
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
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**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
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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, Esmée Fairburn, City Bridge, Esmée 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

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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

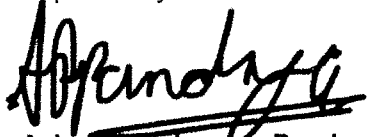
The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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
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**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>361,528</u>	<u>252,168</u>
Charity funds			
Restricted funds	14	48,309	24,630
Unrestricted funds	14	313,219	227,538
Total funds		<u>361,528</u>	<u>252,168</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.

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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
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
General funds					
General Funds	108,186	315,041	(229,360)	(94,002)	99,865
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Unrestricted funds	227,538	315,041	(229,360)	-	313,219
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Restricted funds					
Restricted Funds	24,630	78,388	(54,709)	-	48,309
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total of funds	252,168	393,429	(284,069)	-	361,528
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

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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>

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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.