

Registered number: 05371228  
Charity number: 1111526

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

# DEAFINITELY THEATRE

---

## Legal & Administrative Details

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

## Contents

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

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

### **Objectives aims and principal activities**

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

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

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

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

### **Public Benefit**

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

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

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

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

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

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

### Activities for achieving objectives since the company's foundation

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

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

### In our 20 year history we are proud to have:

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

### Each year we:

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

### Achievements and Performance

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

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

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

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

The *Everyday* social impact outreach programme included:

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

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

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

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

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

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

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

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

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

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

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

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

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

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



# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

### Future Developments

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

### Going Concern

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

### Reserves Policy

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

### Finance Review

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

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

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

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

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

### Threats to the Organisation

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

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

### Mitigation

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

# **DEAFINITELY THEATRE**

## **TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023**

---

### **Principal Funding**

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

### **Structure, Governance and Management**

#### **Constitution**

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

#### **Method of appointment or election of Trustees**

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

#### **Organisational structure and decision-making**

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

#### **Related party relationships**

The Charity has worked with:

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

# DEAFINITELY THEATRE

## TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023

---

### **Risk management and duty of care**

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

### **Members' liability**

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

### **Directors (Trustees) Responsibilities**

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

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

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

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

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

### **Independent examiners**

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

# **DEAFINITELY THEATRE**

## **TRUSTEES REPORT FOR THE YEAR ENDED 31 MARCH 2023**

---

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

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

.....  
M Hopkinson

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

---

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

## ***Responsibilities and basis of report***

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

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

## ***Independent examiner's report***

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

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

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

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

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

# DEAFINITELY THEATRE

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

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

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

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

# DEAFINITELY THEATRE

## BALANCE SHEET AS AT 31 MARCH 2023

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

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

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

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

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

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

\_\_\_\_\_  
M Hopkinson  
Company Number: 01903408 (England & Wales)



# DEAFINITELY THEATRE

## STATEMENT OF CASHFLOWS FOR THE YEAR ENDED 31 MARCH 2023

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

# DEAFINITELY THEATRE

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

---

### 1. Accounting Policies

#### 1.1 Accounting convention

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

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

#### 1.2 Charity information

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

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

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

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

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

#### 1.3 Going Concern

At the time of approving the financial statements the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements. There are no material uncertainties about the charity's ability to continue.

#### 1.4 Income & Expenditure recognition and Support Costs allocations

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

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

# DEAFINITELY THEATRE

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

---

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

### *1.5 Debtors and creditors receivable/ payable within one year*

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

### *1.6 Charitable funds*

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

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

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

### *1.7 Financial instruments*

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

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

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

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

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

# DEAFINITELY THEATRE

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

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

### 1.8 Retirement benefits

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

## 2. Critical accounting estimates and judgements

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

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

### 3.1 Grants and donations

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

### 3.2 Charitable income

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

# DEAFINITELY THEATRE

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

### 4. Income by activity

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

### 5. Total expenditure

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

### 6. Expenditure by activity

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

# DEAFINITELY THEATRE

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

### 7. Staff costs

Staff costs for the year were as follows:

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

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

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

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

### 8. Debtors

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

### 9. Creditors

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

### 10. Taxation status

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

### 11. Related party transactions

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

# DEAFINITELY THEATRE

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

### 12. Trustees expenses

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

### 13. Reconciliation of funds

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

### 14 Restricted funds

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

### 15 Funds Transfers

The following fund transfers have been made during the year:

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

### 16. Deferred income

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

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

# DEAFINITELY THEATRE

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

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

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