

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

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## 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

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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

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### 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

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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

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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

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### 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**

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### **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

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### 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.
- Teatro 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

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A Pandya

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

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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				
<b>Income from:</b>					
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
<b>Total Income</b>		<u>346,021</u>	<u>77,787</u>	<u>423,808</u>	<u>393,429</u>
<b>Expenditure on:</b>					
Raising funds		6,738	-	6,738	7,503
Charitable activities		312,725	46,096	358,821	276,566
<b>Total Expenditure</b>	5	<u>319,463</u>	<u>46,096</u>	<u>365,559</u>	<u>284,069</u>
<b>Transfer between funds</b>	13	40,000	(40,000)	-	-
<b>Net Movement of Funds</b>		<u>66,558</u>	<u>(8,309)</u>	<u>58,249</u>	<u>109,360</u>
<b>Reconciliation of funds</b>					
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 £
<b>CURRENT ASSETS</b>			
Debtors	8	47,810	44,374
Cash at bank and in hand		<u>411,093</u>	<u>344,928</u>
		458,903	389,302
<b>CREDITORS:</b> amounts falling due within one year			
	9	<u>(39,126)</u>	<u>(27,774)</u>
<b>NET ASSETS</b>		<u>419,777</u>	<u>361,528</u>
<b>CHARITY FUNDS</b>			
<i>Restricted funds</i>	13	40,000	48,309
<i>Unrestricted funds</i>	13	379,777	313,219
<b>TOTAL FUNDS</b>		<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

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

# DEAFINITELY THEATRE

## STATEMENT OF CASHFLOWS FOR THE YEAR ENDED 31 MARCH 2022

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	Notes	2022 Funds £	2021 Funds £
<b>Cash flows from operating activities:</b>			
<b>Net cash provided by (used in) operating activities</b>	<b>17</b>	<u>66,055</u>	<u>122,584</u>
<b>Cash flows from investing activities:</b>			
Interest received		<u>149</u>	<u>136</u>
<b>Net cash provided by (used in) investing activities</b>		<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

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### 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

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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 £
<b>Grants and Donations</b>				
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
Esmée 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 £
<b>Charitable activities</b>				
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>
<b>Charitable activities</b>		
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

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### 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 £
<b>Restricted funds</b>					
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
<b>Designated</b>					
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
<b>Unrestricted</b>					
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

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### 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>