *John Coverdale*

John Coverdale, FCA

Dated: 18 December 2025

ICAEW

MHA

Chartered Accountants
 2 London Wall Place, London, EC2Y 5AU

MHA is the trading name of MHA Audit Services LLP, a limited liability partnership registered in England and Wales (registration number OC455542).

DEAFINITELY THEATRE
(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:					
Charitable activities	3	134,868	356,302	491,170	484,193
Investments		-	-	-	5
Total income		134,868	356,302	491,170	484,198
Expenditure on:					
Charitable activities	7	163,868	297,671	461,539	351,664
Total expenditure		163,868	297,671	461,539	351,664
Net (expenditure)/income		(29,000)	58,631	29,631	132,534
Transfers between funds	15	(24,000)	24,000	-	-
Net movement in funds		(53,000)	82,631	29,631	132,534
Reconciliation of funds:					
Total funds brought forward		103,000	486,885	589,885	457,351
Net movement in funds		(53,000)	82,631	29,631	132,534
Total funds carried forward		50,000	569,516	619,516	589,885

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

The notes on pages 17 to 29 form part of these financial statements.

DEAFINITELY THEATRE
(A company limited by guarantee)
REGISTERED NUMBER: 05371228

BALANCE SHEET
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
Tangible assets	12	5,396	8,236
Current assets			
Debtors	13	109,241	93,559
Cash at bank and in hand		527,267	513,921
		636,508	607,480
Current liabilities			
Creditors: amounts falling due within one year	14	(22,388)	(25,831)
Net current assets		614,120	581,649
Total net assets		619,516	589,885
Charity funds			
Restricted funds	15	50,000	103,000
Unrestricted funds	15	569,516	486,885
Total funds		619,516	589,885

The Charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



Mark Hopkinson
 (Chair of Trustees)
 Date: 18/12/2025

The notes on pages 17 to 29 form part of these financial statements.

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. General information

Deafinitely Theatre is a company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 1111526) and Registrar of Companies (Company Registration Number 5371228) in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity. The address of the registered office is given in the Charity information on page 1 of these financial statements. The nature of the Charity's operations and principal activities are to produce performance ideas by deaf people.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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 Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Deafinitely Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 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. There are no material uncertainties about the charity's ability to continue.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.4 Expenditure (continued)

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following basis:

Other fixed assets	- over three to five years
--------------------	----------------------------

2.6 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.8 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.9 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. Accounting policies (continued)

2.10 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

3. Income from charitable activities

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £
Community & Education	119,868	271,051	390,919
Artistic Programme	15,000	85,251	100,251
Total 2025	134,868	356,302	491,170
	<i>Restricted funds 2024 £</i>	<i>Unrestricted funds 2024 £</i>	<i>Total funds 2024 £</i>
Community & Education	85,500	273,850	359,350
Artistic Programme	50,000	74,843	124,843
<i>Total 2024</i>	<i>135,500</i>	<i>348,693</i>	<i>484,193</i>

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. Analysis of income - Community & Education

	2025	2024
	£	£
Donations	1,293	2,183
Grants	384,951	354,383
Box office, fees and similar	4,675	2,784
	390,919	359,350

5. Analysis of income - Artistic Programme

	2025	2024
	£	£
Grants	15,000	50,000
Box office, fees and similar	19,986	23,656
Theatre tax relief	65,265	51,187
	100,251	124,843

6. Grants receivable

	2025	2024
	£	£
Arts Council England - NPO	265,083	265,083
Trust for London - Disability Justice Fund	60,000	60,000
City Bridge Trust	40,000	42,400
Esmee Fairburn Foundation	-	20,000
Cockayne Grants for the Arts	15,000	-
Garfield Weston Foundation	-	15,000
Ovingdean Hall Foundation	10,000	-
National Lottery Community Fund	9,368	-
Boshier Hinton Foundation	-	1,400
Worshipful Company of Lightmongers	500	500
	399,951	404,383

DEAFINITELY THEATRE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

7. Analysis of expenditure on charitable activities

Summary by fund type

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total 2025 £
Community & Education	65,000	228,824	293,824
Artistic Programme	98,868	68,847	167,715
	<u>163,868</u>	<u>297,671</u>	<u>461,539</u>

	<i>Restricted funds 2024 £</i>	<i>Unrestricted funds 2024 £</i>	<i>Total 2024 £</i>
Community & Education	42,088	271,664	313,752
Artistic Programme	-	37,912	37,912
	<u>42,088</u>	<u>309,576</u>	<u>351,664</u>

8. Analysis of expenditure by activities

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £
Community & Education	245,807	48,017	293,824
Artistic Programme	155,865	11,850	167,715
Total 2025	<u>401,672</u>	<u>59,867</u>	<u>461,539</u>

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

8. Analysis of expenditure by activities (continued)

	<i>Activities undertaken directly 2024 £</i>	<i>Support costs 2024 £</i>	<i>Total funds 2024 £</i>
Community & Education	264,332	49,420	313,752
Artistic Programme	37,912	-	37,912
<i>Total 2024</i>	<u>302,244</u>	<u>49,420</u>	<u>351,664</u>

Analysis of direct costs

	Total funds 2025 £	<i>Total funds 2024 £</i>
Staff costs	164,645	169,132
Other direct costs	237,027	133,112
	<u>401,672</u>	<u>302,244</u>

Analysis of support costs

	Total funds 2025 £	<i>Total funds 2024 £</i>
Depreciation	2,840	284
Operating costs	34,025	29,672
Marketing and publicity	11,118	14,748
Governance costs	11,884	4,716
	<u>59,867</u>	<u>49,420</u>

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

9. Independent examiner's remuneration

	2025	2024
	£	£
Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts	6,000	5,000
Fees payable to the Charity's independent examiner in respect of: Tax compliance services not included above	2,340	1,500
	<u><u> </u></u>	<u><u> </u></u>

10. Staff costs

	2025	2024
	£	£
Wages and salaries	153,842	156,881
Social security costs	3,202	5,152
Contributions to defined contribution pension schemes	7,601	7,099
	<u><u>164,645</u></u>	<u><u>169,132</u></u>

The average number of persons employed by the Charity during the year was as follows:

	2025	2024
	No.	No.
Creative	2	2
Management and administration	5	5
	<u><u>7</u></u>	<u><u>7</u></u>

No employee received remuneration amounting to more than £60,000 in either year.

The total amount of employee benefits received by Key Management Personnel was £50,231 (2024 - £48,976).

The Charity considers its Key Management personnel comprise:

- Trustees
- Artistic Director

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, expenses were reimbursed or paid directly to 2 Trustees (2024 - to 2 Trustees) broken down as follows:

	2025 £	2024 £
Travel - Louise Stephens	263	495
Travel - Junhui Yang	-	108
	<u>263</u>	<u>603</u>

12. Tangible fixed assets

	Other fixed assets £
Cost or valuation	
At 1 April 2024	8,520
Depreciation	
At 1 April 2024	284
Charge for the year	2,840
Net book value	
At 31 March 2025	<u>5,396</u>
At 31 March 2024	<u>8,236</u>

13. Debtors

	2025 £	2024 £
Due within one year		
Trade debtors	300	40
Other debtors	9,754	5,553
Prepayments and accrued income	99,187	87,966
	<u>109,241</u>	<u>93,559</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

14. Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	10,121	14,575
Other creditors	3,003	5,646
Accruals and deferred income	9,264	5,610
	<u>22,388</u>	<u>25,831</u>

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
Unrestricted funds					
Designated funds					
Main productions	323,332	65,265	(54,157)	30,000	364,440
Deafinitely HUB (BSL Course & Directors)	21,000	-	-	-	21,000
Investment in operations	25,000	-	(2,840)	37,149	59,309
	<u>369,332</u>	<u>65,265</u>	<u>(56,997)</u>	<u>67,149</u>	<u>444,749</u>
General funds					
General funds	57,553	291,037	(240,674)	(48,149)	59,767
Six months close down costs	60,000	-	-	5,000	65,000
	<u>117,553</u>	<u>291,037</u>	<u>(240,674)</u>	<u>(43,149)</u>	<u>124,767</u>
Total Unrestricted funds	<u>486,885</u>	<u>356,302</u>	<u>(297,671)</u>	<u>24,000</u>	<u>569,516</u>
Restricted funds					
Main production	85,000	15,000	(50,000)	-	50,000
Youth programme	10,000	59,868	(45,868)	(24,000)	-
DJF HUB	8,000	60,000	(68,000)	-	-
	<u>103,000</u>	<u>134,868</u>	<u>(163,868)</u>	<u>(24,000)</u>	<u>50,000</u>
Total of funds	<u>589,885</u>	<u>491,170</u>	<u>(461,539)</u>	<u>-</u>	<u>619,516</u>

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2023 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Balance at 31 March 2024 £</i>
Unrestricted funds					
Designated funds					
Designated Funds - all funds	-	-	-	-	-
Main productions	270,057	51,187	(37,912)	40,000	323,332
Deafinitely HUB (BSL Course & Directors)	-	-	-	21,000	21,000
Investment in operations	25,000	-	-	-	25,000
	<u>295,057</u>	<u>51,187</u>	<u>(37,912)</u>	<u>61,000</u>	<u>369,332</u>
General funds					
General funds	<u>114,294</u>	<u>297,511</u>	<u>(271,664)</u>	<u>(22,588)</u>	<u>117,553</u>
Total Unrestricted funds	<u>409,351</u>	<u>348,698</u>	<u>(309,576)</u>	<u>38,412</u>	<u>486,885</u>
Restricted funds					
Main production	35,000	80,000	(10,000)	(20,000)	85,000
Youth programme	13,000	45,500	(30,088)	(18,412)	10,000
DJF HUB	-	10,000	(2,000)	-	8,000
	<u>48,000</u>	<u>135,500</u>	<u>(42,088)</u>	<u>(38,412)</u>	<u>103,000</u>
Total of funds	<u>457,351</u>	<u>484,198</u>	<u>(351,664)</u>	<u>-</u>	<u>589,885</u>

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £
Tangible fixed assets	-	5,396	5,396
Current assets	50,000	586,508	636,508
Creditors due within one year	-	(22,388)	(22,388)
Total	50,000	569,516	619,516

Analysis of net assets between funds - prior year

	<i>Restricted funds 2024 £</i>	<i>Unrestricted funds 2024 £</i>	<i>Total funds 2024 £</i>
Tangible fixed assets	-	8,236	8,236
Current assets	103,000	504,480	607,480
Creditors due within one year	-	(25,831)	(25,831)
Total	103,000	486,885	589,885

17. Nature and purpose of funds

Restricted funds carried forward are £50,000 (2024 – £103,000). This represents £15,000 from Garfield Weston, £20,000 from Esmee Fairburn Foundation and £15,000 from The Cockayne Foundation all which are for future main productions.

Funds of £444,749 (2024 - £369,332) have been designated by the Trustees making the total as at 31 March 2025:

£364,440 towards future main productions

£21,000 towards adult training programme

£59,309 towards operations including HR issues/work.

In addition to the Arts Council England NPO core funding our projects were funded by: City Bridge Trust, Disability Justice Fund, Ovingdean Hall Foundation, The Cockayne Foundation, National Lottery Community Fund and the Worshipful Company of Lightmongers.

DEAFINITELY THEATRE
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

18. Pension commitments

The Charity contributes to a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions payable by the Charity to the fund and amounted to £7,601 (2024 - £7,099).

19. Related party transactions

Fiona Garfield the sister of Artistic Director Paula Garfield was paid £1,325 directly in the year as consultancy associate for providing BSL translation and filming/video quality checks.

Tom Mulliner the husband of General Manager Sophie Flack was paid £1,448 directly in the year as Lighting Designer and to reimburse expenses for lighting equipment for the Youth production.

Accounts

DEAFINITELY THEATRE
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

DEAFINITELY THEATRE
(A company limited by guarantee)

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DEAFINITELY THEATRE
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2024**

Trustees	Mark Hopkinson, Vice Chair Sanchayeeta Iyer Liina Pukk Lowe Ashesh Pradyamna Pandya (resigned 7 February 2024) Tom Robbins Louise Stephens, Chair Kimberley Johanna Thomas-Currie Junhui Yang Clive John Young
Company registered number	05371228
Charity registered number	1111526
Registered office	30 Montpelier Rise London NW11 9DS
Independent examiners	MHA Chartered Accountants 2 London Wall Place London EC2Y 5AU
Bankers	The Co-Operative Bank PO Box 250 WN8 6WT
Artistic director	Paula Garfield
Executive Director	Frankie George

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report together with the financial statements of the Deafinitely Theatre for the year ended 31 March 2024.

The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Objectives aims and principal activities

Deafinitely Theatre was set up in January 2002 by Paula Garfield, Steven Webb and Kate Furby to produce performance ideas by deaf people. Over the past 22 years, our reputation has grown, not only within the deaf community but in the London theatre community in general.

- Our Vision: A world where theatre is accessible for all and deaf people are a valued part of the national theatre landscape.
- Our Mission: To produce high-quality bilingual theatre for deaf and hearing audiences of all ages and backgrounds, combining the visual storytelling of sign language with the oral immediacy of spoken English.

Deafinitely Theatre is the first professional deaf-launched and led theatre company in the UK that provides performances and activities for all ages, from child to adult. Our work empowers deaf BSL users - their culture, identity and pride – through a creative programme accessible to all ages. This has five strands: an annual theatre production; family show touring, a Youth Drama Programme (including a youth theatre and regional outreach workshops); and a Creative Skills Development Scheme. We also carry out deaf equality consultancy training with arts organisations across the UK. All Deafinitely Theatre's work is bilingual, in English and BSL.

In setting objectives and planning for activities the Trustees have given due consideration to general guidance given by the Charity Commission relating to public benefit, including the guidance "Public Benefit: running a charity (PB2)".

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

Objectives and activities (continued)

b. Public benefit

Deafinitely Theatre aims to benefit the UK's deaf community, both locally and nationally, by providing access to theatre performance, training and employment opportunities, as well as raising awareness of particular issues relevant to the lives of deaf people.

Our primary audience and beneficiaries are deaf BSL users in the UK. We also appeal to hearing audiences, both signers and non-signers.

We offer training opportunities for deaf creative artists (both emerging and professional, as well as young people) and we also attract hearing actors who can sign. Our work appeals to students who are learning BSL so they can test out their own sign skills and socialise with deaf people.

Our users also include children and young people, both deaf and hearing, and the many industry professionals we provide advice to and work with.

12 million people in the UK are deaf or hard of hearing, with over 151, 000 BSL users. Deaf people are more likely to have poor mental health up to 50% compared to 25% for the general population. Their cultural needs are too easily overlooked, but their visual language has so much to offer the wider world.

Our production work represents deaf people and their experiences on stage and aims to attract as wide an audience as possible, both deaf and hearing, to promote deaf awareness. In doing so deaf people are given a voice and essential role models in an arts role. All our work is led in BSL so that deaf sign language users have access to our events and activities; where possible we incorporate projected captions for those deaf people who are oral.

c. Activities for achieving objectives since the company's foundation

When Deafinitely Theatre launched in 2002 with a short run of a devised theatre piece at London's Gate Theatre, audiences queued in the street for return tickets to this sold-out premiere. By 2006 we were invited to open our first central London play at Soho Theatre for three weeks, attracting over 1,000 people, both deaf and hearing. In May 2012, our 10th anniversary year, we performed the first ever BSL Shakespeare play at Shakespeare's Globe Theatre, attracting deaf actors and audiences into the venue for the first time in its entire history. For the first time, audiences and reviewers looked beyond the deafness of the actors and instead judged us on the quality of the experience. In January 2018, our production *Contractions* won the Off West End Theatre Award for Best Production and in March 2019 our Artistic Director Paula Garfield won a Tonic Award for her energy and unwavering commitment to opening theatre up and the artistic quality of the work she produces as Artistic Director of Deafinitely Theatre. Since then we have produced 40+ productions in London and nationally.

The impact our work has had on how mainstream theatre views deaf artists cannot be underestimated. Our work has placed deaf artists centre stage and many actors, writers and directors currently working in the industry gained their first training and employment opportunity with us, a track record we're extremely proud of, empowering deaf culture, identity and pride locally, nationally and internationally. We have, as the UK's first deaf launched and led theatre company, provided for deaf people of all ages.

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

Objectives and activities (continued)

d. In our history we are proud to have:

- Reached over 35,000 deaf people through our work
- Produced over 40+ productions
- Delivered over 50 training projects
- Worked with 2000+ deaf young people as part of our youth projects
- Delivered over 200 youth workshop sessions
- Enabled 40 of our deaf young people to pass an Arts Award qualification, equivalent to a GCSE or A-Level
- Various adult training schemes opportunities for 370 deaf professionals
- 10 of our alumni have gone on to develop their careers performing at high profile theatres like Shakespeare's Globe, National Theatre, Royal Shakespeare Company
- Worked with over 1500 freelancers
- Offered 500 volunteering opportunities
- Won two awards, an Off West End Award in 2017 and Tonic Award in 2019
- Delivered 560 consultancy projects

e. Each year we:

- Work with over 100 disadvantaged deaf young people through our annual youth programme across London and the UK and all of our youth participants take part in Arts Award
- Enable more than 3,000 deaf people to access our productions and online services online
- Work with more than 20 volunteers
- Consult with over 80 companies to teach deaf equality and best practice

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

Achievements and performance

a.

This year has been one of achievement for our organisation as we expanded our in-person activities, strengthened engagement and delivered a wide range of impactful programs and events to our community. 46% of our workforce this year was deaf/disabled, an increase of 13% on last year (2023: 33%), with 67% of our core workforce deaf, 11% of our workforce from the Global Majority and 68% female.

The year was a successful one for our Youth project where 98% of participants identified as deaf. Outreach this year included workshops and delivery activity at prestigious deaf schools, Frank Barnes and Heathlands. Our Summer School in London ran from 23rd to 26th August and included skills workshops, culminating in enrichment trip to The Other Palace for our participants. As part of this activity, we featured a dedicated "Industry Skills" day supported by a panel of professionals working in the sector, including a BBC Casting Associate and two prominent deaf actors.

Our Deafinitely Youth Theatre (DYT) term ran October to February in London culminating in two performances of our youth production *Are We All Islands?* on 10th February 2024 at Oxford House in London to an invited audience of 140 people. The show's theme and content was developed by the participants across the term and directed by two deaf Co-Directors. The youth learned a range of skills throughout the DYT term from October 2023 to February 2024, including – Visual Vernacular, choreography and movement, improvisation, working with a script and theatrical BSL translation from English, all of which were put into practice in the show.

In total we delivered 31 sessions for youth participants aged 14-21 years old and had a total of 202 youth participants engage in person in total with 3 passing Arts Award this year.

"My time with Deafinitely Youth Theatre has deeply influenced my life, improving my acting skills and confidence, and expanding my networking opportunities. Deafinitely Youth Theatre will always hold a special place in my heart as a fantastic company!" Jude Powell, DYT 2023

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

Achievements and performance (continued)

b.

We began to look at ways to revitalise our Hub project, our deaf adult training programme, which allows emerging deaf artists to gain accessible training. Previously sessions had to be postponed or cancelled in light of the ongoing COVID 19 impact. We successfully were able to offer Assistant and Associate Director paid roles across our programme including for our co-production Can Bears Ski and Youth Production Are We All Islands?. We also delivered two online panel events in March 2024. The first invited three emerging deaf actors to discuss career pathways into the creative industry and the second explored what is a Theatre Maker? with a panel of leading deaf creatives.

This year marked our first co-production with The Pied Piper Theatre Company as we created the production of Can Bears Ski?, based on the beloved children's book written by Raymond Antrobus, a deaf writer and poet. Rehearsals took place in Guildford from October to November 2023. The UK tour included visits to mainstream and deaf schools, arts centres and theatre venues.

The company was a mix of deaf and hearing actors and incorporated BSL and spoken English throughout. For many deaf children with hearing families in the audience this was the first theatre opportunity they had attended that was fully accessible and could be enjoyed by everyone. The show delivered 115 performances from 20th November 2024 to 24th February 2024 and received favourable reviews from press and audiences alike.

"Poignant, uplifting and education" 4 stars – Broadway World

"Bright and lively" 4 stars – The Stage

"As informative and insightful as it is entertaining" 4 stars – Theatre Weekly

Marking International Sign Language Day 2023, we presented a special charity fundraising performance of V's (formerly Eve Ensler) acclaimed The Vagina Monologues on 23rd September 2023. This was the first time that the show had been performed on stage in British Sign Language and spoken English with captions, at this scale. This special one-off performance included a landmark 20 performers – a mix of deaf and hard of hearing women and non-binary people on stage.

The performance was a huge success with a final audience number of 853, which allowed us to raise £12,870 in funds for Deaf-initely Women, a charity that provides essential services to make sure all deaf and deafblind women are able to live free from abuse. This crucial donation amount allowed Deafinitely Women to identify and train more Independent Domestic Violence Advocates (IDVA) from the deaf community. With only 10 deaf IDVAs previously covering the whole of the deaf community across the UK, the funds created crucial qualification opportunities needed to increase this number and meet demand.

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

Achievements and performance (continued)

c.

On the 21st of November 2023, our 20th anniversary production *Everyday* was screened at Lexi Cinema, Brent. This special screening included a panel Q&A event, allowing the deaf community to further access conversations and resources around domestic abuse within the deaf community, ensuring a lasting impact. This event also launched our online digital platform, *Deafinitely Digital*, allowing for our previous productions to be available to watch online. The platform featured award-winning shows *4:48 Psychosis*, *Love's Labour's Lost* and our series of short films *Talking Hands*, created in association with Paines Plough, free of charge upon launching, with *Everyday*, available to rent for a week for a nominal fee.

This year saw the early development of the planned next production *The Promise*, a play exploring the topic of dementia within the deaf community. Our deaf Artistic Director Paula Garfield and deaf writer Melissa Mostyn co-created the script for this production. Paula and Melissa have continued to work with deaf academics in the field ensuring the activity programme that we present to the deaf community is accurate and handled sensitively, including Avril Hepner, Manager at British Deaf Association (BDA) in Scotland, running a landmark project to transform the deaf Dementia experience, Dr Joanna Atkinson-Hearn, a specialist in neuropsychology assessment and rehabilitation with deaf and disabled people and Dr Emma Ferguson-Coleman, PhD on Dementia and lead researcher funded by Alzheimer's Society. We held three research and development (R&D) weeks with performers and creatives in both December 2023 and February 2024. Rehearsals commenced in March 2024, culminating in an exciting new production that toured in Spring 2024-25. These R&D's focused on script development, alongside research sessions with deaf academics.

Our Consultancy and Deaf Equality Training work has continued, offering vital advice and best practice to venues, theatre companies, organisations and individuals across the sector. This included to: Equity to advise a steering group on ways to improve guidelines for working with BSL interpreters, BBC Casting department exploring how to make casting sessions more inclusive, National Theatre working to embed deaf access and inclusion with the company of *The Father & The Assassin* and delivering Deaf Equality Training for Central School of Speech and Drama staff.

This year, Deafinitely Theatre achieved significant progress in accessibility, creativity, and community impact, demonstrating our strong commitment to amplifying deaf voices in the arts and we aim to create even more opportunities in the future.

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

Achievements and performance (continued)

d. Future developments

2024-25

- The Premiere and national tour of THE PROMISE, a co-production between Deafinitely Theatre, Birmingham Repertory Theatre and Lyric Hammersmith Theatre
- A range of social impact activity linked to THE PROMISE, including: an online web-based resource portal powered through Deafinitely's site, including help, guidance and support information; Free downloadable education resource pack; Q&A panel events with deaf experts and special guests, Deaf Equality Training sessions for tour venue's staff teams, specific youth delivery linked to the themes from the show, social hub events, volunteering placements across the London run and tour dates, a BSL symposium event.
- Research & Development and securing our national tour our main production, BARRIER(S), focussing on deaf rights and policies
- Continuation of our Associate Director Scheme
- Further development & expansion of our Hub project for emerging deaf professionals to gain accessible training including launch of a BSL Diploma project co-produced with Central School of Speech & Drama and in Association with Graeae, as well as the launch of our new Deaf Theatre Makers training series.
- Continuing with our annual programme of youth work including Deafinitely Youth Theatre training workshop sessions, a final production in a professional theatre venue in London, and a residential summer school opportunity
- Continuing our consultancy work and Deaf Equality Training as an expert in the field of deaf led accessible theatre
- Adding more productions to our new digital platform, hosting a screening event and paid subscription service for online theatre productions, expanding on our work with digital partners

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

Financial review

a. Going concern

With the COVID-19 pandemic continuing to have a significant impact on our industry, we have worked hard as a team to ensure that Deafinitely continues to remain a robust charity, we have mitigated risk with cut budget scenarios Board approved in advance of financial year activity and in addition our Board evaluates and amends where necessary our risk register quarterly.

b. Reserves policy

The Trustees determine the level of reserves to be held. Trustees determine free reserves should be equivalent to six months' operating costs and not less than three months' operating costs. This is calculated based on actual budgets.

c. Finance review

Deafinitely Theatre has worked hard to remain robust and to mitigate the challenges resulting from the post pandemic and continuing cost of living crisis impact on our sector. Due to reductions on direct project costs, our successful achievement on fundraising from Trusts & Foundations, and a successful family co production tour, the financial year has remained healthy for the organisation and we have continued to utilise Theatre Tax Relief. In addition it should be noted that significant expenditure for our main production The Promise was incurred however as the production took place in the financial year of 2024-25 this expenditure has been deferred of £56,262.

This year we have generated a reduction, compared to previous years, in In-kind support, totalling £2,400 for the year for youth project. The Yellow Space generously donated rehearsal space in kind for the project. As our main show activity expenditure will show in the next financial year there is no in-kind support on main productions this year, and our co producers led on all in-kind funds for our family tour.

Our Arts Council England NPO funding increased this year with additional investment towards our new Associate Director scheme, accessible regional production development with R&D embedded and new commissions and collaborations, totalling £265,083.

We raised a total of £139,300 from Trusts and Foundations towards our main production and Youth project with grants received from Boshier Hinton Foundation, City Bridge Trust, Disability Justice Fund, Esmée Fairbairn Foundation, Garfield Weston Foundation and the Worshipful Company of Lightmongers.

Our unrestricted income generated via our box office income, consultancy work, supporters scheme and Theatre Tax Relief totalled £79,815.

Our total surplus for the year is £132,534 and general unrestricted reserves are healthy at £117,553 which is at the top end our reserve policy of £60,000-£120,000. In addition, the Charity holds designated reserves of £369,332. This includes £323,332 towards future main productions and £25,000 towards required operational investment and a further £21,000 allocated towards our adult training programme. Restricted funds increased to £103,000 (2023: £48,000). Free reserves (general unrestricted reserves not represented by fixed assets) are £109,317.

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

d. Threats to the organisation

Threats and mitigation to the organisation, as reported last year continue in a similar pace as previous year's report:

- Post COVID-19 impact saw many of the options for funding activities such as our main productions reduced, alongside increased competition for those funds available.
- Income from Individual Giving via our Friends scheme is a challenge as the majority of donors, many of whom are from the deaf community, find themselves still unable to donate.
- In this year's post pandemic climate competition for co-production investment and partnership is fierce, we have seen a reduction in this income generated and opportunities offered as well as for consultancy projects.
- Within this climate we have faced higher than expected expenditure. We have needed to ensure that staff working from home have efficient communication methods and equipment. Delivering activity online can incur additional costs for access, including more interpreters and live captioning and wellbeing support for staff.
- A key risk for the organisation this year continued to be the limited number of partners and collaborators. The risk impact of this includes slow growth of our audiences, lack of venues and options for our productions potentially causing delays in touring and presenting our work.
- Failure to meet fundraising targets remains a risk, with potential impact from this which could include failure to achieve delivered product, activity and box office targets which would impact on our reserves having to be used and a lack of engagement with the public.
- Small risk around audience development due to our main production touring in the next financial year therefore a lack of activity this year for our adult audiences in particular being available.
- Re writes needed on main production due to casting challenges

e. Mitigation

- Board approved COVID-19 response and safeguarding policy continues to be in place
- Board approved prudent worst case scenario budgeting approach across all projects continues
- Trustees agree to review designated funds into productions where needed to mitigate project shortfalls and lack of fundraising opportunities in the current challenging financial climate
- Continue to implement appropriate equipment and online platforms such as Slack and Zoom to enable staff to work securely and efficiently from home
- To mitigate the risk around limited partners we use our consultancy work as a lever to establish new partnerships as well as utilising our profile raising via our marketing and press strategies
- To mitigate the risk of failure to meet funding targets our Trustees and Executive ensure we have a thorough funding strategy in place. We have secured Arts Council England NPO funding to 2026 with an uplift, all budgets are Board approved well in advance with varying project scenarios included, freelance fundraising expert staff are on board and income diversification as part of business planning continue to be considered by our Trustees and subcommittees as part of a longer-term strategy for financial resilience.
- To mitigate the risk around audience development we presented a co production family tour and charity performance event this year for our audiences
- To mitigate the re writes risk on our main production the Board approved additional budget for the re writes as well as further R&D time on the project

f. Principal funding

Deafinitely Theatre is core funded by Arts Council England NPO funding, our grant this year totalled £265,083.

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

Structure, governance and management

a. Constitution

Deafinitely Theatre was incorporated as a company limited by guarantee on 21 February 2005 and its objects and regulations are governed by its memorandum and articles of association, as amended by special resolution on 14 March 2016. The objects for which the Charity was formed are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama. In carrying out its objects the Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement. There have been no changes in the objects since the last annual report

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The recruitment and appointment of new Trustees is made by the Board, recruiting from both the deaf and hearing communities.

c. Policies adopted for the induction and training of Trustees

An initial induction comprises information on the format of the Charity; policies of the Charity; provision of Charity Commission publications on Trustee responsibilities and effective stewardship and provision of publications for new Trustees from the Independent Theatre Council (ITC).

d. Organisational structure and decision-making policies

The Board of Trustees manage the Charity and meet quarterly with four Trustee Subcommittees meeting regularly throughout the year on Finance, Governance, Artistic Direction and Equality, Diversity and Inclusion, to support our Senior Management Team further. The maximum number of Trustees is 20, as agreed by special resolution in March 2016 and maximum term for Trustees is 9 years as agreed by special resolution in December 2022. Paula Garfield, the Artistic Director, and Frankie George, the Executive Director, attend all Board meetings as senior staff representatives responsible for the day- to-day running of the Charity.

e. Related party relationships

The Charity has worked with:

- British Deaf Association, the UK's leading British Sign Language organisation
- Birmingham Repertory Theatre, the city's world-class producing theatre
- City Lit, London's adult education centre
- Deaf-initely Women, a UK based charity working with deaf and deaf-blind women
- The Granville Centre, South Kilburn Trust's community and events centre
- Hackney Empire, a nationally renowned producing theatre since 1901
- HOME, Manchester's premiere performing arts centre
- Lexi Cinema, London's only social enterprise cinema
- Lyric Hammersmith Theatre, award-winning civic and creative heart of West London
- National Theatre, creating world-leading theatre and stage productions
- Northern Stage, the largest producing theatre in the North East of England
- Old Diorama Arts Centre, who provide flexible short-term central London studio and room hire and support the arts and community of the London borough of Camden.
- Oxford House, a community arts centre building harmonious and creative community in Bethnal Green
- Pied Piper Theatre, a theatre company dedicated to creating and touring new plays for children
- The Yellow, Wembley Park's vibrant community space offering creative activities for all ages

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

Structure, governance and management (continued)

f. Risk management and duty of care

The Trustees have a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Employer's Liability Insurance and a Trustee Indemnity policy are in place to mitigate certain risks. The Board designates a Trustee to work closely with the Executive Director on financial management and funding strategy, as well as having our Trustee Finance Subcommittee, meeting with our Executive Director quarterly prior to each Board Meeting. The Board approves an Annual Operating Budget consistent with the Charity's strategic objectives and reserves policy. A Financial Protocols Policy is approved by the Board. Monthly salaries are signed off by the Executive Director and Artistic Director.

Members' liability

Every member of the Charity undertakes to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

The trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

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

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on their behalf by:

Louise Stephens
(Chair of Trustees)

Date: 28 January 2025

DEAFINITELY THEATRE
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

Independent examiner's report to the Trustees of Deafinitely Theatre ('the Charity')

I report to the charity Trustees on my examination of the accounts of the Charity for the year ended 31 March 2024.

Responsibilities and basis of report

As the Trustees of the Charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts 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 accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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:

1. accounting records were not kept in respect of the Charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts 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 accounts 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 accounts to be reached.

This report is made solely to the Charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body, for my work or for this report.

Signed:

Dated: 29 January 2025

John Coverdale, FCA

MHA

Chartered Accountants
2 London Wall Place
London
EC2Y 5AU

DEAFINITELY THEATRE
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:					
Charitable activities	3	135,500	348,693	484,193	433,735
Investments		-	5	5	-
Total income		135,500	348,698	484,198	433,735
Expenditure on:					
Charitable activities	7	42,088	309,576	351,664	396,161
Total expenditure		42,088	309,576	351,664	396,161
Net income		93,412	39,122	132,534	37,574
Transfers between funds	15	(38,412)	38,412	-	-
Net movement in funds		55,000	77,534	132,534	37,574
Reconciliation of funds:					
Total funds brought forward		48,000	409,351	457,351	419,777
Net movement in funds		55,000	77,534	132,534	37,574
Total funds carried forward		103,000	486,885	589,885	457,351

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

The notes on pages 17 to 30 form part of these financial statements.

DEAFINITELY THEATRE
(A company limited by guarantee)
REGISTERED NUMBER: 05371228

BALANCE SHEET
AS AT 31 MARCH 2024

	Note	2024 £	2023 £
Tangible assets	12	8,236	-
Current assets			
Debtors	13	93,559	114,789
Cash at bank and in hand		513,921	355,879
		607,480	470,668
Creditors: amounts falling due within one year	14	(25,831)	(13,317)
Net current assets		581,649	457,351
Total net assets		589,885	457,351
Charity funds			
Restricted funds	15	103,000	48,000
Unrestricted funds	15	486,885	409,351
Total funds		589,885	457,351

The Charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Louise Stephens
(Chair of Trustees)
Date: 28 January 2025

The notes on pages 17 to 30 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

1. General information

Deafinitely Theatre is a company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 1111526) and Registrar of Companies (Company Registration Number 5371228) in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity. The address of the registered office is given in the Charity information on page 1 of these financial statements. The nature of the Charity's operations and principal activities are to produce performance ideas by deaf people.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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 Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Deafinitely Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 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. There are no material uncertainties about the charity's ability to continue.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

2. Accounting policies (continued)

2.4 Expenditure (continued)

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following basis:

Other fixed assets	- over five years
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2.6 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.8 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.9 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

2. Accounting policies (continued)

2.10 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

3. Income from charitable activities

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Community & Education	85,500	273,850	359,350
Artistic Programme	50,000	74,843	124,843
Total 2024	135,500	348,693	484,193
	<i>Restricted funds 2023 £</i>	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Community & Education	53,675	271,543	325,218
Artistic Programme	39,000	69,517	108,517
<i>Total 2023</i>	<i>92,675</i>	<i>341,060</i>	<i>433,735</i>

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

4. Analysis of income - Community & Education

	2024 £	2023 £
Donations	2,183	4,006
Grants	354,383	278,976
Box office, fees and similar	2,784	27,405
Donations in kind	-	13,623
	359,350	324,010

5. Analysis of income - Artistic Programme

	2024 £	2023 £
Grants	50,000	39,000
Box office, fees and similar	23,656	-
Donations in kind	-	-
Theatre tax relief	51,187	69,517
	124,843	108,517

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

6. Grants receivable

	2024	2023
	£	£
Arts Council England - NPO	265,083	216,013
Trust for London - Disability Justice Fund	60,000	-
Arts Council Culture Recovery Grant	-	-
City Bridge Trust	42,400	46,288
Esmée Fairburn Foundation	20,000	24,000
Garfield Weston Foundation	15,000	15,000
Global's Make Some Noise	-	-
Greater London Authority Young Londoners Fund	-	3,675
London Youth Quality Mark	-	3,000
Ovingdean Hall Foundation	-	10,000
Boshier Hinton Foundation	1,400	-
Worshipful Company of Lightmongers	500	-
	404,383	317,976

DEAFINITELY THEATRE
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

7. Analysis of expenditure on charitable activities

Summary by fund type

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total 2024 £
Community & Education	42,088	271,664	313,752
Artistic Programme	-	37,912	37,912
Total 2024	42,088	309,576	351,664

	<i>Restricted funds 2023 £</i>	<i>Unrestricted funds 2023 £</i>	<i>Total 2023 £</i>
Community & Education	30,830	311,486	342,316
Artistic Programme	53,845	-	53,845
<i>Total 2023</i>	<i>84,675</i>	<i>311,486</i>	<i>396,161</i>

8. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £
Community & Education	264,332	49,420	313,752
Artistic Programme	37,912	-	37,912
Total 2024	302,244	49,420	351,664

DEAFINITELY THEATRE
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

8. Analysis of expenditure by activities (continued)

	<i>Activities undertaken directly 2023 £</i>	<i>Support costs 2023 £</i>	<i>Total funds 2023 £</i>
Community & Education	323,717	18,599	342,316
Artistic Programme	53,845	-	53,845
<i>Total 2023</i>	<u>377,562</u>	<u>18,599</u>	<u>396,161</u>

Analysis of direct costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Staff costs	169,132	185,421
Other direct costs	133,112	192,141
	<u>302,244</u>	<u>377,562</u>

Analysis of support costs

	Total funds 2024 £	<i>Total funds 2023 £</i>
Depreciation	284	-
Operating costs	29,672	17,039
Marketing and publicity	14,748	-
Governance costs	4,716	1,560
	<u>49,420</u>	<u>18,599</u>

DEAFINITELY THEATRE
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

9. Independent examiner's remuneration

	2024 £	2023 £
Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts	5,000	1,560
Fees payable to the Charity's independent examiner in respect of: Tax compliance services not included above	1,500	-

10. Staff costs

	2024 £	2023 £
Wages and salaries	156,881	171,095
Social security costs	5,152	6,956
Contributions to defined contribution pension schemes	7,099	7,370
	169,132	185,421

The average number of persons employed by the Charity during the year was as follows:

	2024 No.	2023 No.
Creative	2	2
Management and administration	5	5
	7	7

No employee received remuneration amounting to more than £60,000 in either year.

The total amount of employee benefits received by Key Management Personnel was £48,976 (2023 - £49,284).

The Charity considers its Key Management personnel comprise:

- Trustees
- Artistic Director

DEAFINITELY THEATRE
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 March 2024, expenses were reimbursed or paid directly to 2 Trustees (2023 - to 2 Trustees) broken down as follows:

	2024 £	2023 £
Travel - Louise Stephens	495	439
Travel - Junhui Yang	108	102
	<u>603</u>	<u>541</u>

12. Tangible fixed assets

	Other fixed assets £
Cost or valuation	
Additions	8,520
At 31 March 2024	<u>8,520</u>
Depreciation	
Charge for the year	284
At 31 March 2024	<u>284</u>
Net book value	
At 31 March 2024	<u>8,236</u>
At 31 March 2023	<u>-</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

13. Debtors

	2024 £	2023 £
Due within one year		
Trade debtors	40	7,893
Other debtors	5,553	-
Prepayments and accrued income	87,966	106,896
	93,559	114,789

14. Creditors: Amounts falling due within one year

	2024 £	2023 £
Trade creditors	14,575	2,519
Other taxation and social security	-	1,865
Other creditors	5,646	-
Accruals and deferred income	5,610	8,933
	25,831	13,317

DEAFINITELY THEATRE
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
Designated funds					
Main productions	270,057	51,187	(37,912)	40,000	323,332
Deafinitely HUB (BSL Course & Directors)	-	-	-	21,000	21,000
Investment in operations	25,000	-	-	-	25,000
	<u>295,057</u>	<u>51,187</u>	<u>(37,912)</u>	<u>61,000</u>	<u>369,332</u>
General funds					
General funds	114,294	297,511	(271,664)	(22,588)	117,553
	<u>114,294</u>	<u>297,511</u>	<u>(271,664)</u>	<u>(22,588)</u>	<u>117,553</u>
Total Unrestricted funds	<u>409,351</u>	<u>348,698</u>	<u>(309,576)</u>	<u>38,412</u>	<u>486,885</u>
Restricted funds					
Main production	35,000	80,000	(10,000)	(20,000)	85,000
Youth programme	13,000	45,500	(30,088)	(18,412)	10,000
DJF HUB	-	10,000	(2,000)	-	8,000
	<u>48,000</u>	<u>135,500</u>	<u>(42,088)</u>	<u>(38,412)</u>	<u>103,000</u>
Total of funds	<u>457,351</u>	<u>484,198</u>	<u>(351,664)</u>	<u>-</u>	<u>589,885</u>

DEAFINITELY THEATRE
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

15. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2022 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Balance at 31 March 2023 £</i>
Unrestricted funds					
Designated funds					
Designated Funds - all funds	-	-	-	-	-
Main productions	219,028	65,000	(13,971)	-	270,057
Deafinitely HUB (BSL Course & Directors)	15,000	-	(15,000)	-	-
Investment in operations	25,000	-	-	-	25,000
20th anniversary	-	-	(10,739)	10,739	-
	<u>259,028</u>	<u>65,000</u>	<u>(39,710)</u>	<u>10,739</u>	<u>295,057</u>
General funds					
General funds	<u>120,749</u>	<u>276,060</u>	<u>(271,776)</u>	<u>(10,739)</u>	<u>114,294</u>
Total Unrestricted funds	<u>379,777</u>	<u>341,060</u>	<u>(311,486)</u>	<u>-</u>	<u>409,351</u>
Restricted funds					
Main production	40,000	39,000	(44,000)	-	35,000
Youth programme	-	53,675	(40,675)	-	13,000
	<u>40,000</u>	<u>92,675</u>	<u>(84,675)</u>	<u>-</u>	<u>48,000</u>
Total of funds	<u>419,777</u>	<u>433,735</u>	<u>(396,161)</u>	<u>-</u>	<u>457,351</u>

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

16. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	-	8,236	8,236
Current assets	103,000	504,480	607,480
Creditors due within one year	-	(25,831)	(25,831)
Total	103,000	486,885	589,885

Analysis of net assets between funds - prior period

	<i>Restricted funds 2023 £</i>	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Current assets	48,000	422,668	470,668
Creditors due within one year	-	(13,317)	(13,317)
Total	48,000	409,351	457,351

17. Nature and purpose of funds

Restricted funds carried forward are £103,000 (2023 – £48,000). This includes £10,000 for the DT Youth Programme, £85,000 towards future main productions and £8,000 towards our adult training programme.

Additional funds of £369,332 (2023 - £295,057) have been designated by the Trustees making the total as at 31 March 2024:

£323,332 towards future main productions

£21,000 towards adult training programme

£25,000 towards operations including HR issues/work.

In addition to the Arts Council England NPO core funding our projects were funded by: Boshier Hinton Foundation, City Bridge Trust, Disability Justice Fund, Esme Fairbairn Foundation, Garfield Weston Foundation and the Worshipful Company of Lightmongers.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

18. Pension commitments

The Charity contributes to a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions payable by the Charity to the fund and amounted to £4,393 (2023 - £2,723).

19. Related party transactions

Fiona Garfield the sister of Artistic Director Paula Garfield was paid £150 directly in the year as consultancy associate.

Accounts

Registered number: 05371228
Charity number: 1111526

DEAFINITELY THEATRE
(A Charitable Company Limited by Guarantee)
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

DEAFINITELY THEATRE

Legal & Administrative Details

Trustees	A Pandya – <i>Chair</i> M Hopkinson – <i>Vice Chair</i> P Bellwood – resigned 28 September 2022 R Haines – resigned 28 September 2022 C Heffernan – resigned 28 September 2022 S Iyer A Kenward – resigned 21 June 2022 L Pukk Lowe – appointed 5 October 2022 T Robbins L Stephens K Thomas-Currie J Yang – appointed 5 October 2022 C Young – appointed 5 October 2022
Company registered number	05371228
Charity registered number	1111526
Registered office	PO Box 1160 Wembley HA9 1LQ
Key Management	P Garfield – Artistic Director F George – Executive Director
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS
Bankers	The Co-Operative Bank PO Box 250 WN8 6WT

Contents

3-11	Trustee's report
12	Independent examiners' report
	Accounts comprising;
13	Statement of financial activities
14	Balance sheet
15	Statement of cashflows
16-22	Notes to the accounts

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

The Management Committee submit their Annual Report together with the Accounts for the year ended 31st March 2023.

Objectives aims and principal activities

Deafinitely Theatre was set up in January 2002 by Paula Garfield, Steven Webb and Kate Furby to produce performance ideas by deaf people. Over the past 21 years, our reputation has grown, not only within the deaf community but in the London theatre community in general.

- Our Vision: A world where theatre is accessible for all and deaf people are a valued part of the national theatre landscape.
- Our Mission: To produce high-quality bilingual theatre for deaf and hearing audiences of all ages and backgrounds, combining the visual storytelling of sign language with the oral immediacy of spoken English.
-

Deafinitely Theatre is the first professional deaf-launched and led theatre company in the UK that provides performances and activities for all ages, from child to adult. Our work empowers deaf BSL users - their culture, identity and pride – through a creative programme accessible to all ages. This has five strands: an annual theatre production; family show touring, a Youth Drama Programme (including a youth theatre and regional outreach workshops); and a Creative Skills Development Scheme. We also carry out deaf equality consultancy training with arts organisations across the UK. All Deafinitely Theatre's work is bilingual, in English and BSL.

In setting objectives and planning for activities the Trustees have given due consideration to general guidance given by the Charity Commission relating to public benefit, including the guidance "Public Benefit: running a charity (PB2)".

Public Benefit

Deafinitely Theatre aims to benefit the UK's deaf community, both locally and nationally, by providing access to theatre performance, training and employment opportunities, as well as raising awareness of particular issues relevant to the lives of deaf people.

Our primary audience and beneficiaries are deaf BSL users in the UK. We also appeal to hearing audiences, both signers and non-signers.

We offer training opportunities for deaf creative artists (both emerging and professional, as well as young people) and we also attract hearing actors who can sign. Our work appeals to students who are learning BSL so they can test out their own sign skills and socialise with deaf people.

Our users also include children and young people, both deaf and hearing, and the many industry professionals we provide advice to and work with.

11 million people in the UK are deaf or hard of hearing, with over 151, 000 BSL users. Deaf people are more likely to have poor mental health up to 50% compared to 25% for the general population. Their cultural needs are too easily overlooked, but their visual language has so much to offer the wider world.

Our production work represents deaf people and their experiences on stage and aims to attract as wide an audience as possible, both deaf and hearing, to promote deaf awareness. In doing so deaf people are given a voice and essential role models in an arts role. All our work is led in BSL so that deaf sign language users have access to our events and activities; where possible we incorporate projected captions for those deaf people who are oral.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Activities for achieving objectives since the company's foundation

When Deafinitely Theatre launched in 2002 with a short run of a devised theatre piece at London's Gate Theatre, audiences queued in the street for return tickets to this sold-out premiere. By 2006 we were invited to open our first central London play at Soho Theatre for three weeks, attracting over 1,000 people, both deaf and hearing. In May 2012, our 10th anniversary year, we performed the first ever BSL Shakespeare play at Shakespeare's Globe Theatre, attracting deaf actors and audiences into the venue for the first time in its entire history. For the first time, audiences and reviewers looked beyond the deafness of the actors and instead judged us on the quality of the experience. In January 2018, our production *Contractions* won the Off West End Theatre Award for Best Production and in March 2019 our Artistic Director Paula Garfield won a Tonic Award for her energy and unwavering commitment to opening theatre up and the artistic quality of the work she produces as Artistic Director of Deafinitely Theatre. Since then we have produced more than 40 productions in London and nationally.

The impact our work has had on how mainstream theatre views deaf artists cannot be underestimated. Our work has placed deaf artists centre stage and many actors, writers and directors currently working in the industry gained their first training and employment opportunity with us, a track record we're extremely proud of, empowering deaf culture, identity and pride locally, nationally and internationally. For 20 years we have, as the UK's first deaf launched and led theatre company, provided for deaf people of all ages.

In our 20 year history we are proud to have:

- Reached over 35,000 deaf people through our work
- Produced over 40 productions
- Delivered over 50 training projects
- Worked with 2000+ deaf young people as part of our youth projects
- Delivered 200 youth workshop sessions
- Enabled 40 of our deaf young people to pass an Arts Award qualification, equivalent to a GCSE or A-Level
- Various adult training schemes opportunities for 370 deaf professionals
- 10 of our alumni have gone on to develop their careers performing at high profile theatres like Shakespeare's Globe, National Theatre, Royal Shakespeare Company.
- Worked with over 1500 freelancers
- Offered 500 volunteering opportunities
- Won two awards, an Off West End Award in 2017 and Tonic Award in 2019
- Delivered 560 consultancy projects

Each year we:

- Work with over 100 disadvantaged deaf young people through our annual youth programme across London and the UK and all of our youth participants take part in Arts Award
- Enable more than 3,000 deaf people to access our productions and online services online
- Work with more than 20 volunteers
- Consult with over 80 companies to teach deaf equality and best practice

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Achievements and Performance

Although 2022-23 continued to be a challenging year across the world, given continued post COVID-19 pandemic impact, the year saw our primary engagement move back to in person working with and for our beneficiaries, and saw us celebrate our 20-year Anniversary as an organisation, culminating in a successful fundraising and celebration event at the New Diorama Theatre in London in December 2022. 33% of our workforce this year was deaf/disabled, with 60% of our core workforce deaf, 20% of our workforce from the Global Majority and 73% female. We saw an increase in our social media following on last year by 8% and 39% in the last 3 years (2023: 19296, 2022:17817, 2020:13801) and a 42% increase in our video content production (2023: 15236, 2022:10722).

We began our rehearsals on 3rd April which toured for a London run and then nationally our new devised production *Everyday*, a World Premiere of true stories of deaf women and non-binary people's experience of surviving abuse. The tour ran 17th May to 25th June. The project was timely in that the pandemic saw domestic abuse in the deaf community double compared to mainstream society. 1 in 2 disabled women suffer domestic abuse (SignHealth, 2009). The majority are unsupported due to communication deprivation, sparse specialist provision and lack of accessible forums/BSL counselling. Offering a crucial hub for London's deaf community to explore this issue in a safe space environment, *Everyday* incorporated deaf women's verbatim stories, amplifying unheard voices and, through the accompanying social impact outreach programme. This model opened up fully accessible social and cultural public debate to 25,000+ deaf people for the first time.

The *Everyday* creative team was led by our deaf Artistic Director Paula Garfield (show director and social impact project lead). *Everyday* was performed by a cast of four deaf female and non-binary actors. The production toured for 34 performances taking place at New Diorama Theatre (17th May to 11th June), Birmingham Rep (16th to 18th June), York Theatre Royal (21st to 22nd June) and Northern Stage Newcastle (24th to 25th June) performing to a total of 1669 physical audience members, 69% of audiences were deaf, 56% were new to our work, 94% rated the show as Excellent/Good, and 33% were from the Global Majority. Our online engagement for the project totalled 248,653 impressions across our social media, YouTube and website platforms. The production was well received garnering 3 and 4 star reviews and being nominated for an Off West End Award for Best Access.

"A beautiful, poetic and honest portrayal of survivorhood and community care as an essential resource of healing"

The *Everyday* social impact outreach programme included:

- Our online web-based resource portal powered through Deafinitely's site, including help, guidance and support information developed in consultation with SignHealth; Free downloadable education resource pack
- As *Everyday* was a verbatim piece with survivors of abuse present at all panel events,
- for their safety and anonymity we made the decision with our safeguarding lead to only live stream one event. This took place on Tuesday 31st May 2022, 20 stayed to attend from the audience, 19 watched on the livestream.
- 3 x Deaf Equality Training sessions for tour venue's staff teams took place in London, Birmingham and Newcastle between April and June with over 40 staff attending
- 2 x youth workshops; Our Artistic Director Paula Garfield and Associate Director Mary-Jayne Russell de Clifford delivered a workshop for students aged 16-18 studying the BTEC
- Performing Arts Diploma at the Braidwood Trust School for the Deaf on Thursday 16th June 2022. This two-hour workshop was focussed on exploring healthy relationships alongside developing acting skills. The students were then able to attend the show at Birmingham Rep for free. Our Youth Coordinator Dilara Earle and Youth Theatre Leader, Brian Duffy planned and delivered

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

workshop activity with Deafinitely Youth Theatre in November 2022, specifically on healthy and unhealthy relationship patterns and what boundaries are, and how young people can communicate and uphold their boundaries. This activity was linked to devising and improvisation performance skills. The workshop participants were also made aware of where to go for further accessible information and support services during this session. Further signposting was offered afterwards via email.

- We provided hub events with research professionals and the cast/director, enabling public debate. Due to the highly sensitive nature of the play, the auditorium remained open for 20 minutes after every performance to allow audience members the opportunity to ‘decompress’ and speak to each other in a safe space; in effect, every performance was followed by a ‘social hub’ event. In addition, there were four advertised post-show discussion Q&A events, offering a range of insights into the show’s creative process as well as exploring the challenges that the deaf community face whilst navigating the topic of deaf domestic abuse. 141 people attended these events in person.
- We delivered 68 volunteering placements across the London run and tour dates. 25 individuals benefitted from the opportunity. Volunteers provided communication support for venues and were given the chance, through this work, to practice BSL conversational skills.
- Our *World Café: Signs of Survival* event took place on Monday 17th October 2022, hosted by partner venue Birmingham Repertory Theatre and facilitated by Angela Clerkin from Improbable Theatre. The World Cafés focus was to bring together various deaf domestic abuse services, service professionals and survivors to better inform how to improve services that are currently available. The event was a full day of discussion with delegates from England, Scotland and Wales. There were 31 people in attendance.

“When we come together to talk we can see what’s missing – what the gaps are and who we need to connect with to improve things.”

We partnered and collaborated with many deaf experts in the field on this project including Sign Health with Head of Domestic Abuse Services Chanda Munir supporting the project, Clare Chilton an Independent Domestic Violence Advisor, Lucy Clark, a field leader and advocate for Domestic Violence for the deaf communities. A survivor herself, Lucy is currently leading on research projects relating to the impact of Domestic Violence on deaf women at Heriot-Watt University and Dr Jane Whitaker-Douglas advising on the support we put in place, content warnings and prep for venue staff on such a sensitive topic.

In March 2023 we began our first stage of Research & Development (R&D) for our next main production, focusing on the topic of deaf dementia. Our deaf Artistic Director Paula Garfield and deaf writer Melissa Mostyn have started co-creating the script for this production. R&D focused on script development, alongside research sessions with deaf academics working in the field of dementia, a set of ongoing relationships which continue to develop. A further week of R&D in London enabled the co-creators to work with 4 actors; this culminated in a sharing presented to industry professionals, a positive experience enabling us to gain vital feedback as well as conduct an evaluation session with deaf audience members. Paula and Melissa have continued to work with deaf academics in the field ensuring the activity programme that we present to the deaf community is accurate and handled sensitively, including Avril Hepner, Manager at British Deaf Association (BDA) in Scotland, running a landmark project to transform the deaf Dementia experience, Dr Joanna Atkinson-Hearn, a specialist in neuropsychology assessment and rehabilitation with deaf and disabled people and Dr Emma Ferguson-Coleman, PhD on Dementia and lead researcher funded by Alzheimer’s Society.

This year we also produced and released two further films in our *Talking Hands* series, in association with Paines Plough; *The Woman I am* and *Life It Goes On*. The short films each performed in BSL were created as a response to the deaf experience of the COVID-19 pandemic, extending Deafinitely Theatre’s commitment to providing opportunities to deaf artists at a time when creative live theatre was not possible, totalling over 2000 views.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Our online film project part of our *Deafinitely Digital* programme, that launched during the challenging lockdown period continue to be a huge success generating over 31, 000 views online, a large engagement, expanding on a core aim, to release more digital work, making online accessible creative art that our beneficiaries can watch anywhere and at any time.

Similarly to the previous year the majority of our Hub project for emerging deaf artists to gain accessible training had to be postponed or cancelled in light of ongoing COVID 19 impact. We successfully were able to offer Assistant and Associate Director paid roles across our programme including for our main production *Everyday*, Youth Production *Butterflies* and film project *Talking Hands*. We also provided vital consultancy support for Hub partner RADA with one of our alumni now studying there, providing vital Deaf Equality Training.

The year was a successful one for our Youth project. Across our annual youth programme we saw a 40% increase in our engagement with young people on last year and a 62% increase in the number of sessions we delivered (2023: 300 young people over 42 sessions, 2022:182 young people over 16 sessions), and doubled the number of Arts award passes (three Bronze & three Silver equivalent to GCSE & AS Level) our young people achieved in the year, as well as 7 enrichment trips being offered.

Outreach this year included to Thomas Braidwood School in Birmingham. Our Summer School in London ran from 24th to 27th August and included skills workshops, culminating in a Soho Theatre enrichment trip and tour for our participants. Our Deafinitely Youth Theatre (DYT) term ran October to March in London culminating in two performances of our youth production *Butterflies* on 28th February 2023 at Oxford House in London to an invited audience of 140 people. Written by 17 year old Eloise Pennycott, an alumni member of DYT, she recently won National Theatre's New Views playwriting competition with her debut play. This was an exciting first for us at Deafinitely, offering a deaf writer a commission and her first opportunity to create something for a large cast. The youth learnt a range of skills throughout the DYT term from October 2022 to February 2023, including – Visual Vernacular, choreography and movement, improvisation, working with a script and theatrical BSL translation from English, all of which were put into practice in the show.

In February 2023 we offered a weeklong work experience placement to Stephen Crofts, a previous DYT member. Stephen went on to study a degree in Technical Theatre at Derby University. Stephen's placement was to work behind the scenes in a meaningful technical placement during the production week. He was supported by our Stage Manager, BSL Interpreter, and Lighting Designer and was responsible for various elements of stage management, lighting design and lighting operation. As part of his course, Stephen was also required to research Deafinitely Theatre and deliver a presentation based on what he had learned. We are thrilled that we were able to continue to support Stephen and that he went on to pass his degree with a 2:1.

This year we re-branded our Deaf Awareness to become Deaf Equality Training and this and our vital Consultancy work has continued across our sector, offering vital advice and best practice to venues, theatre companies, organisations and individuals. This included to Soho Theatre advising on deaf led volunteering and recruitment of BSL interpreters, The Young Vic consulting on their Twenty Thrive exhibitions with ways to make these more inclusive for deaf exhibit goers, panellist events for a number of organisations including Triple C, Deaf Equality Training for the National Theatre, support on Access to Work processes for Birmingham Rep and advice on auditions given to commercial producers Empire Street productions on their West End hit *The Pillowman*. A successful year with a 68% increase in our consultancy work compared to the previous year (2023: 64 paid consultancy jobs, 2022: 34).

The year has been one of huge achievement, in getting back to delivering our projects in person as a vital provision for the deaf community, broadening our geographical reach through our national collaboration and partnership work and increasing our online activity and content, whilst celebrating 20 years of our vital existence as a pioneering deaf led theatre company.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Future Developments

- A family show co production national tour with Pied Piper Theatre Company of *Can Bears Ski*
- Further Research & Development and securing our national tour our main production, *The Promise*, focussing on deaf dementia
- Launch of our new Associate Director Scheme
- Further development & expansion of our Hub project for emerging deaf professionals to gain accessible training including launch of a BSL Diploma project co-produced with Central School of Speech & Drama and in Association with Graeae, as well as the launch of our new *Deaf Theatre Makers* training series.
- A one-off fundraising production *The Vagina Monologues* in London, exploring new partnerships in tech innovation
- Continuing with our annual programme of youth work including Deafinitely Youth Theatre training workshop sessions, a final production in a professional theatre venue in London, and a summer school
- Continuing our consultancy work and Deaf Equality Training as an expert in the field of deaf led accessible theatre
- Launching a new digital platform and for the first time ever hosting a screening event and paid subscription service for online theatre productions, expanding on our work with digital partners

Going Concern

With the COVID-19 pandemic continuing to have a significant impact on our industry, we have worked hard as a team to ensure that Deafinitely continues to remain a robust charity, we have mitigated risk with cut budget scenarios Board approved in advance of financial year activity.

Reserves Policy

The Trustees determine the level of reserves to be held. Trustees determine free reserves should be equivalent to six months' operating costs and not less than three months' operating costs. This is calculated based on actual budgets.

Finance Review

Deafinitely Theatre has worked hard to remain robust and to mitigate the challenges resulting from the post pandemic impact on our sector. Predominately due to reductions on direct project costs, our successful achievement on fundraising from Trusts & Foundations, and a successful main production tour, the financial year has remained healthy for the organisation.

Due to less direct project activity and the need to cut project expenditure caused by postponement and cancellations relating to the pandemic, we have generated a reduction in In Kind Support, with it totalling £13,623 for the year for our main production and youth project.

We raised a total of £95,675 from Trusts and Foundations towards our main production and Youth project with grants received from City Bridge Trust, Esmeé Fairbairn Foundation, Garfield Weston Foundation, GLA Young Londoners fund and the Ovingdean Hall Foundation. Additionally to mitigate financial challenges caused by the ongoing pandemic we were able to achieve £6,288, with a grant received from City Bridge Trust towards core costs. We also achieved £3,000 from London Youth for achieving our Bronze Quality Mark this year.

Our unrestricted income generated via our consultancy work, supporters scheme and Theatre Tax Relief totalled £98,130.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Our total surplus for the year is £37,574 and free reserves are at £114,294 which is towards the higher end of our reserve policy of £60,000-£120,000. In addition, the Charity holds designated reserves of £295,057. This includes £270,057 towards future main productions and £25,000 towards required operational investment. Restricted funds slightly increased to £48,000 (2022: £40,000).

Threats to the Organisation

Threats and mitigation to the organisation, as reported last year continue in a similar pace as previous year's report:

- COVID-19 saw many of the options for funding activities such as our main productions reduced, alongside increased competition for those funds available.
- Income from Individual Giving via our Friends scheme dropped, as the majority of donors, many of whom are from the deaf community, find themselves still unable to donate.
- In this year's post pandemic climate competition for co-production investment and partnership is fierce, we have seen a reduction in this income generated and opportunities offered as well as for consultancy projects.
- Social distancing does not work for the deaf community, many of whom use BSL and require close proximity to interpret facial expressions and for lip reading. Deaf people fall under the 'vulnerable adult' category and we also have some core staff members at high risk due to health conditions. This year this has impacted our Hub project most distinctly.
- Within this climate we have faced higher than expected expenditure. We have needed to ensure that staff working from home have efficient communication methods and equipment. Delivering activity online can incur additional costs for access, including more interpreters and live captioning and wellbeing support for staff.
- A key risk for the organisation this year continued to be the limited number of partners and collaborators. The risk impact of this includes slow growth of our audiences, lack of venues and options for our productions potentially causing delays in touring and presenting our work.
- Failure to meet fundraising targets remains a risk, with potential impact from this which could include failure to achieve delivered product, activity and box office targets which would impact on our reserves having to be used and a lack of engagement with the public.

Mitigation

- Board approved COVID-19 response and safeguarding policy
- Board approved prudent worst case scenario budgeting approach across all projects
- Secured support grant from City Bridge Trust and Esmeé Fairbairn Foundation
- Trustees agree to increase designated funds into productions where needed to mitigate project shortfalls and lack of fundraising opportunities in the current challenging financial climate
- Continue to implement appropriate equipment and online platforms such as Slack and Zoom to enable staff to work securely and efficiently from home
- To mitigate the risk around limited partners we use our consultancy work as a lever to establish new partnerships as well as utilising our profile raising via our marketing and press strategies, recruitment of our new Administrator and the vital support from our Artistic Direction Trustee subcommittee
- To mitigate the risk of failure to meet funding targets our Trustees and Executive ensure we have a thorough funding strategy in place. We have secured Arts Council England NPO funding to 2026 with an uplift, all budgets are Board approved well in advance with varying project scenarios included, freelance fundraising expert staff are on board and new income streams continue to be considered by our Trustees and subcommittees.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Principal Funding

Deafinitely Theatre is core funded by Arts Council England NPO funding, our grant this year totalled £216,013.

Structure, Governance and Management

Constitution

Deafinitely Theatre was incorporated as a company limited by guarantee on 21 February 2005 and its objects and regulations are governed by its memorandum and articles of association, as amended by special resolution March 2016 and December 2022. The objects for which the Charity was formed are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama. In carrying out its objects the Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement. There have been no changes in the objects since the last annual report.

Method of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The recruitment and appointment of new Trustees is made by the Board, recruiting from both the deaf and hearing communities.

Organisational structure and decision-making

The Board of Trustees manage the Charity and meet quarterly with four Trustee Subcommittees meeting regularly throughout the year on Finance, Governance, Artistic Direction and Equality, Diversity and Inclusion, to support our Senior Management Team further. The maximum number of Trustees is 20, as agreed by special resolution in March 2016 and maximum term for Trustees is 9 years as agreed by special resolution in December 2022. Paula Garfield, the Artistic Director, and Frankie George, the Executive Director, attend all Board meetings as senior staff representatives responsible for the day- to-day running of the Charity.

Related party relationships

The Charity has worked with:

- Birmingham Repertory Theatre, the city's world-class producing theatre
- City Lit, London's adult education centre
- Improbable, a theatre company with improvisation at the heart of their artistic practice
- New Diorama Theatre, an 80-seat theatre in the heart of central London, committed to the development and support of emerging and established theatre companies.
- Northern Stage, the largest producing theatre in the North East of England
- Old Diorama Arts Centre, who provide flexible short-term central London studio and room hire and support the arts and community of the London borough of Camden.
- Oxford House, a community arts centre building harmonious and creative community in Bethnal Green
- Paines Plough, a theatre company dedicated to finding, creating and touring powerful new stories, performing them wherever you are.
- Remark!, a deaf led organisation providing access information and communication
- Signhealth, the deaf health charity working to improve the health and wellbeing of deaf people
- Shoreditch Town Hall, a leading independent cultural, live events and community space housed in one of the grandest former civic buildings in the capital.
- Soho Theatre, London's most vibrant producer of new theatre, comedy and cabaret
- York Theatre Royal, one of the region's most successful producing theatres
- Young Vic, an award-winning theatre in London

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

Risk management and duty of care

The Trustees have a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Employer's Liability Insurance and a Trustee Indemnity policy are in place to mitigate certain risks. The Board designates a Trustee to work closely with the Executive Director on financial management and funding strategy, as well as having our Trustee Finance Subcommittee, meeting with our Executive Director quarterly prior to each Board Meeting. The Board approves an Annual Operating Budget consistent with the Charity's strategic objectives and reserves policy. A Financial Protocols Policy is approved by the Board. Monthly salaries are signed off by the Executive Director and Artistic Director.

Members' liability

Every member of the Charity undertakes to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

Directors (Trustees) Responsibilities

The Trustees, as set out on the legal and administrative details page at the start of these financial statements (who are also the directors of Sound Connections for the purposes of company law) are responsible for preparing the Directors' (Trustees) Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue on that basis.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Independent examiners

Simpson Wreford LLP., were appointed as Independent Examiners during the year and have expressed their willingness to continue in that capacity.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

The trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Signed on behalf of the board of Trustees on 19 December 2023

.....
M Hopkinson

INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES OF DEAFINITELY THEATRE FOR THE YEAR ENDED 31 MARCH 2023

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

Responsibilities and basis of report

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

Having satisfied myself that the accounts of the company 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 your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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:

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act;
or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts 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 accounts 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 accounts to be reached.

Kate Taylor FCA (Senior Statutory Auditor)
for and on behalf of Simpson Wreford LLP, Statutory Auditor
Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London SE18 6SS
Dated: 19 December 2023

DEAFINITELY THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
	Note				
Income from:					
Grants and donations	3.1	229,307	92,675	321,982	376,698
Charitable activities	3.2	42,236	-	42,236	12,285
Theatre Tax Relief		69,517	-	69,517	34,676
Investment income		-	-	-	149
Total Income		<u>341,060</u>	<u>92,675</u>	<u>433,735</u>	<u>423,808</u>
Expenditure on:					
Raising funds		6,487	-	6,487	6,738
Charitable activities		304,999	84,675	389,674	358,821
Total Expenditure	5	<u>311,486</u>	<u>84,675</u>	<u>396,161</u>	<u>365,559</u>
Transfer between funds	13	-	-	-	-
Net Movement of Funds		<u>29,574</u>	<u>8,000</u>	<u>37,574</u>	<u>58,249</u>
Reconciliation of funds					
Funds at 1 April 2022		<u>379,777</u>	<u>40,000</u>	<u>419,777</u>	<u>361,528</u>
Funds at 31 March 2023		<u>409,351</u>	<u>48,000</u>	<u>457,351</u>	<u>419,777</u>

The Statement of Financial Activities includes all gains and losses in the year. All income and expenditure derive from continuing activities.

The notes on pages 16 to 22 form part of these financial statements.

DEAFINITELY THEATRE

BALANCE SHEET AS AT 31 MARCH 2023

	Note	2023 £	2022 £
CURRENT ASSETS			
Debtors	8	114,789	47,810
Cash at bank and in hand		<u>355,879</u>	<u>411,093</u>
		470,668	458,903
CREDITORS: amounts falling due within one year			
	9	<u>(13,317)</u>	<u>(39,126)</u>
NET ASSETS		<u>457,351</u>	<u>419,777</u>
CHARITY FUNDS			
<i>Restricted funds</i>	13	48,000	40,000
<i>Unrestricted funds</i>	13	409,351	379,777
TOTAL FUNDS		<u>457,351</u>	<u>419,777</u>

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The trustees 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 on pages 13 to 22 were approved by the Trustees on 19 December 2023 and signed on their behalf by

M Hopkinson
Company Number: 01903408 (England & Wales)

DEAFINITELY THEATRE

STATEMENT OF CASHFLOWS FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 Funds £	2022 Funds £
Cash flows from operating activities:			
Net cash provided by (used in) operating activities	17	<u>(55,212)</u>	<u>66,055</u>
Cash flows from investing activities:			
Interest received		<u>-</u>	<u>149</u>
Net cash provided by (used in) investing activities		<u>-</u>	<u>149</u>
Change in cash and cash equivalents in the reporting period		(55,212)	66,204
Cash and cash equivalents at the beginning of the reporting period		<u>411,091</u>	<u>344,887</u>
Cash and cash equivalents at the end of the reporting period		<u><u>355,879</u></u>	<u><u>411,091</u></u>

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. Accounting Policies

1.1 Accounting convention

The financial statements have been prepared in accordance with 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Deafinitely Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Trustees consider there are no material uncertainties about the Charity's ability to continue as a going concern.

1.2 Charity information

Deafinitely Theatre is a registered charity, registration number 1111526 and in consequence is exempt from taxation on income arising from and expended on its charitable activities.

The charity is a company limited by guarantee, incorporated in England and Wales. The registered office is PO Box 1160, 30 Montpelier Rise, Wembley, HA9 1LQ.

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 £.

During the year, the affairs of the Association were managed by the Committee of Management who constitute Directors for the purposes of the Companies Act 2006. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The financial statements are prepared under historical cost convention. The principal accounting policies, all of which have been applied consistently throughout the year.

1.3 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. There are no material uncertainties about the charity's ability to continue.

1.4 Income & Expenditure recognition and Support Costs allocations

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Grants are included in the statement of financial activities on a receivable basis. Income is deferred where there is no entitlement for the funds as at the balance sheet date. Where entitlement occurs before income is received, the income is accrued. Other income, such as bank interest, is accounted for when receivable and the amount can be measured reliably by the charity; this is normally upon notification of interest paid or payable by the bank.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

All expenditure is accounted for on accruals basis. Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity and include project management carried out at both centres. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.5 Debtors and creditors receivable/ payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.6 Charitable funds

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

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, including creditors and accruals 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.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

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.

1.8 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

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.

3.1 Grants and donations

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Grants and Donations				
Donations	4,006	-	4,006	8,821
<i>Grant income</i>				
Arts Council England - NPO	216,013	-	216,013	216,013
Arts Council England - Cultural Recovery Fund	-	-	-	25,097
City Bridge Trust	6,288	40,000	46,288	30,000
Esmee Fairbairn Foundation	-	24,000	24,000	68,980
Greater London Authority Young Londoners Fund	-	3,675	3,675	22,787
Garfield Weston Foundation	-	15,000	15,000	-
London Youth Quality Mark	-	3,000	3,000	-
The Worshipful Company of Grocers	-	-	-	5,000
Ovingdean Hall Foundation	-	10,000	10,000	-
	226,307	95,675	321,982	376,698

3.2 Charitable income

	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Charitable activities				
Box office, fees and similar	27,405	-	27,405	7,227
Donations in kind	13,623	-	13,623	4,727
Other Income	1,208	-	1,208	331
	42,236	-	42,236	12,285
	268,543	95,675	364,218	388,983

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

4. Income by activity

Activity	Unrestricted 2023 £	Restricted 2023 £	Total 2023 £	Total 2022 £
Artistic Programme	-	39,000	39,000	25,000
Community & Education	268,543	56,675	325,218	363,983
Theatre Tax Relief	65,000	-	65,000	34,676
Investment income	-	-	-	149
	<u>333,543</u>	<u>95,675</u>	<u>429,218</u>	<u>423,808</u>

5. Total expenditure

	<i>2023 Total</i>	<i>2022 Total</i>
Charitable activities		
Project costs	106,354	91,634
Direct costs	57,642	37,147
Premises costs	3,455	12,908
Publicity and promotion	24,690	7,010
Staff costs	185,421	190,291
Support costs	18,599	26,569
	<u>396,161</u>	<u>365,559</u>
Support costs		
Staff training and recruitment	1,484	1,937
Office expenses	9,415	11,391
Travel and subsistence	6,615	1,633
Bad debts	(555)	555
Independent examination	1,560	6,391
Consultancy and training	80	4,660
Bank charges	-	2
	<u>18,599</u>	<u>26,569</u>

6. Expenditure by activity

Activity	Unrestricted £	Restricted £	Total 2023 £	Total 2022 £
Artistic Programme	-	53,845	53,845	23,913
Community & Education	308,486	33,830	342,316	341,646
	<u>308,486</u>	<u>87,675</u>	<u>396,161</u>	<u>365,559</u>

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

7. Staff costs

Staff costs for the year were as follows:

	2023	2022
	£	£
Wages and salaries	171,095	178,234
Social security costs	6,956	4,683
Other pension costs	7,370	7,374
	<u>185,421</u>	<u>190,291</u>

The average number of employees during the year, calculated on the basis of full time staff, was as follows:

	2023	2022
Creative	2	2
Management and administration	5	6
	<u>7</u>	<u>8</u>

No employee was paid a salary greater than £60,000.

8. Debtors

	2023	2022
	£	£
Trade debtors	7,893	10,210
Accrued income	104,836	35,319
Prepayments and other debtors	2,060	2,281
	<u>114,789</u>	<u>47,810</u>

9. Creditors

	2023	2022
	£	£
Trade creditors	2,519	8,309
Accruals and other creditors	8,933	17,609
Deferred income	-	9,600
Taxation and social security, pension	1,865	3,608
	<u>13,317</u>	<u>39,126</u>

10. Taxation status

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11. Related party transactions

Fiona Garfield the sister of Artistic Director Paula Garfield was paid £550 directly in the year as workshop leader and consultancy associate and paid £6,005 via her agent Access Artiste Management Ltd as an actor in our main production *Everyday*

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

12. Trustees expenses

Trustee LS was paid travel expense reimbursement of £438.98 in the year.
Trustee JY was paid travel expense reimbursement of £101.75 in the year.

13. Reconciliation of funds

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2023 £
Restricted funds					
Main Production	40,000	39,000	(44,000)	-	35,000
Youth Programme	-	53,675	(40,675)	-	13,000
	40,000	92,675	(84,675)	-	48,000
Designated					
20th Anniversary	-	-	(10,739)	10,739	-
Move to Hybrid Working	15,000	-	(15,000)	-	-
Main Productions	219,028	65,000	(13,971)	-	270,057
Human Resources	25,000	-	-	-	25,000
	259,028	65,000	(39,710)	10,739	295,057
Unrestricted					
General Funds	120,749	276,060	(271,776)	(10,739)	114,294
	379,777	341,060	(311,486)	-	409,351
	419,777	433,735	(396,161)	-	457,351

14 Restricted funds

Main Production – this fund made up of money from Garfield Weston and Esmee Fairbairn Foundation for main productions due to take place in 2022/23.

15 Funds Transfers

The following fund transfers have been made during the year:

- From unrestricted funds to the 20th Anniversary Designated Fund for £10,739.

16. Deferred income

Income of £Nil (2022: £9,600) has been deferred either to match the period of terms on the grant documentation or the terms of the invoices.

Income of £9,600 was released in the current period.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

17. Reconciliation of net income/(expenditure) to net cash flow from operating activities

	2023	2022
	£	£
Net income/(expenditure) for the reporting period	37,574	58,249
Adjustments for:		
Deduct interest received	-	(110)
(Increase)/decrease in debtors	(66,978)	(3,436)
(Decrease)/increase in creditors	(25,808)	11,352
Net cash provided by (used in) operating activities	<u>(55,212)</u>	<u>66,055</u>

Accounts

Registered number: 05371228
Charity number: 1111526

DEAFINITELY THEATRE

(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

DEAFINITELY THEATRE

Legal & Administrative Details

Trustees	A Pandya – <i>Chair</i> M Hopkinson – <i>Vice Chair</i> P Bellwood – resigned 28 September 2022 R Haines – resigned 28 September 2022 C Heffernan – resigned 28 September 2022 S Iyer A Kenward – resigned 21 June 2022 L Pukk Lowe – appointed 5 October 2022 T Robbins L Stephens K Thomas-Currie J Yang – appointed 5 October 2022 C Young – appointed 5 October 2022
Company registered number	05371228
Charity registered number	1111526
Registered office	PO Box 1160 30 Montpelier Rise Wembley HA9 1LQ
Key Management	P Garfield – Artistic Director F George – Executive Director
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS
Bankers	The Co-Operative Bank PO Box 250 WN8 6WT

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DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

The Management Committee submit their Annual Report together with the Accounts for the year ended 31st March 2022.

Objectives aims and principal activities

Deafinitely Theatre was set up in January 2002 by Paula Garfield, Steven Webb and Kate Furby to produce performance ideas by deaf people. Over the past 19 years, our reputation has grown, not only within the deaf community but in the London theatre community in general.

- Our Vision: A world where theatre is accessible for all and deaf people are a valued part of the national theatre landscape.
- Our Mission: To produce high-quality bilingual theatre for deaf and hearing audiences of all ages and backgrounds, combining the visual storytelling of sign language with the oral immediacy of spoken English.

Deafinitely Theatre is the first professional deaf-launched and led theatre company in the UK that provides performances and activities for all ages, from child to adult. Our work empowers deaf BSL users - their culture, identity and pride – through a creative programme accessible to all ages. This has four strands: an annual theatre production; a Youth Drama Programme (including a youth theatre and regional outreach workshops); and a Creative Skills Development Scheme. We also carry out deaf awareness consultancy training with arts organisations across the UK. All Deafinitely Theatre's work is bilingual, in English and BSL.

In setting objectives and planning for activities the Trustees have given due consideration to general guidance given by the Charity Commission relating to public benefit, including the guidance "Public Benefit: running a charity (PB2)".

Public Benefit

Deafinitely Theatre aims to benefit the UK's deaf community, both locally and nationally, by providing access to theatre performance, training and employment opportunities, as well as raising awareness of particular issues relevant to the lives of deaf people.

Our primary audience and beneficiaries are deaf BSL users in the UK. We also appeal to hearing audiences, both signers and non-signers.

We offer training opportunities for deaf creative artists (both emerging and professional, as well as young people) and we also attract hearing actors who can sign. Our work appeals to students who are learning BSL so they can test out their own sign skills and socialise with deaf people.

Our users also include children and young people, both deaf and hearing, and the many industry professionals we provide advice to and work with.

Approximately one in a thousand people are deaf and use BSL as their primary language. Their cultural needs are too easily overlooked, but their visual language has so much to offer the wider world.

Our production work represents deaf people and their experiences on stage and aims to attract as wide an audience as possible, both deaf and hearing, to promote deaf awareness. In doing so deaf people are given a voice and essential role models in an arts role. All our work is led in BSL so that deaf sign language users have access to our events and activities; where possible we incorporate projected captions for those deaf people who are oral.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

Activities for achieving objectives since the company's foundation

When Deafinitely Theatre launched in 2002 with a short run of a devised theatre piece at London's Gate Theatre, audiences queued in the street for return tickets to this sold-out premiere. By 2006 we were invited to open our first central London play at Soho Theatre for three weeks, attracting over 1,000 people, both deaf and hearing. In May 2012, our 10th anniversary year, we performed the first ever BSL Shakespeare play at Shakespeare's Globe Theatre, attracting deaf actors and audiences into the venue for the first time in its entire history. For the first time, audiences and reviewers looked beyond the deafness of the actors and instead judged us on the quality of the experience. In January 2018, our production *Contractions* won the Off West End Theatre Award for Best Production and in March 2019 our Artistic Director Paula Garfield won a Tonic Award for her energy and unwavering commitment to opening theatre up and the artistic quality of the work she produces as Artistic Director of Deafinitely Theatre. Since then we have produced more than 40 productions in London and nationally.

The impact our work has had on how mainstream theatre views deaf artists cannot be underestimated. Our work has placed deaf artists centre stage and many actors, writers and directors currently working in the industry gained their first training and employment opportunity with us, a track record we're extremely proud of.

Achievements and Performance

2021-22 continued to be a challenging year across the world, given the continued COVID-19 pandemic as reported in our last annual report. Ongoing lockdowns and social distancing meant huge difficulties across the Arts Sector and wider. The year saw our primary engagement with deaf continue to be online rather than in person and successfully complete the move to become a fully remote working organisation.

The year saw us begin our Research and Development for our new production *Everyday*, a World Premiere of true stories of deaf women and non-binary people's experience of surviving abuse. The project was timely in that the pandemic has seen domestic abuse in the deaf community double compared to mainstream society. In April our Artistic Director Paula Garfield conducted 8 interviews online with survivors. The challenge was that these needed to be online rather than in person due to the ongoing pandemic. We then held three further Research and Development sessions which were fantastically able to go ahead in person in June, July 2021 and January 2022, workshopping ideas and working with our Dramaturg Lakesha Arie-Angelo on developing the script for the production. We also offered observational placements as part of our mentoring scheme to young deaf artists and our youth group as well as worked with our consultant researcher and independent Domestic Violence Advisor, Clare Chilton to develop the project further. In early 2022 we contracted our partner venues for the touring project, New Diorama Theatre London, Birmingham Rep, York Theatre Royal and Northern Stage Newcastle, meaning our activity around the show will not only be London based but able to now cover 4 regions and expand our reach and engagement, to spread awareness on this vital topic of deaf domestic violence even further afield.

2021-22 excitingly saw us work in association with Paines Plough to present *Talking Hands*, three bold new films directed by our Artistic Director Paula Garfield. Online rehearsals and filming took place in June and July 2021 with the films released on 8th December 2021. Stage two of the project began in February and March 2022 with online rehearsals for a further two films being created with plans to release at the end of the year for free online. The short films each performed in BSL were created as a response to the deaf experience of the COVID-19 pandemic, extending Deafinitely Theatre's commitment to providing opportunities to deaf artists at a time when creative live theatre has not been possible and we are incredibly proud to have had 18 deaf artists and creatives working on the project.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

The year also saw us commit to an exciting new project funded by our Arts Council England Culture Recovery Fund grant, again, devised in response to the pandemic. Deafinitely Theatre has awarded bursaries to 26 deaf freelance theatre practitioners and performers in two rounds of funding to support their work and creative development during the pandemic. We are proud to showcase the work they have been developing since 2021 on our website and across our social platforms and channels. Examples of our artists work include using their bursaries to develop their BSL performance skills, expanding their experience in script translation, to research and develop their own production ideas, hiring playwrights to work with for the first time in their developmental process and to present workshop sessions.

Our online film projects during this challenging lockdown period have been a huge success generating over 28,000 views online, a large engagement for both our *Talking Hands* and Bursary project films, expanding on a core aim, to release more digital work, making online accessible creative art that our beneficiaries can watch anywhere and at any time.

"I am so thrilled to have received a Bursary from Deafinitely Theatre which was instrumental in setting up my website CreativeCaptioning.com, to promote my work with captions that are integrated into set design and are included as part of a creative process."

"Since receiving the bursary, I have worked on a Digital Fellowship with the Royal Shakespeare Company to continue research and development on creative captioning and have designed creative captions for several productions this year including Deafinitely Theatre on their latest production "Everyday". I am so grateful to Deafinitely for all the support they have given me and hope to work with them again in the future." – Ben Glover, Bursary recipient, Deaf Freelancer project.

2021-22 saw us work for the first time in collaboration with Toucan Theatre to excitingly develop and tour a schools production of GETTING THERE, a deaf integrated production about a carer, with the action taking place and audience seated onboard a bus, supported by Oxford Bus Company. The fun paced show was presented in a journey of audience participation, with BSL and karaoke. The tour had 16 performances with a total audience of 296 young people. It is estimated that two children in every class in Oxfordshire are young carers, yet fewer than 20% are identified. Post COVID-19 lockdown, The Carers Trust has highlighted the even greater need to bring awareness to the situation of these marginalised children. We were delighted for our organisations to join forces to bring this project to life and raise awareness around such an important topic.

The year was a challenging one for our HUB project, launched back in 2018 as a forum for emerging deaf artists to gain accessible professional theatre training. Offering mentoring taster sessions, and structured courses in acting and writing. Much of our outputs unfortunately had to be postponed or cancelled due to continuing social distancing and online only events this year. We were happy to be able to deliver some actor workshops with our partner RADA in May and June on Shakespeare and modern text.

We did experience similar challenges around our youth project with online fatigue resulting in low uptake causing us to cancel our acting workshops for our summer school in August. However our autumn and spring youth programme was able to go ahead in person from October 2021 to February 2022, culminating in our deaf youth group devising and performing their own production of *Death in the Theatre* to an invited audience of family and friends at Shoreditch Town Hall in the February. We delivered two performances with a total audience of 130 people attending. Additionally we were so delighted to be able to present a workshop for our youth group with our alumni Rose Ayling-Ellis, having won *Strictly Come Dancing* and starred in *Eastenders*, she is a deaf role model and currently in discussion with us to become patron for our youth group, something she is incredibly passionate about having started her theatre and arts career with us in our youth group herself. We delivered 13 youth workshops in total this year, engaging 167 participants, and additionally delivered 3 enrichment visits including to the Young Vic and Hackney Empire. We were delighted that 3 of our young people passed their Bronze Arts Award, an equivalent to GCSE Level qualification.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

The year saw us deliver 3 panel events online, again increasing our digital output and online accessible engagement with our beneficiaries. In July 2021 we delivered the first of these panel events on the topic of *Writers Focus* hosted by Charlie Swinbourne from The Limping Chicken. September saw our panel on *Actors vs Directors*. These two panels were a way for us to mitigate our earlier cancelled Hub activity, and provide some online support and training for deaf adults. We also presented our World Café event in partnership with Improbable Theatre, this was the second event of this kind for us, and a first having to move the event online due to the ongoing pandemic challenges and inability for us to do in person activity, called *The Future of Deaf Theatre*. The three events saw us reach and engage with 776 deaf participants from across the UK with all 3 events being online live streamed across our website and social platforms.

Deaf Awareness Training and Consultancy has continued to include local, national and international theatre companies, freelance directors, youth and festivals as well as corporate chains. The main USP of our consultancy packages, Deaf Awareness Training (DAT) was offered to venues and theatre companies across London. We have delivered consultancy and training this year to organisations including BBC, RSC and National Theatre as well as larger consultancy projects with Hackney Empire and National Youth Theatre on their Hunchback of Notre Dame production. Our continued aim for future years is to offer consultancy more widely in the UK, and to continue to develop the offer via our associates, adopting a more business-driven approach from 2022.

Despite the continued ongoing challenges presented to Deafinitely Theatre due to the ongoing COVID-19 pandemic this year, the year has been an achievement, in delivering our projects, broadening our geographical reach through our national collaboration and partnership work and increasing our online activity and content. We have continued with our successful measured return to face to face content and are looking forward to a year ahead with a higher level return to in person working across all our projects.

Future Developments

- A London run and national tour of *Everyday*, our main production exploring Domestic Violence
- Continuing with our annual programme of youth work including Deafinitely Youth Theatre training workshop sessions, a final production in a professional theatre venue in London, and a summer school, with a return across the programme to majority in person activity
- The creation, filming and release of *Talking Hands 2*, the second stage of our pandemic response film project
- Delivering our third World Café event
- 2022 is our 20-year Anniversary and we plan a celebratory event towards the end of the year
- Continuing our consultancy work and Deaf Awareness Training as an expert in the field of bilingual and accessible theatre.
- Developing and delivering a robust application to Arts Council England for 2023-26.
- Recruitment and support of new trustees

Going Concern

With the COVID-19 pandemic continuing to have a significant impact on our industry, we have worked hard as a team to ensure that Deafinitely continues to remain a robust charity, we have mitigated risk with cut budget scenarios Board approved in advance of financial year activity.

Reserves Policy

The Trustees determine the level of reserves to be held. Trustees determine free reserves should be equivalent to six months' operating costs and not less than three months' operating costs. This is calculated based on budgets submitted as part of Deafinitely Theatre's ACE NPO application for 2018-22.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

Finance Review

Deafinitely Theatre has worked hard to remain robust and to mitigate the challenges resulting from the continuing pandemic. Predominately due to reductions on direct project costs and our successful achievement of our Arts Council England Culture Recovery Fund grant and Esmeé Fairbairn Reinvent funding, the financial year has remained healthy for the organisation.

Due to less direct project activity caused by postponement and cancellations relating to the pandemic, we have generated a reduction in In Kind Support, with it totalling £4,727 for the year on our Youth and film projects.

We raised a total of £77,787 from Trusts and Foundations towards our main production and Youth project with grants received from GLA Young Londoners fund, Garfield Weston Foundation, Esmeé Fairbairn Foundation and the Worshipful Company of Grocers. Additionally to mitigate financial challenges caused by the ongoing pandemic we were able to achieve £74,077, with grants received from Arts Council England Culture Recovery Fund, Esmeé Fairbairn Funding Plus and Reinvent funds, towards core and project costs

Our unrestricted income generated via our consultancy work, supporters scheme and Theatre Tax Relief totalled £50,724.

Our total surplus for the year is £58,249 but it should be noted that this surplus is in fact due to our main production *Everyday*, being postponed into our next financial year due to COVID-19.

Free reserves are healthy at £120,749 which is the top end of our reserve policy of £60,000-£120,000. In addition, the Charity holds designated reserves of £259,028. This includes £219,009 towards future main productions, £25,000 towards required operational investment, and £15,000 towards our move to becoming a fully remote working organisation. Restricted funds decreased to £40,000 (2021 £48,309).

Threats to the Organisation

Threats and mitigation to the organisation, as reported last year continue in a similar pace as previous year's report:

- COVID-19 saw many of the options for funding activities such as our main productions reduced, alongside increased competition for those funds available.
- Income from Individual Giving via our Friends scheme dropped, as the majority of donors, many of whom are from the deaf community, find themselves out of work and unable to donate.
- With activities such as touring productions either postponed or delivered online, less income from Box Office and co-production commissions has been generated. We have also seen a reduction in consultancy work, reducing unrestricted income overall as well as that from Theatre Tax Relief.
- COVID-19 has seen a range of threats to our touring programme. Our main production has been postponed to May 2022 in the context of a depletion in opportunities for co-production investment, cultivation of national partnerships, and increased competition for touring slots. The combination of restricted physical and financial opportunities impacted our plans and beyond. As it is neither financially or aesthetically viable for Deafinitely Theatre to develop or present productions within social distancing measures, both rehearsal and R&D opportunities have been reduced
- Social distancing does not work for the deaf community, many of whom use BSL and require close proximity to interpret facial expressions and for lip reading. Deaf people fall under the 'vulnerable adult' category and we also have some core staff members at high risk due to health conditions.
- Within this climate we have faced higher than expected expenditure. We have needed to ensure that staff working from home have efficient communication methods and equipment. Delivering activity online can incur additional costs for access, including more interpreters and live captioning and wellbeing support for staff.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

Mitigation

- Board approved COVID-19 response and safeguarding policy
- Secured rental discounts and ended cleaning contract and initiated remote working
- Secured support grants from Southwark Council, Arts Council England Culture Recovery Fund, Joseph Levy Foundation and Esmeé Fairbairn Foundation.
- Trustees and Senior Management re forecast all budgets to 2023 with new COVID-19 impact projections included
- Trustees agree to increase designated funds into productions in 2020 and beyond if needed to mitigate project shortfalls and lack of fundraising opportunities in the current challenging financial climate
- Producer attended SOLT/UKT Managing COVID-19 Safely SOLT course, becoming COVID-19 monitor for all in person activity and preparing risk assessments
- Implemented appropriate equipment and online platforms such as Slack and Zoom to enable staff to work securely and efficiently from home

Principal Funding

Deafinitely Theatre is core funded by Arts Council England NPO funding, our grant this year totalled £216,013. We have been successful in receiving a grant for the second round of Culture Recovery Grant funding also from Arts Council England at £25,097.

Structure, Governance and Management

Constitution

Deafinitely Theatre was incorporated as a company limited by guarantee on 21 February 2005 and its objects and regulations are governed by its memorandum and articles of association, as amended by special resolution on 14 March 2016. The objects for which the Charity was formed are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama. In carrying out its objects the Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement. There have been no changes in the objects since the last annual report.

Method of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The recruitment and appointment of new Trustees is made by the Board, recruiting from both the deaf and hearing communities.

Organisational structure and decision-making

The Board of Trustees manage the Charity and meet quarterly. This year we introduced four Trustee Subcommittees, meeting regularly throughout the year on Finance, Governance, Artistic Direction and Equality, Diversity and Inclusion, to support our Senior Management Team further. The maximum number of Trustees is 20, as agreed by special resolution in March 2016. Paula Garfield, the Artistic Director, and Frankie George, the Executive Director, attend all Board meetings as senior staff representatives responsible for the day- to-day running of the Charity.

DEAFINITELY THEATRE

TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2022

Related party relationships

The Charity has worked with:

- Improbable, a theatre company with improvisation at the heart of their artistic practice
- New Diorama Theatre, an 80-seat theatre in the heart of central London, committed to the development and support of emerging and established theatre companies.
- Old Diorama Arts Centre, who provide flexible short-term central London studio and room hire and support the arts and community of the London borough of Camden.
- Paines Plough, a theatre company dedicated to finding, creating and touring powerful new stories, performing them wherever you are.
- Remark!, a deaf led organisation providing access information and communication
- Shoreditch Town Hall, a leading independent cultural, live events and community space housed in one of the grandest former civic buildings in the capital.
- Theatro Technis, this 120-seat, townhouse theatre stages new works and classic dramas, plus popular musicals
- Young Vic, an award winning theatre in London

Risk management and duty of care

The Trustees have a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Employer's Liability Insurance and a Trustee Indemnity policy are in place to mitigate certain risks. The Board designates a Trustee to work closely with the Executive Director on financial management and funding strategy, as well as this year introducing our Trustee Finance Subcommittee, meeting with our Executive Director quarterly prior to each Board Meeting. The Board approves an Annual Operating Budget consistent with the Charity's strategic objectives and reserves policy. A Financial Protocols Policy is approved by the Board. Monthly salaries are signed off by the Executive Director and Artistic Director.

Members' liability

Every member of the Charity undertakes to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

The trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Signed on behalf of the board of Trustees on 16 December 2022

.....
A Pandya

INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES OF DEAFINITELY THEATRE FOR THE YEAR ENDED 31 MARCH 2022

I report to the charity trustees of the company for the year ended 31 March 2022, which are set out on pages 9 to 18.

Responsibilities and basis of report

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

Having satisfied myself that the accounts of the company 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 your charity's accounts as carried out under section 145 of the Charities Act 2011 (the '2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's report

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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:

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act;
or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts 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 accounts 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 accounts to be reached.

Kate Taylor FCA (Senior Statutory Auditor)
for and on behalf of Simpson Wreford LLP, Statutory Auditor
Wellesley House
Duke of Wellington Avenue
Royal Arsenal
London SE18 6SS
Dated: 19 December 2022

DEAFINITELY THEATRE

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted 2022 £	Restricted 2022 £	Total 2022 £	Total 2021 £
	Note				
Income from:					
Grants and donations	3.1	298,911	77,787	376,698	385,407
Charitable activities	3.2	12,285	-	12,285	7,886
Theatre Tax Relief		34,676	-	34,676	-
Investment income		149	-	149	136
Total Income		<u>346,021</u>	<u>77,787</u>	<u>423,808</u>	<u>393,429</u>
Expenditure on:					
Raising funds		6,738	-	6,738	7,503
Charitable activities		312,725	46,096	358,821	276,566
Total Expenditure	5	<u>319,463</u>	<u>46,096</u>	<u>365,559</u>	<u>284,069</u>
Transfer between funds	13	40,000	(40,000)	-	-
Net Movement of Funds		<u>66,558</u>	<u>(8,309)</u>	<u>58,249</u>	<u>109,360</u>
Reconciliation of funds					
Funds at 1 April 2021		313,219	48,309	361,528	252,168
Funds at 31 March 2022		<u>379,777</u>	<u>40,000</u>	<u>419,777</u>	<u>361,528</u>

The Statement of Financial Activities includes all gains and losses in the year. All income and expenditure derive from continuing activities.

The notes on pages 12 to 18 form part of these financial statements.

DEAFINITELY THEATRE

BALANCE SHEET AS AT 31 MARCH 2022

	Note	2022 £	2021 £
CURRENT ASSETS			
Debtors	8	47,810	44,374
Cash at bank and in hand		<u>411,093</u>	<u>344,928</u>
		458,903	389,302
CREDITORS: amounts falling due within one year	9	<u>(39,126)</u>	<u>(27,774)</u>
NET ASSETS		<u>419,777</u>	<u>361,528</u>
CHARITY FUNDS			
<i>Restricted funds</i>	13	40,000	48,309
<i>Unrestricted funds</i>	13	379,777	313,219
TOTAL FUNDS		<u>419,777</u>	<u>361,528</u>

For the year ending 31 March 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The trustees 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 on pages 9 to 18 were approved by the Trustees on 16 December 2022. and signed on their behalf by

A Pandya, Chair
Company Number: 01903408 (England & Wales)

DEAFINITELY THEATRE

STATEMENT OF CASHFLOWS FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 Funds £	2021 Funds £
Cash flows from operating activities:			
Net cash provided by (used in) operating activities	17	<u>66,055</u>	<u>122,584</u>
Cash flows from investing activities:			
Interest received		<u>149</u>	<u>136</u>
Net cash provided by (used in) investing activities		<u>149</u>	<u>136</u>
Change in cash and cash equivalents in the reporting period		66,204	122,720
Cash and cash equivalents at the beginning of the reporting period		<u>344,887</u>	<u>222,167</u>
Cash and cash equivalents at the end of the reporting period		<u><u>411,091</u></u>	<u><u>344,887</u></u>

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. Accounting Policies

1.1 *Accounting convention*

The financial statements have been prepared in accordance with 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

Deafinitely Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The Trustees consider there are no material uncertainties about the Charity's ability to continue as a going concern.

1.2 *Charity information*

Deafinitely Theatre is a registered charity, registration number 1111526 and in consequence is exempt from taxation on income arising from and expended on its charitable activities.

The charity is a company limited by guarantee, incorporated in England and Wales. The registered office is PO Box 1160, 30 Montpelier Rise, Wembley, HA9 1LQ.

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 £.

During the year, the affairs of the Association were managed by the Committee of Management who constitute Directors for the purposes of the Companies Act 2006. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The financial statements are prepared under historical cost convention. The principal accounting policies, all of which have been applied consistently throughout the year.

1.3 *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. There are no material uncertainties about the charity's ability to continue.

1.4 *Income & Expenditure recognition and Support Costs allocations*

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Grants are included in the statement of financial activities on a receivable basis. Income is deferred where there is no entitlement for the funds as at the balance sheet date. Where entitlement occurs before income is received, the income is accrued. Other income, such as bank interest, is accounted for when receivable and the amount can be measured reliably by the charity; this is normally upon notification of interest paid or payable by the bank.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

All expenditure is accounted for on accruals basis. Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity and include project management carried out at both centres. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.

1.5 Debtors and creditors receivable/ payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.6 Charitable funds

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.7 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

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, including creditors and accruals 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.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

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.

1.8 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

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.

3.1 Grants and donations

	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £	Total 2021 £
Grants and Donations				
Donations	8,821	-	8,821	3,759
<i>Grant income</i>				
Arts Council England - NPO	216,013	-	216,013	166,013
Arts Council England - NPO uplift	-	-	-	50,000
Arts Council England - Cultural Recovery Fund	25,097	-	25,097	95,830
City Bridge Trust	-	30,000	30,000	10,000
Esmee Fairbairn Foundation	48,980	20,000	68,980	-
Greater London Authority Young Londoners Fund	-	22,787	22,787	23,522
Garfield Weston Foundation	-	-	-	15,000
Joseph Levy Foundation	-	-	-	9,866
The Worshipful Company of Grocers	-	5,000	5,000	-
Wellcome Trust	-	-	-	1,046
Other Trusts and Foundations	-	-	-	371
Southwark Council	-	-	-	10,000
	298,911	77,787	376,698	385,407

3.2 Charitable income

	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £	Total 2021 £
Charitable activities				
Box office, fees and similar	7,227	-	7,227	2,118
Donations in kind	4,727	-	4,727	5,768
Other Income	331	-	331	-
	12,285	-	12,285	7,886

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

4. Income by activity

Activity	Unrestricted 2022 £	Restricted 2022 £	Total 2022 £	Total 2021 £
Artistic Programme	-	25,000	25,000	16,046
Community & Education	311,196	52,787	363,983	377,247
Theatre Tax Relief	34,676	-	34,676	-
Investment income	149	-	149	136
	<u>346,021</u>	<u>77,787</u>	<u>423,808</u>	<u>393,429</u>

5. Total expenditure

	<i>2022 Total</i>	<i>2021 Total</i>
Charitable activities		
Project costs	91,634	39,582
Direct costs	37,147	50,569
Premises costs	12,908	18,639
Publicity and promotion	7,010	5,977
Staff costs	190,291	147,242
Support costs	26,569	22,060
	<u>365,559</u>	<u>284,069</u>
Support costs		
Staff training and recruitment	1,937	3,575
Office expenses	11,391	11,819
Travel and subsistence	1,633	879
Bad debts	555	-
Independent examination	6,391	4,800
Consultancy and training	4,660	985
Bank charges	2	2
	<u>26,569</u>	<u>22,060</u>

6. Expenditure by activity

Activity	Unrestricted £	Restricted £	Total 2022 £	Total 2021 £
Artistic Programme	23,913	-	23,913	613
Community & Education	295,550	46,096	341,646	283,456
	<u>319,463</u>	<u>46,096</u>	<u>365,559</u>	<u>284,069</u>

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

7. Staff costs

Staff costs for the year were as follows:

	2022	2021
	£	£
Wages and salaries	178,234	136,515
Social security costs	4,683	6,393
Other pension costs	7,374	4,334
	<u>190,291</u>	<u>147,242</u>

The average number of employees during the year, calculated on the basis of full time staff, was as follows:

	2022	2021
Creative	2	2
Management and administration	6	5
	<u>8</u>	<u>7</u>

No employee was paid a salary greater than £60,000.

8. Debtors

	2022	2021
	£	£
Trade debtors	10,210	730
Accrued income	35,319	37,854
Prepayments and other debtors	2,281	5,790
	<u>47,810</u>	<u>44,374</u>

9. Creditors

	2022	2021
	£	£
Trade creditors	8,309	13,039
Accruals and other creditors	17,609	11,317
Deferred income	9,600	-
Taxation and social security, pension	3,608	3,418
	<u>39,126</u>	<u>27,774</u>

10. Taxation status

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

11. Related party transactions

There have been no related party transactions during the period.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

12. Trustees expenses

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year (2021: £Nil).

13. Reconciliation of funds

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Restricted funds					
Main Production	15,000	25,000	-	-	40,000
Youth Programme	23,309	22,787	(46,096)	-	-
City Bridge Trust	10,000	30,000	-	(40,000)	-
	48,309	77,787	(46,096)	(40,000)	40,000
Designated					
Cultural Recovery Fund 1	20,833	-	(20,833)	-	-
Move to Hybrid Working	15,000	-	-	-	15,000
Deafinitely Theatre Creative	33,169	-	(33,169)	-	-
Main Productions	119,352	34,676	-	65,000	219,028
Human Resources	25,000	-	-	-	25,000
	213,354	34,676	(54,002)	65,000	259,028
Unrestricted					
General Funds	99,865	311,345	(265,461)	(25,000)	120,749
	313,219	346,021	(319,463)	40,000	379,777
	361,528	423,808	(365,559)	-	419,777

14 Restricted funds

Main Production – this fund made up of money from The Worshipful Company of Grocers and Esme Fairbairn Foundation for main productions due to take place in 2022/23.

15 Funds Transfers

The following fund transfers have been made during the year:

- From the restricted fund City Bridge Trust for £40,000 to the designated fund Main Productions. An application was made to City Bridge Trust at the beginning of the year to allow the spend of funds to be changed from the Youth Programme to core costs. This request was made due to the COVID-19 pandemic preventing the project related to these funds going ahead.
- General funds to the designated fund Main Productions for £25,000 to further fund this project.

DEAFINITELY THEATRE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

16. Deferred income

Income of £9,600 (2021: £nil) has been deferred either to match the period of terms on the grant documentation or the terms of the invoices, for the following:

2022

Diorama Theatre	-	£9,600
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Income of £nil was released in the current period.

17. Reconciliation of net income/(expenditure) to net cash flow from operating activities

	2022	2021
	£	£
Net income/(expenditure) for the reporting period	58,249	109,360
Adjustments for:		
Deduct interest received	(110)	(136)
(Increase)/decrease in debtors	(3,436)	(1,078)
Increase/(decrease) in creditors	11,352	14,438
Net cash provided by (used in) operating activities	<u>66,055</u>	<u>122,584</u>

Accounts

DEAFINITELY THEATRE
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

DEAFINITELY THEATRE
(A company limited by guarantee)

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DEAFINITELY THEATRE
(A company limited by guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2021**

Trustees	Peter David Bellwood Rebecca Haines Cathy Heffernan Mark Hopkinson, Vice Chair Sanchayeeta Iyer Andrew Kenward (appointed 25 March 2021) Ben Qasim Monks (resigned 23 September 2021) Ashesh Pradyamna Pandya, Chair Tom Robbins (appointed 25 March 2021) Louise Stephens (appointed 7 September 2020) Kimberley Johanna Thomas-Currie (appointed 7 September 2020) Maxwell Peter Lionel Barber (resigned 7 December 2020) Dafydd Ifan Jones (resigned 7 December 2020)
Company registered number	05371228
Charity registered number	1111526
Registered office	PO Box 1160 30 Montpelier Rise Wembley HA9 1LQ
Executive director	Tyron Woolfe (maternity cover for Frankie George)
Accountants	MHA MacIntyre Hudson Chartered Accountants 2 London Wall Place London EC2Y 5AU
Bankers	The Co-operative Bank PO Box 250 WN8 6WT
Artistic director	Paula Garfield

DEAFINITELY THEATRE
(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the financial statements of the Charity for the year 1 April 2020 to 31 March 2021. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Objectives aims and principal activities

Deafinitely Theatre was set up in January 2002 by Paula Garfield, Steven Webb and Kate Furby to produce performance ideas by deaf people. Over the past seventeen years, our reputation has grown, not only within the deaf community but in the London theatre community in general.

- Our Vision: A world where theatre is accessible for all and deaf people are a valued part of the national theatre landscape.
- Our Mission: To produce high-quality bilingual theatre for deaf and hearing audiences of all ages and backgrounds, combining the visual storytelling of sign language with the oral immediacy of spoken English.

Deafinitely Theatre is the first professional deaf-launched and led theatre company in the UK that provides performances and activities for all ages, from child to adult. Our work empowers deaf BSL users - their culture, identity and pride – through a creative programme accessible to all ages. This has four strands: an annual theatre production; a Youth Drama Programme (including a youth theatre and regional outreach workshops); and a Creative Skills Development Scheme. We also carry out deaf awareness consultancy training with arts organisations across the UK. All Deafinitely Theatre's work is bilingual, in English and BSL.

In setting objectives and planning for activities the Trustees have given due consideration to general guidance given by the Charity Commission relating to public benefit, including the guidance "Public Benefit: running a charity (PB2)".

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

Objectives and activities (continued)

b. Public benefit

Deafinitely Theatre aims to benefit the UK's deaf community, both locally and nationally, by providing access to theatre performance, training and employment opportunities, as well as raising awareness of particular issues relevant to the lives of deaf people.

Our primary audience and beneficiaries are deaf BSL users in the UK. We also appeal to hearing audiences, both signers and non-signers.

We offer training opportunities for deaf creative artists (both emerging and professional, as well as young people) and we also attract hearing actors who can sign. Our work appeals to students who are learning BSL so they can test out their own sign skills and socialise with deaf people.

Our users also include children and young people, both deaf and hearing, and the many industry professionals we provide advice to and work with.

Approximately one in a thousand people are deaf and use BSL as their primary language. Their cultural needs are too easily overlooked, but their visual language has so much to offer the wider world.

Our production work represents deaf people and their experiences on stage and aims to attract as wide an audience as possible, both deaf and hearing, to promote deaf awareness. In doing so deaf people are given a voice and essential role models in an arts role. All our work is led in BSL so that deaf sign language users have access to our events and activities; where possible we incorporate projected captions for those deaf people who are oral.

c. Activities for achieving objectives since the company's foundation

When Deafinitely Theatre launched in 2002 with a short run of a devised theatre piece at London's Gate Theatre, audiences queued in the street for return tickets to this sold-out premiere. By 2006 we were invited to open our first central London play at Soho Theatre for three weeks, attracting over 1,000 people, both deaf and hearing. In May 2012, our 10th anniversary year, we performed the first ever BSL Shakespeare play at Shakespeare's Globe Theatre, attracting deaf actors and audiences into the venue for the first time in its entire history. For the first time, audiences and reviewers looked beyond the deafness of the actors and instead judged us on the quality of the experience. In January 2018, our production Contractions won the Off West End Theatre Award for Best Production and in March 2019 our Artistic Director Paula Garfield won a Tonic Award for her energy and unwavering commitment to opening theatre up and the artistic quality of the work she produces as Artistic Director of Deafinitely Theatre. Since then we have produced more than 30 shows in London and nationally.

The impact our work has had on how mainstream theatre views deaf artists cannot be underestimated. Our work has placed deaf artists centre stage and many actors, writers and directors currently working in the industry gained their first training and employment opportunity with us, a track record we're extremely proud of.

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

Achievements and performance

a. Achievements and performance

2020-21 was a challenging year across the world, given the COVID pandemic as reported in our last annual report. Lockdowns and social distancing etc meant huge difficulties across the Arts Sector and wider.

2020-21 saw our primary engagement with deaf people move from face to face to online. Deafinitely Theatre responded quickly and nimbly to the impacts of both the COVID-19 pandemic and Black Lives Matters (#BLM), adding multiple new strands of work from 2020. Our digital programme provided a vital cultural diet for this marginalised sector of society. DEAFINITELY DIGITAL included free streaming of 4 fully accessible online productions, viewed by 9,500 people. Multiple accessible online panel/Q&A events built on the success of our 2019 social impact programme. #DBLM addressed a lack of deaf Black artists, advocating increased visibility. A 'deaf producers' event strengthened communications with directors/venues for deaf practitioners and was linked to our HUB project. We also entered early discussions with potential partners including Clean Break and SignHealth around collaborating on future productions.

In order to manage and continue our work in the first year of the pandemic, as well as supporting Deaf Freelance Artists, we also applied, and received confirmed funding from CRF-1.

Whilst this broadened our geographical reach, we identified huge levels of online fatigue and a resistance to absorbing promotional material. 2021-22 sees us adopt a measured return to face-to-face contact, with additional events added such as webinars, online panel discussions and workshop style sessions given the learning from delivery of both online and face to face in pandemic times.

b. Specific programmes

Our Deafinitely Youth Company programme offered a successful Summer School online in August 2020, with the in person residential element cancelled due to COVID -19. 2021 saw us begin conversations with National Theatre for Children about improved access for deaf youth companies. We also delivered a new programme of online panel discussions for deaf young people, which included a webinar series with emerging deaf theatre professionals. We undertook additional back-office work to implement new systems, refresh safeguarding policies, and cultivate further partnerships.

Our HUB project launched back in September 2018 as a forum for emerging deaf artists to gain accessible professional theatre training. Offering mentoring taster sessions, and structured courses in acting and writing, it has now enabled over 370 deaf emerging professionals a ladder of opportunity to progress skills, with talent identified early on and nurtured over time. Continuing to work in consultation with guest facilitators, mentors and long term multiyear project partner organisations such as RADA, Royal Court, MGC Futures and City Lit, the project has continued to forge new sector relationships and developed new career pathways. HUB has delivered on our strategic aim to grow opportunities for deaf people to work professionally. It has continued to be a success, enabling Deafinitely to invest in its own future whilst also providing others with a resource from which to broaden deaf representation.

"HUB gave me the golden key, unlocking and bringing unconscious hidden talent into consciousness and to life! It's thanks to attending that I was able to audition at RADA, equipped with the necessary tools and confidence to successfully earn a place in their BA course! If you are a creative and want to improve your skills, it would be a big mistake to miss a course with Deafinitely Theatre's Hub! Thank you for all you do!"

James Joseph Boyle, HUB participant and the first deaf man to secure a place at RADA, June 2021

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

Achievements and performance (continued)

c. Other activities

Deaf Awareness Training and Consultancy has continued to include local, national and international theatre companies, freelance directors, youth and festivals as well as corporate chains. The main USP of our consultancy packages, Deaf Awareness Training (DAT) was offered to venues and theatre companies across London. The aim in future years is to offer consultancy more widely in the UK, and to develop the offer via associates/subcontractors, adopting a more business-driven approach from 2022.

One of our strengths at Deafinitely Theatre is the ability to work in partnership. In July 2020 we collaborated with Equity, Alim Jayda (actor, interpreter and Equity member) and members of Equity's D/deaf and Disabled Committee, for a new Equity Guide to Good Practice in BSL and the Arts. We worked with Equity, advocating the Where is the Interpreter campaign (a response to the lack of interpreters present at government briefings), as well as involving in various networks, including We Shall Not Be Removed, which has ensured the profile of deaf and disabled artists remains high in the pandemic climate.

We also delivered an online panel event in October 2020 in collaboration with 14 deaf and hearing panellists from leading theatres including Theatre Royal Stratford East and Leeds Playhouse. We also ran a World Café in February 2021 in partnership with Improbable theatre company, focusing on the future of Deaf theatre with leaders across the theatre industry in the UK and Europe to discuss four important topics.

d. Future developments

- Moving from London office based to full remote working in response to the Covid19 pandemic
- Recruitment of and support to new Trustees
- A London run and tour of main production exploring Domestic Violence in response to the Covid19 pandemic
- Continuing with an annual programme of youth work including Deafinitely Youth Theatre training workshop sessions, a final production in a professional theatre venue in London, and a residential summer school with accommodation places offered to all participants.
- Continuing with an annual programme of workshops for deaf adults as part of our Hub project.
- Continuing our consultancy work and deaf awareness training as an expert in the field of bilingual and accessible theatre.
- R&D for a Co-Production including a London run and national tour in 2022
- Developing and delivering a robust application to Arts Council England for 2022-23, and 2023-26.

In light of the Covid19 pandemic plans have of course been impacted and accommodated as best possible, see further notes below under 'Going Concern'.

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

Financial review

a. Going concern

Whilst the Covid19 pandemic has had a significant impact on our industry, we have worked hard as a team to ensure that Deafinitely has remained a robust charity, our main threat being a reduction in generated income alongside higher than anticipated expenditure.

Whilst some activities, such as our in person projects: main production and HUB Behind The Scenes practical workshops, were postponed or amended, other activities have replaced them, such as our successful Youth summer school delivered online, streaming of past productions, and a new digital iteration of the HUB writers course, which was successfully delivered in partnership with the Royal Court Theatre.

Trustees continue to have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future, as adaptations to budget projections have been created and Board approved, and reserves are projected as healthy and within Deafinitely's reserve policy up to March 2023. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

b. Reserves policy

The Trustees determine the level of reserves to be held. Trustees determine free reserves should be equivalent to six months' operating costs and not less than three months' operating costs. This is calculated based on budgets submitted as part of Deafinitely Theatre's ACE NPO application for 2018-22.

c. Finance review

Deafinitely Theatre – as with numerous other theatre companies, struggled to continue with previous levels of income streams compared to previous years due to the COVID19 pandemic. We worked hard and received funding from the DCMS via Arts Council England via Cultural Recovery Funds as well as grants from Joseph Levy and Southwark Council as a result of steps taken to mitigate.

We have continued our warm relationship with supporters Old Diorama Arts Centre, Autograph Sound Recording, Edwardian Hotels London, City Lit and Regents Place. In kind support income totalled £5,768 this year.

We raised £35,912 from Trusts and Foundations towards our projects with grants received from Garfield Weston, City Bridge (Youth), Joseph Levy Foundation, Wellcome Trust and the Greater London Assembly Youth funding YLF £23,522.

£35,000 was designated by trustees into our productions to 2023, a real positive step in a challenging financial climate. Total designated fund now £95,000 (37k for EveryDay main show 2022-23; 25k per future production). (Restricted funds are in addition - Garfield Weston).

Consultancy work brought in £1,985.

Free reserves are £99,867 which meets the top end of our reserve policy of (53-106k). In addition the Charity holds designated reserves of £213,354. This includes £119,352 towards future main productions, £40,000 towards required operational investment, and £54,002 towards creative projects taking place over FY 2021-22.

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

d. Threats to the organisation

Threats to the organisation, as reported last year continue in a similar pace although we have developed our approach to mitigate:

- Covid19 saw many of the options for funding activities such as our main productions reduced, alongside increased competition for those funds available.
- Income from Individual Giving via our Friends scheme dropped, as the majority of donors, many of whom are from the deaf community, find themselves out of work and unable to donate.
- With activities such as touring productions either postponed or delivered online, less income from Box Office and co-production commissions has been generated. We have also seen a reduction in consultancy work, reducing unrestricted income overall as well as that from Theatre Tax Relief.
- Covid19 has seen a range of threats to our touring programme. Our main production has been postponed to May 2022 in the context of a depletion in opportunities for co-production investment, cultivation of national partnerships, and increased competition for touring slots. The combination of restricted physical and financial opportunities impacted our plans and beyond. As it is neither financially or aesthetically viable for Deafinitely Theatre to develop or present productions within social distancing measures, both rehearsal and R&D opportunities have been reduced
- Social distancing does not work for the deaf community, many of whom use BSL and require close proximity to interpret facial expressions and for lip reading. Deaf people fall under the 'vulnerable adult' category and we also have some core staff members at high risk due to health conditions.
- Within this climate we have faced higher than expected expenditure. We have needed to ensure that staff working from home have efficient communication methods and equipment. Delivering activity online can incur additional costs for access, including more interpreters and live captioning and wellbeing support for staff).

e. Mitigation

- Board approved Covid19 response and safeguarding policy created in 2020
- Secured rental discounts and ended cleaning contract
- Secured Southwark Council Business Rates Relief grant
- Secured Arts Council England Culture Recovery Fund grant
- Secured Joseph Levy Foundation grant to cover proportion of unexpected expenditure
- Trustees and Senior Management re forecast all budgets to 2023 with new Covid19 impact projections included
- Trustees agree to increase designated funds into productions in 2020 and beyond if needed to mitigate project shortfalls and lack of fundraising opportunities in the current challenging financial climate
- Producer attending SOLT/UKT Managing Covid19 Safely SOLT course, becoming Covid19 monitor for all in person activity and preparing risk assessments
- Implemented appropriate equipment and online platforms such as Slack and Zoom to enable staff to work securely and efficiently from home

f. Principal funding

Deafinitely Theatre is core funded by Arts Council England NPO funding. We have been successful in applying for CRF funding 1 and 2, and we have also recently submitted an application for Extension Year NP Funding 2022-23.

Further principal project funding this year is provided by Arts Council England, GLA Young Londoners Fund, CRF 1 and 2, Esmee Fairburn, City Bridge, Esmee Fairburn Support, City Bridge Plus.

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

Structure, governance and management

a. Constitution

Deafinitely Theatre was incorporated as a company limited by guarantee on 21 February 2005 and its objects and regulations are governed by its memorandum and articles of association, as amended by special resolution on 14 March 2016. The objects for which the Charity was formed are to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama. In carrying out its objects the Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement. There have been no changes in the objects since the last annual report

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association. The recruitment and appointment of new Trustees is made by the Board, recruiting from both the deaf and hearing communities.

c. Policies adopted for the induction and training of Trustees

An initial induction comprises information on the format of the Charity; policies of the Charity; provision of Charity Commission publications on Trustee responsibilities and effective stewardship and provision of publications for new Trustees from the Independent Theatre Council (ITC).

d. Organisational structure and decision-making policies

The Board of Trustees manage the Charity and meet quarterly. The maximum number of Trustees is 20, as agreed by special resolution in March 2016. Paula Garfield, the Artistic Director, and Frankie George, the Executive Director, attend all Board meetings as senior staff representatives responsible for the day-to-day running of the Charity.

e. Related party relationships

The Charity has worked with:

- City Lit, an adult education college in Holborn, central London
- MGC Futures, a charitable organisation supporting future theatre makers through guidance and mentorship
- New Diorama Theatre, an 80-seat theatre in the heart of central London, committed to the development and support of emerging and established theatre companies
- National Deaf Children's Society (NDCS), the leading charity dedicated to creating a world without barriers for deaf children and young people
- Old Diorama Arts Centre, who provide flexible short-term central London studio and room hire and support the arts and community of the London borough of Camden
- Royal Academy of Dramatic Art (RADA), a drama school in London offering vocational training for actors, stage managers, designers and technical stagecraft specialists
- Royal Court Theatre, the leading force in world theatre for energetically cultivating writers – undiscovered, emerging and established

DEAFINITELY THEATRE
(A company limited by guarantee)

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

Structure, governance and management (continued)

f. Risk management and duty of care

The Trustees have a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Employer's Liability Insurance and a Trustee Indemnity policy are in place to mitigate certain risks. The Board designates a Trustee to work closely with the Executive Director on financial management and funding strategy. The Board approves an Annual Operating Budget consistent with the Charity's strategic objectives and reserves policy. A Financial Protocols Policy is approved by the Board. Monthly salaries are signed off by the Designated Trustee.

Members' liability

The Members of the Charity guarantee to contribute an amount not exceeding £1 to the assets of the Charity in the event of winding up.

Statement of Trustees' responsibilities

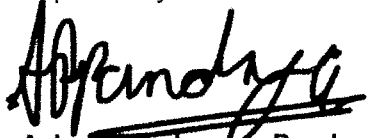
The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charity's transactions and disclose with reasonable accuracy at any time the financial position of the Charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Ashesh Pradyumna Pandya
(Chair of Trustees)

Date: 31 January 2022

DEAFINITELY THEATRE
(A company limited by guarantee)

**INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2021**

Independent examiner's report to the Trustees of Deafinitely Theatre ('the Charity')

I report to the charity Trustees on my examination of the accounts of the Charity for the year ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the Charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts 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 accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England & Wales, which is one of the listed bodies.

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:

1. accounting records were not kept in respect of the Charity as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts 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 accounts 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 accounts to be reached.

This report is made solely to the Charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity's Trustees as a body, for my work or for this report.

Signed: *MHA MacIntyre Hudson*

Dated: 31 January 2022

John Coverdale, FCA

MHA MacIntyre Hudson
Chartered Accountants
2 London Wall Place
London
EC2Y 5AU

DEAFINITELY THEATRE
(A company limited by guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

	Note	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from:					
Charitable activities	3	78,388	314,905	393,293	467,837
Investments		-	136	136	-
Total income		78,388	315,041	393,429	467,837
Expenditure on:					
Charitable activities	7	54,709	229,360	284,069	433,182
Total expenditure		54,709	229,360	284,069	433,182
Net movement in funds		23,679	85,681	109,360	34,655
Reconciliation of funds:					
Total funds brought forward		24,630	227,538	252,168	217,513
Net movement in funds		23,679	85,681	109,360	34,655
Total funds carried forward		48,309	313,219	361,528	252,168

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

The notes on pages 14 to 25 form part of these financial statements.

DEAFINITELY THEATRE
(A company limited by guarantee)
REGISTERED NUMBER: 05371228

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	2021 £	2020 £
Fixed assets			
		-	-
Current assets			
Debtors	12	44,374	43,296
Cash at bank and in hand		344,928	222,208
		<u>389,302</u>	<u>265,504</u>
Creditors: amounts falling due within one year	13	(27,774)	(13,336)
Net current assets		<u>361,528</u>	<u>252,168</u>
Total assets less current liabilities		<u>361,528</u>	<u>252,168</u>
Net assets excluding pension asset		<u>361,528</u>	<u>252,168</u>
Total net assets		<u><u>361,528</u></u>	<u><u>252,168</u></u>
Charity funds			
Restricted funds	14	48,309	24,630
Unrestricted funds	14	313,219	227,538
Total funds		<u><u>361,528</u></u>	<u><u>252,168</u></u>

The Charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

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

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

DEAFINITELY THEATRE
(A company limited by guarantee)
REGISTERED NUMBER: 05371228

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



Ashesh Pradyamna Pandya
(Chair of Trustees)
Date: 31 January 2022

The notes on pages 14 to 25 form part of these financial statements.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

1. General information

Deafinitely Theatre is a company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 1111526) and Registrar of Companies (Company Registration Number 5371228) in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity. The address of the registered office is given in the Charity information on page 1 of these financial statements. The nature of the Charity's operations and principal activities are to produce performance ideas by deaf people.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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 Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Deafinitely Theatre meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

2.3 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

2. Accounting policies (continued)

2.4 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.5 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.6 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.7 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.8 Pensions

2.9 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

DEAFINITELY THEATRE
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

3. Income from charitable activities

	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £
Community & Education	63,388	313,859	377,247
Artistic Programme	15,000	1,046	16,046
Total 2021	78,388	314,905	393,293
	Restricted funds 2020 £	Unrestricted funds 2020 £	Total funds 2020 £
Community & Education	76,539	222,898	299,437
Artistic Programme	112,196	56,204	168,400
<i>Total 2020</i>	<i>188,735</i>	<i>279,102</i>	<i>467,837</i>

4. Analysis of income - Community & Education

	2021 £	2020 £
Donations	3,759	8,866
Grants	365,602	288,649
Box office, fees and similar	2,118	1,922
Donations in kind	5,768	-
	377,247	299,437

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

5. Analysis of income - Artistic Programme

	2021 £	2020 £
Grants	16,046	79,600
Box office, fees and similar	-	27,426
Donations in kind	-	32,596
Theatre tax relief	-	28,778
	<u>16,046</u>	<u>168,400</u>

6. Grants receivable

	2021 £	2020 £
Arts Council England - NPO	166,013	162,110
Arts Council England - NPO uplift	50,000	50,000
Arts Council Culture Recovery Grant	95,830	-
Arts Council England - Catalyst	-	2,809
Arts Council England - Strategic Touring Fund	-	8,100
Global's Make Some Noise	-	35,708
Greater London Authority Young Londoners Fund	23,522	23,522
Garfield Weston Foundation	15,000	-
City Bridge Trust	10,000	-
Joseph Levy Foundation	9,866	-
Wellcome Trust	1,046	71,500
St. James's Place Foundation	-	10,000
Other Trusts and Foundations	371	4,500
Southwark Council	10,000	-
	<u>381,648</u>	<u>368,249</u>

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

7. Analysis of expenditure on charitable activities

Summary by fund type

	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £
Community & Education	54,096	229,360	283,456
Artistic Programme	613	-	613
Total 2021	54,709	229,360	284,069

	<i>Restricted funds 2020 £</i>	<i>Unrestricted funds 2020 £</i>	<i>Total funds 2020 £</i>
Community & Education	155,038	113,375	268,413
Artistic Programme	89,185	75,584	164,769
<i>Total 2020</i>	<i>244,223</i>	<i>188,959</i>	<i>433,182</i>

8. Analysis of expenditure by activities

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £
Community & Education	103,438	180,018	283,456
Artistic Programme	613	-	613
Total 2021	104,051	180,018	284,069

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

8. Analysis of expenditure by activities (continued)

	<i>Activities undertaken directly 2020 £</i>	<i>Support costs 2020 £</i>	<i>Total funds 2020 £</i>
Community & Education	155,038	113,375	268,413
Artistic Programme	89,185	75,584	164,769
<i>Total 2020</i>	<u>244,223</u>	<u>188,959</u>	<u>433,182</u>

Analysis of direct costs

	<i>Total funds 2021 £</i>	<i>Total funds 2020 £</i>
Staff costs	27,220	13,855
Fees	29,235	106,713
Other direct costs	43,687	88,689
Operating costs	3,909	21,976
Marketing and publicity	-	12,990
	<u>104,051</u>	<u>244,223</u>

Analysis of support costs

	<i>Total funds 2021 £</i>	<i>Total funds 2020 £</i>
Staff costs	134,023	126,855
Fees	7,503	15,280
Operating costs	31,946	41,192
Marketing and publicity	1,746	292
Governance costs	4,800	5,340
	<u>180,018</u>	<u>188,959</u>

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

9. Independent examiner's remuneration

	2021 £	2020 £
Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts	3,000	3,000
Fees payable to the Charity's independent examiner in respect of:		
Tax compliance services not included above	900	900
All other services not included above	900	1,440
	<u> </u>	<u> </u>

10. Staff costs

	2021 £	2020 £
Wages and salaries	150,516	128,411
Social security costs	6,393	8,234
Contributions to defined contribution pension schemes	4,334	4,065
	<u> </u>	<u> </u>
	<u>161,243</u>	<u>140,710</u>

The average number of persons employed by the Charity during the year was as follows:

	2021 No.	2020 No.
Creative	2	2
Management and administration	5	4
	<u> </u>	<u> </u>
	<u>7</u>	<u>6</u>

No employee received remuneration amounting to more than £60,000 in either year.

Expenses relating to Trustee meetings were £NIL (2020 - £58).

The total amount of employee benefits received by Key Management Personnel was £45,318 (2020 - £40,095).

The Charity considers its Key Management personnel comprise:

- Trustees
- Artistic Director

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

During the year ended 31 March 2021, no Trustee expenses have been incurred (2020 - £NIL).

12. Debtors

	2021 £	2020 £
Due within one year		
Trade debtors	730	3,479
Prepayments and accrued income	43,644	39,817
	<u>44,374</u>	<u>43,296</u>

13. Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	13,039	6,870
Other taxation and social security	2,818	-
Other creditors	600	1,936
Accruals and deferred income	11,317	4,530
	<u>27,774</u>	<u>13,336</u>

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

14. Statement of funds

Statement of funds - current year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
Unrestricted funds					
Designated funds					
Designated Funds	119,352	-	-	94,002	213,354
General funds					
General Funds	108,186	315,041	(229,360)	(94,002)	99,865
Total Unrestricted funds	227,538	315,041	(229,360)	-	313,219
Restricted funds					
Restricted Funds	24,630	78,388	(54,709)	-	48,309
Total of funds	252,168	393,429	(284,069)	-	361,528

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

14. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 April 2019 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Balance at 31 March 2020 £</i>
Unrestricted funds					
Designated funds					
Designated Funds - all funds	64,000	-	-	55,352	119,352
General funds					
General Funds - all funds	107,395	279,102	(188,959)	(89,352)	108,186
Total Unrestricted funds	171,395	279,102	(188,959)	(34,000)	227,538
Restricted funds					
Restricted Funds - all funds	46,118	188,735	(244,223)	34,000	24,630
Total of funds	217,513	467,837	(433,182)	-	252,168

15. Summary of funds

Summary of funds - current year

	<i>Balance at 1 April 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Balance at 31 March 2021 £</i>
Designated funds	119,352	-	-	94,002	213,354
General funds	108,186	315,041	(229,360)	(94,002)	99,865
Restricted funds	24,630	78,388	(54,709)	-	48,309
	252,168	393,429	(284,069)	-	361,528

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

15. Summary of funds (continued)

Summary of funds - prior year

	<i>Balance at 1 April 2019</i>	<i>Income</i>	<i>Expenditure</i>	<i>Transfers in/out</i>	<i>Balance at 31 March 2020</i>
	£	£	£	£	£
Designated funds	64,000	-	-	55,352	119,352
General funds	107,395	279,102	(188,959)	(89,352)	108,186
Restricted funds	46,118	188,735	(244,223)	34,000	24,630
	<u>217,513</u>	<u>467,837</u>	<u>(433,182)</u>	<u>-</u>	<u>252,168</u>

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2021	Unrestricted funds 2021	Total funds 2021
	£	£	£
Current assets	48,309	340,993	389,302
Creditors due within one year	-	(27,774)	(27,774)
Total	<u>48,309</u>	<u>313,219</u>	<u>361,528</u>

Analysis of net assets between funds - prior year

	<i>Restricted funds 2020</i>	<i>Unrestricted funds 2020</i>	<i>Total funds 2020</i>
	£	£	£
Current assets	24,630	240,874	265,504
Creditors due within one year	-	(13,336)	(13,336)
Total	<u>24,630</u>	<u>227,538</u>	<u>252,168</u>

DEAFINITELY THEATRE

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

17. Nature and purpose of funds

Restricted funds carried forward are £48,309 (2020 – £24,630). This includes £15,000 towards future main productions (delayed owing to COVID), £23,309 for the DT Youth programme and £10,000 advanced by City Bridge Trust.

Additional funds of £94,002 (2020 - £119,352) have been designated by the Trustees making the total as at 31 March 2021:

£20,833 (2020 - NIL) ACE committed expenditure CRF1
£15,000 (2020 - £15,000) towards R&D;
£33,169 (2020 - £10,000) towards DT Creative;
£15,000 (2020 - NIL) office/rehearsal space rent deposit and fit out
£95,000 (2020 - £60,000) towards main productions in 2021-23 and
£25,000 (2020 - £20,000) towards operations including HR issues/work.
£9,352 (2020 - £9,352) TTR income towards future productions

In addition to the Arts Council England NPO core funding Deafinitely Youth Theatre was funded by: GLA Young Londoners Fund, Garfield Weston, Joseph Levy Foundation, City Bridge Trust and Wellcome Trust.

18. Pension commitments

The Charity contributes to a defined contribution pension scheme. The assets of the scheme are held separately from those of the Charity in an independently administered fund. The pension cost charge represents contributions payable by the Charity to the fund and amounted to £4,334 (2020 - £3,585).

19. Related party transactions

An actress and workshop leader, the sister of Paula Garfield, was paid a total of £1,000 in the year from CRF1 Bursary.

Tom Lichy, partner of Paula Garfield, was paid £150 for IT related support.