

Registered number: 05371228
Charity number: 1111526

DEAFINITELY THEATRE
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

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

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

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

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

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

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

Objectives and activities

a. Objectives aims and principal activities

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

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

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

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

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

Objectives and activities (continued)

b. Public benefit

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

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

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

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

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

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

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

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

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

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

Objectives and activities (continued)

d. In our history we are proud to have:

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

e. Each year we:

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

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

Achievements and performance**a.**

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

The Promise

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

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

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

West End Best Friend

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

The Stage

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

Whatsonstage

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

Achievements and performance (continued)

b.

Barrier(s) R&D development phases

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

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

The Promise online & cinema screening

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

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

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

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

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

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

Achievements and performance (continued)

c.

Deafinitely Youth Theatre (DYT)

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

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

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

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

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

Consultancy and Deaf Equity Training

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

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

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

Achievements and performance (continued)

d. Future developments

2025-26

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

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

Financial review

a. Going concern

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

b. Reserves policy

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

c. Finance review

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

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

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

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

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

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

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

d. Threats to the organisation

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

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

e. Mitigation

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

f. Principal funding

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

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

Structure, governance and management

a. Constitution

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

b. Methods of appointment or election of Trustees

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

c. Organisational structure and decision-making policies

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

d. Related party relationships

The Charity has worked with:

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

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

Structure, governance and management (continued)

e. Risk management and duty of care

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

Members' liability

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

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

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

Statement of Trustees' responsibilities

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

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

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

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

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



Mark Hopkinson
(Chair of Trustees)

Date: 18/12/2025

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

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Signed: *John Coverdale*

Dated: 18 December 2025

John Coverdale, FCA

ICAEW

MHA

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

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

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

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

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

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

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

BALANCE SHEET
AS AT 31 MARCH 2025

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

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

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

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

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

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



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

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

DEAFINITELY THEATRE
(A company limited by guarantee)

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

1. General information

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

2. Accounting policies

2.1 Basis of preparation of financial statements

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

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

2.2 Going concern

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

2.3 Income

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

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

2.4 Expenditure

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

DEAFINITELY THEATRE
(A company limited by guarantee)

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

2. Accounting policies (continued)

2.4 Expenditure (continued)

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

All expenditure is inclusive of irrecoverable VAT.

2.5 Tangible fixed assets and depreciation

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

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

Depreciation is provided on the following basis:

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

2.6 Debtors

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

2.7 Liabilities and provisions

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

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

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

2.8 Financial instruments

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

2.9 Pensions

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

DEAFINITELY THEATRE
(A company limited by guarantee)

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

2. Accounting policies (continued)

2.10 Fund accounting

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

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

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

3. Income from charitable activities

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

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

4. Analysis of income - Community & Education

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

5. Analysis of income - Artistic Programme

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

6. Grants receivable

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

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

7. Analysis of expenditure on charitable activities

Summary by fund type

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

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

8. Analysis of expenditure by activities

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

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

8. Analysis of expenditure by activities (continued)

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

Analysis of direct costs

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

Analysis of support costs

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

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

9. Independent examiner's remuneration

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

10. Staff costs

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

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

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

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

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

The Charity considers its Key Management personnel comprise:

- Trustees
- Artistic Director

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

11. Trustees' remuneration and expenses

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

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

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

12. Tangible fixed assets

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

13. Debtors

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

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

14. Creditors: Amounts falling due within one year

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

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

15. Statement of funds

Statement of funds - current year

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

DEAFINITELY THEATRE
(A company limited by guarantee)

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

15. Statement of funds (continued)

Statement of funds - prior year

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

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

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

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

Analysis of net assets between funds - prior year

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

17. Nature and purpose of funds

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

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

£364,440 towards future main productions

£21,000 towards adult training programme

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

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

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

18. Pension commitments

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

19. Related party transactions

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

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