

REGISTERED COMPANY NUMBER: 06632452 (England and Wales)
REGISTERED CHARITY NUMBER: 1145249

**Report of the Trustees and
Financial Statements for the Year Ended 31 December 2014
for
BRITISH SIGN LANGUAGE BROADCASTING TRUST**

HW Fisher & Company.
Chartered Accountants and Registered Auditors
11-15 William Road
London
NW1 3ER

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for the Year Ended 31 December 2014**

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BRITISH SIGN LANGUAGE BROADCASTING TRUST

Report of the Trustees for the Year Ended 31 December 2014

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2014. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

06632452 (England and Wales)

Registered Charity number

1145249

Registered office

153 -155 London Road
Hemel Hempstead
Hertfordshire
HP3 9SQ

Trustees

P A Beschizza	
O Foster	- resigned 30.6.15
R Griffiths	
T Patterson	- resigned 31.8.14
A D Murray	
J McWhinney	- resigned 30.6.15
Ms L Richards	
Ms L Cutress	
J Harvey	- appointed 10.10.14
Ms L Taylor	- appointed 10.10.14

Auditors

HW Fisher & Company
Chartered Accountants and Registered Auditors
11-15 William Road
London
NW1 3ER

Advisers

Knox Cropper
Chartered Accountants
153-155 London Road
Hemel Hempstead
Herts.
HP3 9SQ

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity constitutes a company limited by guarantee as defined by the Companies Act 2006 and is governed by its Memorandum and Articles of Association.

The British Sign Language Broadcasting Trust (BSLBT) was set up in 2008 as an alternative way for independent broadcasters to meet their regulatory duty to provide programming in British Sign Language (BSL). For more information: <http://stakeholders.ofcom.org.uk/consultations/signing/statement/plain/>

BSLBT was initially established as a private company, with a Board of Directors drawn in equal numbers from the broadcasting world and from the Deaf community. In January 2012 it achieved charitable status, retaining the commitment to an equal mix of Deaf and hearing trustees.

**Report of the Trustees
for the Year Ended 31 December 2014**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

The Nominations Committee, a sub-committee of the Trustee Board of BSLBT, ensures that the Board and its sub-committees have the right balance of skills and ability to enable BSLBT to carry out its work effectively. It takes delegated responsibility for recommending all new trustees to the Board and re-appointment of Trustees retiring by rotation and eligible for re-appointment.

The Trustee Role description and all vacancies are published on the BSLBT website (www.bslzone.co.uk) in both BSL and English and interviews are also conducted in both languages.

Induction and training of new trustees

It is the charity's policy to provide appropriate induction and training for all trustees to enable them to contribute effectively to the governance of the organisation. They are also made aware of their statutory obligations as trustees and provided with opportunities for further training as they deem necessary.

Organisational structure and how decisions are made

The board consists of four Deaf and four hearing people, plus the Executive Chair. The Trustees have four Board meetings per year plus an annual Strategic Awayday. The Board delegates the day-to-day running of the charity to the staff. At its annual Awayday it reviews aspects of the strategic business plan and considers annual objectives, and then monitors progress through quarterly reports at Board meetings.

The Board maintains closer scrutiny of four key areas through its committees:

- Finance & Audit Committee
- Nominations Committee
- Remuneration Committee
- Commissioning Panel (established in 2013)

After the retirement of the Chief Executive, Terry Riley, the Executive Chair continued to lead the organisation, working with the staff team -- the Head of Production & Distribution, Production Manager, Web Editor and Outreach Worker. The staff team remains very lean, employing just 3.4 full-time staff. The team all work from home, but meet regularly in London to plan and progress work.

The BSLBT Board focused on reviewing the Business Plan and the Risk Register at their strategic Awayday in 2014 and the output of the day was a revised Risk Register aligned to the Business Plan.

The Risk Register is reviewed regularly by the Finance & Audit Committee. The top risks in 2014 were:

- Shortage of good programme tenders to fill BSLBT roster means a loss of audience if there is not enough new material to broadcast
- The gap created by not recruiting into the Head of Content & Audience Engagement role means delays with progressing strategy
- Failure to engage with external stakeholders (Deaf and hearing) in a way they find useful reduces BSLBT's effectiveness and impact.

There are plans in place to manage all key risks.

OBJECTIVES AND ACTIVITIES

Objects of the charity

The Objects of BSLBT are "the promotion of social inclusion among the Deaf community who are socially excluded from society, or parts of society, as a result of being deaf by encouraging, supporting and developing the provision of broadcasting of sign-presented content (in any media) for the members of the Deaf community."

OBJECTIVES AND ACTIVITIES

Public benefit

The audience for BSLBT programmes is the Deaf community whose first and preferred language is British Sign Language. English is at best a second language, and indeed written and spoken language is not part of Deaf people's natural experience or culture. This means that subtitling on television is often a challenge - and real access to, and understanding of, many programmes may be limited.

BSLBT aims to address the social exclusion of Deaf people. It is the sole provider of television programmes made specifically for the Sign Language community. As well as providing vital information in their native language, here Deaf people can also see themselves and their lives reflected, and their experiences and culture shared and acknowledged through their preferred language. Deaf children and young deaf people at last have role models to identify with, while a geographically fragmented deaf population is brought together and validated as a community. In addition, the programmes provide visibility of the Deaf community to the mainstream world.

Aims of the charity

The aims of the charity are:

- To engage with the Deaf community to find out their views on what programmes and other content they wish to see
- To provide a wide range of television programmes made in British Sign Language by Deaf people for Deaf people
- To make it as easy as possible to find and watch BSL Zone content on television and online

Main objectives for the year

The BSLBT Business Plan sets out objectives in seven areas:

- Audience engagement
- Content (TV and online)
- Distribution: the BSL Zone on television (TV)
- Website: the BSL Zone online
- Finance & Resources
- External Relations
- Governance

ACHIEVEMENT AND PERFORMANCE

Audience Engagement:

- To invest in formal audience research to gain better understanding of the BSL Zone core audience

In early 2014 the board agreed a research brief to deepen their understanding of the scale, characteristics and aspirations of the core audience for the BSL Zone – the Deaf Community in the UK who use British Sign Language as their first or preferred language.

After consulting with many academic departments with expertise in Deaf studies and Disability Studies as well as selected research organisations, the board concluded that the scope of the brief was too wide and they decided as a first step to find out what research had been carried out and what data had been gathered about Deaf people in the UK. The Board selected OPM (The Office of Public Management) (www.opm.co.uk) to carry out this work, and the review got under way in December 2014. OPM is an independent, employee-owned research organisation.

The project is scheduled to take four to six months and the final report will be made widely available. The board will use this research to determine what its next steps in this area should be.

- To obtain quantitative and qualitative audience feedback to inform commissioning

The main tools for measuring television audiences cannot provide accurate data on audience numbers for the BSL Zone, but the data that is available indicates that in 2014 on the Community Channel 194,000 people watched a BSL Zone programme for at least three minutes, down from 229,000 in 2013. The Community Channel does not support subtitling on its programmes so the channel is still not a destination for Deaf people.

The figures for Film Four, with only one slot per week, were much stronger: 325,000 watched BSL Zone programming for at least three minutes. This represents an increase of more than 50,000 or 15% since 2013.

Channel	BSL Zone slots per week	Three-minute reach in 2014	Three-minute reach in 2013
Community Channel	3	194,000	229,000
Film4	1	325,000	274,040

Data for viewing programmes online is generated by Google Analytics and also by the video-hosting platform for the BSL Zone online, Vzaar. However, due to the different ways that these two systems operate, there are some discrepancies between the viewing figures. In this document Vzaar data is given as it is considered to be more reliable.

There is opportunity for people to give written feedback online directly on all programme pages on the website. The comment box has been moved so that it is more visible and this has led to many more comments from viewers. The Trust continues to look for an application that will allow people to give video feedback in BSL.

**Report of the Trustees
for the Year Ended 31 December 2014**

- To review and refresh Outreach work

Steven Wynne, BSLBT's Outreach Worker, continued to visit schools and Deaf clubs in 2014. His priorities this year were to continue to build awareness of the BSL Zone among Deaf people, to gather feedback on BSL Zone programmes and also to encourage people to submit ideas for the Web Clips Fund (see below for more on this).

Two more Showcases took place in 2014, giving Deaf people the chance to see new BSL Zone programmes on the big screen and to meet writers, directors and members of the cast. More than 200 people attended the events in Leeds in April and Southampton in August.

A highlight in the visits to schools took place in July when Steven made a two-day visit to Doncaster Deaf School and College where he talked to pupils and students, attended their sports day, and supported Charlie Swinbourne, film-maker and BSLBT's Web Editor who was guest speaker and giving out the prizes.

Trips to Deaf Clubs included Bridport in Dorset where 60 people turned out on a Saturday afternoon in March, and South Wales where Steven visited Cardiff, Bridgend and Newport clubs over three days in June.

The BSLBT team also attended a number of key events during the year: for example, Deaf Day at the City Lit College in London was such a busy day that questionnaires ran out by lunchtime. And at Deaffest film and arts festival in Wolverhampton in May, the team for the first time gathered feedback in BSL by video.

A real high spot of the year was the BSL Zone's first attendance at Sign Circle, a camping festival held at Longridge Showground near Preston in Lancashire, attended by 800 Deaf people, and full of activities, workshops and entertainment. BSLBT provided a big screen and from 10.00am until late evening on 27th July the screenings included children's programmes, followed by family favourites and a special evening screening of three dramas. Steven and Charlie were both at the festival and met many of the campers, who were from across the UK.

- To develop the use of social media to improve the connection with our audience

By the end of 2014 more than 2,020 (2013: 1,700) people and organisations had signed up to receive a weekly email newsletter. For those people who don't use the internet, the Trust also sends out a quarterly mailing of postcards giving details of forthcoming programmes on television.

A full year of regular postings to tell the audience about events, premieres, programmes and other BSL Zone news led to a steep rise in the number of 'likes' of the BSL Zone Facebook, up to 3,806 from 2,167 in 2013 (an increase of 43%). The BSL Zone also established its presence on Twitter, ending 2014 with 2,506 followers.

Content:

- To develop an integrated strategy for television and online content

As a first and vital step towards developing a long-term strategy for BSL Zone content, the board commissioned two very experienced Deaf-media professionals, Paddy Ladd and Bob Duncan, to draft a vision of what the Trust would like the BSL Zone to achieve. The board discussed this at their meeting in December 2014 and agreed the version for publication.

The **Vision** for the BSL Zone is:

In partnership with the BSL Community, to be the most creative provider of sign-language content in the world. And its **purpose** is:

- To enrich the lives of the British Sign Language (BSL) Community with content made from Deaf perspectives, which informs, educates, entertains and inspires.
- To attract the widest possible audience by making the richness and diversity of BSL and Deaf culture available on a broad range of platforms.
- To encourage and support the development by Deaf people of the skills required for programme-making.

The full version can be seen in BSL and English at www.bslzone.co.uk/about/our-vision.

- To continue to commission high-quality, diverse and popular television programmes.

Twenty-three programmes were commissioned or acquired in 2014 from six different companies, as the table below shows. As well as the main programme, a 30-second promo and a five-minute Behind-the-Scenes film were also contracted for all programmes.

Report of the Trustees
for the Year Ended 31 December 2014

PROGRAMME TITLE	NO. OF PROGS	GENRE	PRODUCTION COMPANY
<i>Shakespeare: Found in Translation</i>	1	Documentary	Mutt & Jeff Pictures
<i>Four Deaf Yorkshiremen go to Blackpool</i>	1	Drama	Mutt & Jeff Pictures
<i>Zoom 2014</i>	6	Short films	Neath Films
<i>World War II: Unheard memories</i>	2	Documentary	Remark Media
<i>South Africa: Strong Deaf Women</i>	1	Documentary acquisition	Point du Jour, France
<i>Haiti: Source of Hope</i>	1	Documentary acquisition	Point du Jour, France
<i>Supersonic</i>	1	Drama	Neath Films
<i>Battle Lines</i>	1	Drama	104 Films
<i>Deaf World</i>	6	Magazine (reversion)	Remark Media
<i>Punk Chef: Kids' Challenge</i>	2	Children's cookery	Remark Media
<i>Small World</i>	1	Situation comedy	Mutt & Jeff Pictures
TOTAL	23		

FACTUAL PROGRAMMING

Shakespeare: Found in Translation asks whether Shakespeare's work can be translated for a Deaf audience. The programme follows Deafinitely Theatre as they plan and rehearse for their performance of *A Midsummer Night's Dream* at Shakespeare's Globe in June 2014. It won the Best Documentary Short Film Award at the Toronto International Deaf Film Festival in 2015.

World War II: Unheard Memories is a two-part documentary capturing Deaf people's previously unseen memories of the war. The first episode features how Deaf people felt when war was declared and discovers what it was like to live during the Blitz. The second episode continues the story through to the end of the war. These programmes, featuring Deaf people aged from 70 to 104, is a particularly valuable addition to the BSLBT archive, recording a key time in Deaf history. Such was the wealth of stories from contributors that eight additional themed clips were cut and published on the BSL Zone online.

Many great stories from Deaf culture, history, politics, sport and the arts had been found and told in three series and 31 programmes of *The Hub*. The best of these are selected and packaged into six new programmes for a series called *Deaf World*. All the individual items in *Deaf World* were also published online and proved to be very popular. The highest rated clip for the BSL Zone online in 2014, with almost 19,000 views, was the story about the first Deaf baby to be officially registered with a sign name.

In Punk Chef: Kids' Challenge, Punk Chef has a new mission: to find Britain's best young Deaf chefs. In this two-part programme, four teams of Deaf children aged 9 to 12 show off their cookery skills and compete to win the Young Punk Chef title. The main programmes were supplemented by online clips, profiling the four teams taking part and giving Punk Chef's recipes for healthy, tasty food that would appeal to children. These clips were also very popular, with more than 8,000 views in December 2014 alone.

Two programmes were acquired from the French-language series, *L'Oeil et la Main*. The first, *South Africa: Strong Deaf Women* explores the daily lives of Deaf women in post-apartheid South Africa. It features prominent female members of the South African Deaf community, including Dr Wilma Newhoudt Druchen, who was the country's first Deaf MP. The second programme, *Haiti: Source of Hope* looked at how Deaf people in Haiti rebuilt their lives after the earthquake in 2010.

DRAMA

2014 saw the return on screen of the very popular *Four Deaf Yorkshiremen* in their first outing for BSLBT: *Four Deaf Yorkshiremen go to Blackpool*. This comedy, written and directed by Charlie Swinbourne, stars Deaf comedian John Smith, Matt Kirby, Ilan Dwek and Jonathan Reid. In this story the four Deaf old men go to Blackpool for a holiday. But when they meet three young Deaf men, things start to go wrong... Can the old men teach the young men a lesson?

**Report of the Trustees
for the Year Ended 31 December 2014**

Supersonic, from Samuel Dore, is an uplifting Deaf fantasy drama about the relationship between 18-year old Isaac who is estranged from his father. The story is centred around Isaac's discovery that the superhero stories his father told him when he was little might have been more than just stories. The programme has an all-Black Deaf cast, many of whom are new to acting. *Supersonic* won Best Fantasy/Animation Award at the Toronto International Deaf Film Festival 2015.

Battle Lines, written and directed by Julian Peedle-Calloo, is set during the First World War and tells the story of a Deaf man who looks for acceptance in his community after he is told he cannot join the army. It is an ambitious drama, with crowd scenes, costumes, a large cast and even a CGI Zeppelin. *Battle Lines* was short-listed for three awards at the Imperial War Museum's Short Film Festival 2014, and was runner-up in the First World War Commendation category.

And finally, BSLBT has commissioned, for the first time ever, a Deaf sit-com. *Small World* is a ground-breaking new comedy created by and starring Brian Duffy and Ace Mahbaz. It is devised using improvisation in BSL, and then after rehearsals the final 'script' is written out in English ahead of filming at a specially-designed set. The story begins with two Deaf men who are looking for new housemates to share their flat in London. Brian Duffy won the Best Actor Award at Deaffest 2015. First published online on Christmas Day this was an instant 'hit' with many demands for a series to follow. (A further four episodes of *Small World* have been commissioned in early 2015.)

Also notable in 2014 was the design and creation by Deaf illustrator and animator, James Merry, of new 'bumpers' for the opening and closing of all new BSL Zone content on television and online.

BSLBT launched its fourth *Zoom* short-film scheme in February 2014. After a competitive tender Neath Films were selected to run the scheme again, to produce six films: four *Zoom* by the next generation of Deaf film-makers and two *Zoom Focus* for those with some more experience. This year the scheme was looking for strong, original ideas, featuring untold stories about real people in the Deaf community. Thirty applications were received and the successful candidates were:

Melissa Mostyn: *Listen, Even When Your Heart is Crying* (Zoom Focus: 28'')

Melissa's film aimed to explore the ways in which deaf people experience their parents' grief, even though they themselves feel there is nothing wrong with them. She also planned to look at what happens if that child grows up and then has a deaf or disabled child of their own. With 90% of deaf children being born to hearing parents, tensions between parent and child are common, and can affect families and relationships in the long term if the grief is not addressed properly.

Rinkoo Barpaga: *Double Discrimination* (Zoom Focus: 28'')

Rinkoo's idea was inspired by his life experiences of racism in both the Deaf and hearing worlds. In his film he wanted to investigate racism in the Deaf world.

Jack Smallwood: *This is I, Remember Me* (Zoom: 16'')

This film touches on a sensitive topic, looking at the challenges Deaf people face as they get older with the little known disease, dementia.

John Finn: *The Big Decisions* (Zoom: 16'')

Director John Finn and his family explore the decisions they took regarding their three-year-old daughter having a Cochlear Implant.

Jean St Clair: *If I Don't Lose, I'll Lose* (Zoom: 15'')

Jean's film is a drama about an actress who tries to lose weight in time for an awards ceremony. After working as an actress for years, writing and directing is a new direction for her. Caroline Parker, the star, won the Best Actress Award at both CineDeaf, Rome and Clin d'Oeil, France in 2015.

Thomas Giddens: *Does Deaf Football Have a Future?* (Zoom: 16'')

Thomas explores the rich past and uncertain future of Deaf football, and gives a snapshot of the current state of an important activity for the Deaf community.

Through the research and development phase of the factual ideas, all the film-makers met difficult challenges with their subject matter and had to discover different approaches and sometimes different stories to tell on their chosen subjects. This meant that the production took considerably longer than had been originally planned, and all the *Zoom* 2014 factual programmes will be shown in 2015.

The table below shows the number of views recorded for our new programmes in 2014 by the video player which hosts all BSL Zone content.

BRITISH SIGN LANGUAGE BROADCASTING TRUST
**Report of the Trustees
for the Year Ended 31 December 2014**

PROGRAMME TITLE	GENRE	TV/ONLINE RELEASE DATE	ONLINE VIEWINGS
<i>Four Deaf Yorkshiremen go to Blackpool</i>	Comedy drama	19/05/2014	18,438
<i>Haiti: Source of Hope</i>	Documentary	07/07/2014	607
<i>Shakespeare: Found in Translation</i>	Documentary	21/07/2014	1,971
<i>South Africa: Strong Deaf Women</i>	Documentary	11/08/2014	708
<i>Deaf World 1</i>	Magazine	01/09/2014	1,192
<i>Deaf World 2</i>	Magazine	22/09/2014	416
<i>World War II: Unheard Memories 1</i>	Documentary	13/10/2014	3,085
<i>World War II: Unheard Memories 2</i>	Documentary	20/10/2014	1,192
<i>Deaf World 3</i>	Magazine	27/10/2014	758
<i>Battle Lines</i>	Drama	10/11/2014	2,829
<i>Supersonic</i>	Drama	17/11/2014	3,216
<i>Deaf World 4</i>	Magazine	24/11/2014	945
<i>Zoom 2014: If I Don't Lose, I'll Lose</i>	Comedy drama	01/12/2014	1,860
<i>Punk Chef: Kids' Challenge 1</i>	Children's	15/12/2014	3,932
<i>Punk Chef: Kids' Challenge 2</i>	Children's	22/12/2014	1,291
<i>Small World</i>	Situation comedy	25/12/2014	2,966
TOTAL			45,406

Programmes commissioned in previous years continued to win awards in 2014:

PROGRAMME TITLE	GENRE	AWARD	FESTIVAL
<i>Champion of the World</i>	Drama	Best Director Best actor Best editing Audience award	International Sign Language Festival, Tolosa, Spain
<i>Life out There</i>	Drama	Honorable mention	Picture This, Canada
<i>Still There</i>	Drama	Best Comedy/Musical	Seattle Deaf Film Festival, USA
<i>Tree Fairy</i>	Drama	Best Director Best Drama Audience Choice Award	Maine Deaf Film Festival, USA
		Best Drama	Irish Deaf Film Festival
		Best Director	Toronto International Deaf Film Festival, Canada
		Best Drama	Cinedeaf, Rome, Italy
<i>Who Cares?</i>	Documentary	Documentary award	Picture This, Canada
<i>Zoom 2012: September 11</i>	Short film	Best Actress	International Sign Language Festival, Tolosa, Spain
<i>Zoom Focus: The End</i>	Drama	International TV Award of Sign Language Productions	SVT, Sweden

Report of the Trustees
for the Year Ended 31 December 2014

- To commission/create online-exclusive content

In November 2013 BSLBT published its first-ever tender for online-only content, asking individuals to submit proposals for a short story or item they wanted to film, up to seven minutes long and with a budget of up to £1,000.

The first commission, a short but ambitious drama, **4**, directed by Bim Ajadi, tells the story of a young Deaf man who is challenged to a game of Connect 4, only to find that this is no ordinary game. Bim won Best Director for **4** at the Clin d'Oeil Festival in France, May 2015, and also the Outstanding Contribution to Media Award at Deaffest 2015.

Other web-exclusives were:

Lost Community, from David Ellington, features contributions from a range of Deaf Club members, OAPs, adult and young adults who share their personal experiences and memories of Bristol Deaf club, which now faces an uncertain future.

In **Chasing Time**, climber Andre Hedger shows he manages to fit climbing training into his busy schedule - including working at four jobs.

He Stood Me Up, written by Sahera Khan and directed by Zoom-filmmaker Raabia Hussain, is a short drama about a woman who is going to meet a man in the park. But will he turn up?

In February **Reita Bansal** and her family from Wraysbury near Staines were forced to leave their home by boat when the Thames flooded. As well as her own home-video footage, Ted Evans interviewed Reita about her experience.

And to mark the fifth anniversary of BSLBT, Ted Evans cut a fast-paced clip celebrating the programmes, programme-makers and the Trust from 2009 to 2014.

The table below shows viewing figures for these clips:

Title	Genre	Online Views
4	Drama	1,278
Lost Community	Factual	2,877
Chasing Time	Factual	729
He Stood me Up	Drama	878
Reita Bansal	Factual	2,366
Five years in five minutes	Factual	414

Four more ideas are in production and will be published in 2015.

- To make the best use of the programme archive online

Eight clips about interesting Deaf people in history, first shown as items in **Wicked** series 3, went online in November 2013, and were watched more than 7,500 times in 2014.

The Wicked series provided more gems for online viewing in the form of **Wicked Seeds**. Fourteen short clips from new filmmakers were released gradually from April 2014 onwards and were watched almost 9,000 times.

In the chat show, **Under the Lamp**, made in 2009 and 2010, 45 interesting and influential Deaf people were interviewed in the 16 programmes. From autumn 2014, the individual interview clips were published online and by the end of the year had been watched 2,000 times.

Distribution:

- To retain at least one weekly slot on a Freeview channel

The BSL Zone maintained its four 30-minute weekly slots on two Freeview channels: three on the Community Channel and one on Film4.

**Report of the Trustees
for the Year Ended 31 December 2014**

Channel	Day	Time slot
Community Channel	Tuesday	1400
Community Channel	Thursday	1930
Community Channel	Saturday	0730
Film4	Monday	0800

- To develop links with main broadcasters' online players

After a lot of preparatory work by BSLBT in 2012/3, in early 2014 the BBC decided that iPlayer would no longer support links to third-party Video on Demand services, such as the BSL Zone online. However, the BBC did offer to carry a link to the BSL Zone on the Signed category page on iPlayer. From April 2014 there has been a permanent link from <http://www.bbc.co.uk/iplayer/tv/categories/signed> through to BSL Zone content.

- To keep other distribution opportunities under review to ensure that the maximum number of Deaf people can, and want to, access BSL Zone content

With far more people using mobile phones and tablets, research has started into creating apps for the BSL Zone, particularly so that the Trust can investigate offering a download service.

As mentioned above, the search continues for an application that can be installed on to the website to allow people to send their feedback directly in BSL.

The Trust also recognises that some people are not yet online or are not confident users of the internet. There is some demand for DVDs to be made and distributed, but no decision has yet been taken to move this forward.

Website:

The website continued to build audience through 2014 as the figures from Google Analytics in table below show:

	January 1 st - Dec 31 st 2013 <i>12 months</i>	January 1 st – Dec 31 st 2014 <i>12 months</i>
UNIQUE VISITORS	115,514	192,048
Visits	531,693	450,865
Pageviews	671,920	808,042
Average visit duration	00:06:38 minutes	00:05:49
Bounce rate	23.94%	27.97%

- To ensure the BSL Zone website is kept in line with technological developments, both from a consumer and a provider perspective

The website was upgraded in June 2014 to improve the design and to make it much easier to navigate. It particularly allowed visitors to be directed more easily to different programmes and categories of programmes visually, using lots of images. Supporting material for each programme, such as promos or behind-the-scenes clips, are now also featured on the main programme page and so are much easier to find.

The update also gave the site a fresh look to compare with other major sites hosting video content, such as BBC's iPlayer, YouTube and 4oD.

The Trust is also aware that online many of our viewers like to watch shorter programmes – for example, the history clips, *Wicked Seeds* and *Under the Lamp* items. So when the magazine series, *Deaf World*, was broadcast from September, the episodes were separated into individual stories for our website. These proved to be extremely popular, with almost 28,000 views in two months.

Both the *Zoom* scheme and *Punk Chef: Kids' Challenge* also carried short-form supplementary material which attracted thousands of viewers.

In total there were 213,000 views of BSL Zone programmes in 2014. Details of the top ten views online are recorded in the table below:

**Report of the Trustees
for the Year Ended 31 December 2014**

Programme title	Genre	Online viewings	Release date
<i>History of Deaf Education 1</i>	Documentary	19,148	March 2012
<i>Behind the Scenes on Four Deaf Yorkshiremen go to Blackpool</i>	Comedy drama	18,438	May 2014
<i>Zoom Focus: The End</i>	Drama	9,263	June 2011
<i>Tree Fairy</i>	Drama	7,090	December 2013
<i>History of Deaf Education 2</i>	Factual	5,056	March 2012
<i>Zoom Focus: Confession</i>	Drama	4,663	September 2012
<i>Evolution of BSL</i>	Factual	4,004	December 2012
<i>Punk Chef: Kids' Challenge 1</i>	Children's	3,932	December 2014
<i>Life out there</i>	Drama	3,726	September 2012
<i>Punk Chef 6</i>	Cookery	3,503	December 2013
TOTAL			

There were more than 133,000 viewings of online-only clips in 2014. The top ten were:

Clip title	Online views
Deaf World: Britain's first baby to be registered with a sign name	18,817
Lost Community: the closure of Bristol Deaf Club	2,877
How a Deaf woman escaped the floods	2,366
Behind the Scenes: Four Deaf Yorkshiremen	3,454
Wicked Seeds: 24/7	2,034
Four Deaf Yorkshiremen go to Blackpool promo	1,819
Small World promo	1,622
Deaf World: Manchester United's Deaf Football team	1,567
Behind the Scenes: Bim Ajadi's new film 4	1,466
Behind the Scenes: Punk Chef: Kids' Challenge	1,516

Finance and resources:

In June 2014 the CEO, Terry Riley, retired from the Trust having been awarded an OBE in the New Year Honours. The CEO role ceased to exist at this point, and after a strategic review the role of Head of Content & Audience Engagement was created. However, despite an extensive recruitment campaign, the Board was unable to find a suitable candidate. They decided instead to move forward in the interim with a number of specialist freelancers to carry out specific projects and to be BSLBT's Executive Producers on programme commissions. A role description was in the late stages of approval at the end of 2014. The Executive Chair also increased her working time by a half-day to four days per week.

The gap created by not filling the Head of Content & Audience Engagement role does have an impact on the workload of the rest of the staff, particularly the Head of Production & Distribution, and the organisation feels the lack of Deaf leadership on issues relating to language, culture and identity as well as community matters. Filling this gap in 2015 is a priority.

On a very positive note, Sam Calder joined the Trust as Production Manager in April 2015, having previously worked with Channel 4, BBC and Remark! Media. Sam is bilingual, BSL and English, and so the Trust is now much more accessible to Deaf programme-makers. As well as fulfilling the PM role, Sam oversaw the creation of the Trust's digital archives, and the project to move programme delivery to broadcasters from tape to the digital DPP protocols.

BSLBT continues to keep overheads to a minimum by operating without a fixed office. In 2014 a meeting room was hired on Tuesdays and Thursdays for staff and production meetings. As the organisation develops this may become increasingly difficult to sustain and the Board is keeping the need for a fixed office base under active review.

**Report of the Trustees
for the Year Ended 31 December 2014**

In 2014 BSLBT decided to buy out all rights in commissioning agreements rather than paying a licence fee to the production company. In recognition of this, as well as the acknowledgement that different types of programmes require different budget levels, programme budgets for both factual and drama were reviewed, by the Head of Production and an external producer, and increased to recognise rising costs and also to incorporate areas which had not been fully covered in previous budget calculations. A single drama budget is now £57K and a single documentary is £40-45K.

External relations:

The Board recognised that greater priority, and therefore resource, is needed to more fully engage with all the Trust's key stakeholders and will address this during 2015.

Governance:

In 2014 Tim Patterson retired as a trustee, and the Board was very pleased to welcome James Harvey and Louisa Taylor from the broadcasting world as Trustees.

Finally, the Board would like to thank the programme-makers, participants in programmes and all BSL Zone viewers – as well as the dedicated staff team -- for their continuing support. And they also wish to thank the broadcaster subscribers, who created BSLBT in partnership with the Deaf Community, for their continuing support.

**Report of the Trustees
for the Year Ended 31 December 2014**

FINANCIAL REVIEW**Principal funding sources**

BSLBT was set up in 2008 as an alternative way for independent broadcasters to meet their regulatory duty to provide programming in British Sign Language (BSL). Independent broadcasters with between 0.5% and 1% of audience share can choose either to source and broadcast programmes presented in sign language themselves or to contribute £20,000 each per year to BSLBT to make programmes in sign language for the Deaf audience.

In July 2014 Ofcom began a Review of Signing Arrangements for Relevant TV channels, asking whether the amount of signed programming on low audience channels should be increased, and if channels which choose to pay alternative contributions should increase the amount they pay over time. BSLBT submitted a response supporting the increases, as did many Deaf individuals, organisations and broadcasters.

The consultation closed on 22nd September 2014 but Ofcom had not published the outcome of the Review by the end of 2014.

Fifty six channels from 13 broadcasters contributed to BSLBT in 2014, providing an income of £1,120,000. In addition, £152,000 was carried forward from 2013 to fund more programmes and the audience research.

Broadcaster	Number of channels contributing
Sky	26
UKTV	10
Nickelodeon	4
Channel 4	3
Channel 5	2
Discovery	3
Disney	3
Comedy Central	2
MTV Networks	2
NBCUniversal	1
ESPN	1
Fox International	1
The Box	1

The board's strategy is to allocate a minimum of 70% of annual spend to programming and distribution, with at least 10% for audience engagement and no more than 15% to management and governance. In 2014, spend on programming and distribution increased to 80% of the budget, up from 67% in 2013. Management and governance costs were 10% (down from 12% in 2013), audience engagement 7% (as in 2013) and 3% went to the reserve.

Reserves policy

The trustees have examined the charity's requirements for unrestricted reserves in the light of the main risks to the organisation. Having taken into consideration the facts that subscribing broadcasters pay in advance, overheads are low and the charity now has a sizeable library of programming to call on, the board has decided that the charity should maintain unrestricted reserves of at least £150,000. At the end of 2014 the unrestricted reserve sits at £207,819.

Investment policy and objectives

The Finance & Audit committee seeks to maximise the return on cash held during the year with the need to protect absolutely the capital. The current policy and practice is that the reserve, and any cash sums available for shorter terms due to high balances at certain times of year, will be invested with the best interest rates available from the charity's bank.

**Report of the Trustees
for the Year Ended 31 December 2014**

PLANS FOR FUTURE PERIODS

The Board reviewed its strategic business plan 2014-16 at the end of 2014 and confirmed its key objectives were:

Audience engagement:

- To take forward audience research to gain better understanding of the BSL Zone core audience
- To obtain quantitative and qualitative audience feedback to inform BSLBT's work
- To review the role of outreach for the BSL Zone
- To build our social media presence to improve the connection with our audience

Content:

- To continue to commission high-quality, diverse and popular television programmes
- To review the commissioning and creation of online-exclusive content
- To continue to develop the commissioning process for both television and online content
- To make the best use of the programme archive online on the BSL Zone player
- To support production companies to deliver the best possible programmes/content

Distribution:

- To retain at least one weekly slot on a Freeview channel
- To develop links with broadcasters' online players
- To keep other distribution opportunities under review to ensure that the maximum number of Deaf people can, and want to, access BSL Zone content

Website:

- To ensure the BSL Zone website is kept in line with technological developments, both from a consumer and a provider perspective
- To develop the non-content areas of the website (eg: Making Content, About BSLBT) and to increase the amount of BSL on the site

Finance and resources:

- To build the results of the Ofcom Review into planning and delivery processes
- To continue to spend for maximum delivery
- To review the staffing structure annually, and to address the gap in the Head of Content role
- To develop, implement, monitor and review staff and organisational policies

External relations:

- To more fully engage with key stakeholders, notably our broadcaster subscribers
- To develop an annual review

Governance:

- To ensure governance structures remain effective
- To improve board members' skills and knowledge as required.

Disclosure of information to auditors

Each of the Trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditors are aware of such information.

Auditors

A statement of Trustees' responsibility for the financial statements can be found on the next page, which is deemed to be incorporated in (and form part of) this report.

**Report of the Trustees
for the Year Ended 31 December 2014**

STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees (who are also the directors of British Sign Language Broadcasting Trust for the purposes of company law) are responsible for preparing the Report of the Trustees 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 which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, HW Fisher & Company, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on and signed on its behalf by:

.....
R Griffiths - Trustee

Report of the Independent Auditors to the Members of British Sign Language Broadcasting Trust

We have audited the financial statements of British Sign Language Broadcasting Trust for the year ended 31 December 2014 on pages twelve to seventeen. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

As explained more fully in the Statement of Trustees Responsibilities set out on page nine, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Report of the Trustees to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2014 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements.

**Report of the Independent Auditors to the Members of
BRITISH SIGN LANGUAGE BROADCASTING TRUST**

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Andrew Rich (Senior Statutory Auditor)
for and on behalf of HW Fisher & Co.
Chartered Accountants and Registered Auditors
11-15 William Road
London
NW1 3ER

Date:

BRITISH SIGN LANGUAGE BROADCASTING TRUST**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 December 2014**

		2014	2013
		Unrestricted	Total
		fund	funds
		£	£
INCOMING RESOURCES	Notes		
Incoming resources from generated funds			
Voluntary income	2	44	50
Investment income	3	2,526	1,871
Incoming resources from charitable activities	4		
Broadcasting of sign-presented media		<u>1,143,941</u>	<u>1,087,271</u>
Total incoming resources		1,146,511	1,089,192
RESOURCES EXPENDED			
Charitable activities	5		
Broadcasting of sign-presented media		1,253,807	925,313
Governance costs	7	<u>7,898</u>	<u>9,652</u>
Total resources expended		1,261,705	934,965
NET INCOMING/(OUTGOING) RESOURCES		(115,194)	154,227
RECONCILIATION OF FUNDS			
Total funds brought forward		<u>323,013</u>	<u>168,786</u>
TOTAL FUNDS CARRIED FORWARD		<u><u>207,819</u></u>	<u><u>323,013</u></u>

CONTINUING OPERATIONS

All incoming resources and resources expended arise from continuing activities.

The notes form part of these financial statements

BRITISH SIGN LANGUAGE BROADCASTING TRUST

**Balance Sheet
At 31 December 2014**

	Notes	£	2014 Unrestricted fund £	2013 Total funds £
CURRENT ASSETS				
Debtors	11		1,089,952	1,019,554
Cash at bank			<u>553,202</u>	<u>618,808</u>
			1,643,154	1,638,362
CREDITORS				
Amounts falling due within one year	12		(1,435,335)	(1,315,349)
NET CURRENT ASSETS				
			<u>207,819</u>	<u>323,013</u>
TOTAL ASSETS LESS CURRENT LIABILITIES				
			<u>207,819</u>	<u>323,013</u>
NET ASSETS				
			<u>207,819</u>	<u>323,013</u>
FUNDS				
Unrestricted funds	13		<u>207,819</u>	<u>323,013</u>
TOTAL FUNDS				
			<u>207,819</u>	<u>323,013</u>

The financial statements were approved by the Board of Trustees on and were signed on its behalf by:

.....
R Griffiths -Trustee

The notes form part of these financial statements

Notes to the Financial Statements
for the Year Ended 31 December 2014

1. ACCOUNTING POLICIES

Accounting convention

The financial statements have been prepared under the historical cost convention, the Companies Act 2006 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

Financial reporting standard number 1

Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. VOLUNTARY INCOME

	2014	2013
	£	£
Donations	<u>44</u>	<u>50</u>

3. INVESTMENT INCOME

	2014	2013
	£	£
Deposit account interest	<u>2,526</u>	<u>1,871</u>

4. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	2014	2013
	£	£
Channel contributions	1,120,000	1,060,000
Access to Work income	20,196	13,911
Other income	<u>3,745</u>	<u>13,360</u>
	<u>1,143,941</u>	<u>1,087,271</u>

Notes to the Financial Statements - continued
for the Year Ended 31 December 2014

5. CHARITABLE ACTIVITIES COSTS

	Direct costs	Support costs (See note 6)	Totals
	£	£	£
Broadcasting of sign-presented media	<u>1,136,752</u>	<u>117,055</u>	<u>1,253,807</u>

6. SUPPORT COSTS

	Management £
Broadcasting of sign-presented media	<u>117,055</u>

Support costs, included in the above, are as follows:

Management

	2014 Broadcasting of sign-presented media £	2013 Total activities £
Trustees' salaries	50,309	47,139
Trustees' social security	5,853	5,450
Trustees' pension contributions	1,484	1,352
Administration salaries	-	9,952
Administration social security costs	-	842
Administration pensions	-	270
Insurance	1,848	2,109
Telephone	1,574	2,372
Postage and stationery	2,891	1,123
Travelling and subsistence	3,257	3,464
Computer and IT support costs	3,777	3,389
Room hire and rental costs	9,051	4,695
Staff training	1,509	3,022
Interpreters	14,968	5,577
Legal and professional fees	6,453	15,030
Accountancy	13,740	11,355
Bank charges	341	500
	<u>117,055</u>	<u>117,641</u>

7. GOVERNANCE COSTS

	2014 £	2013 £
Trustees' expenses	2,858	2,402
Accountancy	2,000	2,000
Legal and professional fees	-	2,500
Auditors' remuneration	<u>3,040</u>	<u>2,750</u>
	<u>7,898</u>	<u>9,652</u>

Notes to the Financial Statements - continued
for the Year Ended 31 December 2014

8. NET INCOMING/(OUTGOING) RESOURCES

Net resources are stated after charging:

	2014	2013
	£	£
Auditors' remuneration	<u>3,040</u>	<u>2,750</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

	2014	2013
	£	£
Trustees' salaries	50,309	47,139
Trustees' social security	5,853	5,450
Trustees' pension contributions	<u>1,484</u>	<u>1,352</u>
	<u>57,646</u>	<u>53,941</u>

Trustee remuneration relates to administration services provided by a trustee, as permitted by the charity's Articles of Association. None of the trustees receive remuneration in respect of the performance of their duties as trustees.

Trustees' expenses

	2014	2013
	£	£
Trustees' expenses	<u>2,858</u>	<u>2,402</u>

10. STAFF COSTS

	2014	2013
	£	£
Wages and salaries	185,011	158,250
Social security costs	17,691	16,893
Other pension costs	<u>5,400</u>	<u>4,362</u>
	<u>208,102</u>	<u>179,505</u>

The average monthly number of employees during the year was as follows:

	2014	2013
Production and outreach	4	3
Administration	<u>1</u>	<u>2</u>
	<u>5</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

Notes to the Financial Statements - continued
for the Year Ended 31 December 2014**11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2014	2013
	£	£
Trade debtors	1,080,580	1,008,000
Other debtors	2,760	2,993
Prepayments	<u>6,612</u>	<u>8,561</u>
	<u>1,089,952</u>	<u>1,019,554</u>

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2014	2013
	£	£
Trade creditors	35,351	5,993
Social security and other taxes	5,887	7,664
VAT	186,940	175,973
Other creditors	1,026	2,425
Deferred income	1,200,000	1,120,000
Accrued expenses	<u>6,131</u>	<u>3,294</u>
	<u>1,435,335</u>	<u>1,315,349</u>

Deferred income represents channel contributions invoiced in advance.

13. MOVEMENT IN FUNDS

	At 1.1.14	Net movement in funds	At 31.12.14
	£	£	£
Unrestricted funds			
General fund	323,013	(115,194)	207,819
	<u>323,013</u>	<u>(115,194)</u>	<u>207,819</u>
TOTAL FUNDS	<u>323,013</u>	<u>(115,194)</u>	<u>207,819</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	1,146,511	(1,261,705)	(115,194)
	<u>1,146,511</u>	<u>(1,261,705)</u>	<u>(115,194)</u>
TOTAL FUNDS	<u>1,146,511</u>	<u>(1,261,705)</u>	<u>(115,194)</u>

14. MEMBERS

British Sign Language Broadcasting Trust is incorporated as a company limited by guarantee, having no share capital. Its members are the directors of the company. In accordance with the Memorandum and Articles of Association, every member is liable to contribute a sum of £1 in the event of the company being wound up.