

**DEAFINITELY THEATRE**  
(A company limited by guarantee)

**UNAUDITED**

**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

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**DEAFINITELY THEATRE**  
**(A company limited by guarantee)**

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

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

**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2024**

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

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

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

**Objectives and activities**

**a. Objectives aims and principal activities**

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

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

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

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

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

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**Objectives and activities (continued)**

**b. Public benefit**

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

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

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

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

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

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

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

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

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

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

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**Objectives and activities (continued)**

**d. In our history we are proud to have:**

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

**e. Each year we:**

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

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

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**Achievements and performance**

**a.**

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

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

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

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

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

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

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**Achievements and performance (continued)**

**b.**

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

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

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

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

"Bright and lively" 4 stars – The Stage

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

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

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



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

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**Achievements and performance (continued)**

**c.**

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

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

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

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

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

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**Achievements and performance (continued)**

**d. Future developments**

**2024-25**

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

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

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**Financial review**

**a. Going concern**

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

**b. Reserves policy**

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

**c. Finance review**

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

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

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

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

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

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

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

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**d. Threats to the organisation**

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

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

**e. Mitigation**

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

**f. Principal funding**

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

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

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**Structure, governance and management**

**a. Constitution**

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

**b. Methods of appointment or election of Trustees**

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

**c. Policies adopted for the induction and training of Trustees**

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

**d. Organisational structure and decision-making policies**

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

**e. Related party relationships**

The Charity has worked with:

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

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

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**Structure, governance and management (continued)**

**f. Risk management and duty of care**

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

**Members' liability**

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

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

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

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**Statement of Trustees' responsibilities**

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

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

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

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

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

**Louise Stephens**  
(Chair of Trustees)

Date: 28 January 2025

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

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

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

**Responsibilities and basis of report**

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

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

**Independent examiner's statement**

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

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

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

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

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

Signed:

Dated: 29 January 2025

John Coverdale, FCA

**MHA**

Chartered Accountants  
2 London Wall Place  
London  
EC2Y 5AU



**DEAFINITELY THEATRE**  
(A company limited by guarantee)

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

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

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

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

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

**BALANCE SHEET**  
**AS AT 31 MARCH 2024**

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

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

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

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

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

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

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

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

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

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**1. General information**

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

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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

**2.2 Going concern**

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

**2.3 Income**

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

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

**2.4 Expenditure**

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

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

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**2. Accounting policies (continued)**

**2.4 Expenditure (continued)**

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

All expenditure is inclusive of irrecoverable VAT.

**2.5 Tangible fixed assets and depreciation**

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

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

Depreciation is provided on the following basis:

Other fixed assets	- over five years
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**2.6 Debtors**

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

**2.7 Liabilities and provisions**

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

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

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

**2.8 Financial instruments**

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

**2.9 Pensions**

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

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

2. Accounting policies (continued)

2.10 Fund accounting

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

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

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

3. Income from charitable activities

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

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**DEAFINITELY THEATRE**  
**(A company limited by guarantee)**

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

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**4. Analysis of income - Community & Education**

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

**5. Analysis of income - Artistic Programme**

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

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

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**6. Grants receivable**

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

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

7. Analysis of expenditure on charitable activities

Summary by fund type

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

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

8. Analysis of expenditure by activities

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



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

**8. Analysis of expenditure by activities (continued)**

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

**Analysis of direct costs**

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

**Analysis of support costs**

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

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

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**9. Independent examiner's remuneration**

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

**10. Staff costs**

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

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

	<b>2024</b> <b>No.</b>	<b>2023</b> <b>No.</b>
Creative	<b>2</b>	<b>2</b>
Management and administration	<b>5</b>	<b>5</b>
	<b>7</b>	<b>7</b>

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

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

The Charity considers its Key Management personnel comprise:

- Trustees
- Artistic Director

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

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**11. Trustees' remuneration and expenses**

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

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

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

**12. Tangible fixed assets**

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

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

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**13. Debtors**

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

**14. Creditors: Amounts falling due within one year**

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

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

**15. Statement of funds**

**Statement of funds - current year**

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

**DEAFINITELY THEATRE**  
(A company limited by guarantee)

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

**15. Statement of funds (continued)**

**Statement of funds - prior year**

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

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

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**16. Analysis of net assets between funds**

**Analysis of net assets between funds - current period**

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

**Analysis of net assets between funds - prior period**

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

**17. Nature and purpose of funds**

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

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

£323,332 towards future main productions

£21,000 towards adult training programme

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

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

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

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**18. Pension commitments**

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

**19. Related party transactions**

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