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REGISTERED CHARITY NUMBER: 1145249

Report of the Trustees and

Financial Statements for the Year Ended 31 December 2025

for

BRITISH SIGN LANGUAGE BROADCASTING TRUST (LUMO TV)

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BRITISH SIGN LANGUAGE BROADCASTING TRUST
(LUMO TV)

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for the Year Ended 31 December 2025

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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 2025. The trustees have adopted the provisions of 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).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The core objects of the charity 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".

Public benefit

In 2024, the Board agreed to broaden the target audience for the British Sign Language Broadcasting Trust (now trading as LumoTV and will be referred to as LumoTV throughout this report) from deaf people whose first and preferred language is British Sign Language (BSL) to include the wider deaf community and sign language users. This strategic shift reflects LumoTV's ambition to increase reach, strengthen impact, and raise awareness of deaf experiences and sign language within both deaf and wider audiences.

This broader audience definition has been further reinforced in 2025 through audience research commissioned with Heriot-Watt University, which provides clear evidence that deaf audiences overwhelmingly prefer content created directly in sign language. The findings strengthen LumoTV's commitment to sign-presented programming as the most effective and meaningful form of access.

For many deaf people, English is not their first language and may not be fully accessible. Written and spoken language do not form part of the natural linguistic experience or cultural framework for many members of the deaf community. As a result, subtitling alone does not provide equivalent access, and comprehension, engagement and inclusion can be significantly limited without content created directly in BSL.

LumoTV exists to address this inequality and the resulting social exclusion experienced by deaf people. It remains the only commissioning body in the world dedicated to funding and delivering television content created specifically in sign language. Through its programming, the Trust provides access to information in a language that is fully accessible to its audience, while also ensuring that deaf people can see their lives, identities and experiences authentically represented on screen.

LumoTV's work also plays an important role in supporting cultural and linguistic recognition. Sign-presented content contributes to the protection and promotion of BSL as a distinct language and cultural asset, while also enabling deaf children and young people to see positive role models and pathways within the media industry.

In addition, LumoTV's content increases the visibility of deaf people and sign language within the wider public sphere, helping to improve understanding, challenge misconceptions, and promote greater inclusion.

In shaping its objectives and planning its activities for the year, the Trustees have referred to the Charity Commission's guidance on public benefit, including the guidance "Public benefit: running a charity (PB2)". The Trustees are satisfied that LumoTV's activities continue to deliver clear public benefit by improving access to information, supporting cultural representation, and reducing social exclusion for deaf people.

OBJECTIVES AND ACTIVITIES

Aims of the charity

LumoTV's aims have evolved to reflect its transition to LumoTV from BSLBT and its broader strategic role within the deaf media landscape. The Trust aims to:

- **Engage meaningfully with deaf people and sign language users** to understand their needs, preferences and lived experiences, ensuring that audience insight and evidence, including research, directly inform commissioning and strategic decision-making.
- **Commission, develop and deliver a diverse range of high-quality content created in British Sign Language**, ensuring that sign-presented programming remains central to LumoTV's work and reflects the breadth of deaf experiences across genres and audiences.
- **Increase the accessibility, visibility and reach of sign-presented content** by making it as easy as possible for audiences to discover and engage with LumoTV content across digital platforms, broadcast partnerships and emerging distribution channels.
- **Strengthen and support the deaf media ecosystem** by developing talent, creating pathways into the industry, and working collaboratively with production companies, training providers and partners to ensure long-term sustainability of deaf-led content creation.
- **Promote and protect British Sign Language as a language and cultural asset,** ensuring that deaf people can access content in their own language and see authentic representation.
- **Raise awareness and understanding of deaf people and sign language within the wider public,** contributing to greater inclusion and reducing social and linguistic barriers.

ACHIEVEMENTS AND PERFORMANCE

Charitable activities

Main objectives for the year

- Seamless transition from BSLZone to LumoTV.
- Reconnect with stakeholders and foster a closer relationship with our stakeholders.
- Reconnect with our audiences through regular premieres and outreach work, in line with our charity object to reduce 'social exclusion'.
- Ensure that the Media Bill protects LumoTV's future through soft lobbying.-" 'Future proof' LumoTV through new revenue streams such as a trading subsidiary. This will ringfence future initiatives to protect the main charity from financial risk and maximise tax efficiency.
- Roll out a two-year Talent Strategy to find, retain and nurture deaf talent offscreen to ensure we have enough great talent to make our programmes.
- Continue to commission more strong programmes.
- Implement a festival strategy to ensure that the work of our filmmakers is properly recognised on a national and international level.
- Find new platforms for our programmes such as YouTube to boost our viewing figures.

COMMISSIONING

Commissioning Strategy

The two-year commissioning strategy (2024-2026) has focused on building a slate of returnable and scalable formats, moving away from one-off programming towards series that can build audience loyalty and long-term value. This has been successfully delivered through commissions such as Crafty Champions (Flashing Lights Media), Random with Gavin Lilley (Drummer TV), Hold My Hand (Goldwala) and DeSign (Drummer TV). This approach directly responds to audience insight, including Heriot-Watt University research, which highlighted a clear demand for familiarity and ongoing series.

Alongside this, a key priority has been to commission bold, high-impact content that drives conversation and increases reach. This has been achieved through a significant uplift in both industry engagement and audience visibility. This has also been matched by growing recognition of the content itself, including Broadcast Award nominations for Where the Light Gets In (Drummer TV) and Watch Us Roar (Flashing Lights Media), competing alongside major mainstream productions, as well as strong audience demand evidenced by sold-out screenings.

The strategy has also prioritised expanding and diversifying production partnerships, ensuring that deaf talent is embedded across all levels of production. This has been delivered through successful collaboration with new production companies including Goldwala, Slick Films and Hear Art, alongside the development of relationships with emerging partners such as North Bridge Media. Importantly, all partnerships continue to require meaningful deaf involvement from senior, creative leadership through to entry-level roles.

A further strategic focus has been on strengthening the talent pipeline, recognising the need to grow and sustain deaf creative talent across the industry. This has now been successfully delivered through the development and Board approval of a Two-Year Talent Strategy in March 2025, alongside the recruitment of dedicated roles to support its implementation.

The strategy also set out to explore in-house content creation and commercial production opportunities, enabling greater flexibility and new revenue potential. Early progress has been made through the establishment of a dedicated social content function, already producing original content such as Lights Out. This activity has now transitioned into the Communications and Distribution division of LumoTV, indicating that the early foundations for in-house production has been successfully established.

Another key objective has been to increase mainstream visibility through co-productions, ensuring that deaf-led content reaches wider audiences and platforms. This is currently underway through the development of co-funded projects such as CODA in partnership with Channel 4 and Century Films. In addition, high-profile feature projects involving internationally recognised deaf talent are progressing, further strengthening LumoTV's profile and reach.

Finally, the strategy has identified the importance of investing in pre-school content and next-generation audiences, addressing a clear gap in the market. Significant progress has been made on a pre-school series with development of scripts, series bible and design elements nearing completion and the project moving towards the pitching stage. This work aligns closely with LumoTV's charitable aims while also presenting strong long-term audience development opportunities.

2025 Slate

The 2025 commissioning round has been the most successful in LumoTV's history, receiving a record-breaking 129 programme ideas, more than double the previous high of 53 submissions. This significant increase reflects the growing awareness of LumoTV across the industry, alongside the success of targeted outreach to both emerging and established production companies.

From this unprecedented volume of submissions, a strong, diverse, and creatively ambitious slate has progressed into development, spanning drama, comedy, factual and documentaries placing deaf perspectives at its core.

Drama Development

With our new Drama Commissioner (Phil Dodds) at the helm, the current drama slate represents one of the most exciting and varied pipelines to date, showcasing bold storytelling across genres including thriller, horror, comedy drama, and coming-of-age narratives.

Projects in development include:

- **Silencers (Ace Mahbaz/Slick Films)**
A high-concept deaf hitmen thriller. Currently developed as a 14-minute short proof of concept, designed to scale into a feature film.
- **Silence of the Moon (Samuel Dore/Infinite Wisdom Studios)**
A feature-length werewolf horror exploring deaf identity.
- **Unherd (Jean St Clair/Lisa Kelly/Flashing Lights Media)**
A half-hour comedy drama pilot following a group of young deaf mums navigating life, identity, and cosy-crime mysteries at the school gates. The series blends humour with community storytelling and has strong potential for returning episodic format.
- **Follow the Signs / No Hats Allowed (Chris Fonseca/Harry Jardin/Big Deal Films)**
A half-hour TV adaptation of Chris Fonseca's acclaimed stage play, bringing a well-loved deaf story to screen with expanded narrative and audience reach.
- **Lemonade (Audrey Sangla/COMS)**
A French-set coming-of-age short film following a deaf British teenager on her summer holidays overseas.
- **Rearview (Gabriella Leon/Grasp the Nettle)**
Developed through a Step-Up initiative for a first-time writer/director, Gabriella Leon, this dark comedy serial killer thriller explores ableism, oralism, deaf identity, and internal cultural hierarchies.
- **Black & White (Brian Duffy/Slick Films)**
A half-hour wrestling drama centred on redemption, masculinity, and toxic relationships, led by Deaf characters and visual storytelling.
- **Borderland (Brian Duffy/Matt Kyle/Bim Ajadi/Grasp the Nettle)**
A horror proof of concept exploring power, perception, and cultural tension, where a hearing couple's secrets unravel in a remote setting controlled by a deaf couple.

Factual Development

With Factual Commissioners (Julian Peedle-Calloo and Cathy Heffernan) at the helm, the factual slate continues to foreground real deaf experiences, whilst expanding into more ambitious formats and storytelling.

Projects in development include:
- **Open Your Eyes (Erika Jones/Flashing Lights Media**) Open Your Eyes is LumoTV's hard-hitting investigative series, fronted by journalist Erika Jones, exposing systemic failures affecting the BSL community.
- **King for a Day (Teresa Garratty/Libby Welsh/Red Bird Productions)**
A deaf wannabe drag king embarks on a journey of self-discovery and a quest to merge the communities they've always felt torn between. They learn from London's current Kings as well as the deaf community's finest queer visual performers before making their drag debut at Lese Majeste.
- **Short Documentary Series (Rogan Productions)**- A LumoTV & Rogan Productions initiative **commissioning** short films from deaf filmmakers **for the** international festival circuit and to develop new directors:

Deaf Cure (Erika Jones) -Across generations, deaf voices confront a painful question: why is there still a push for a "cure" when they are proud of their language, identity, and culture?

The Wolves 6 (Samuel Ash)- Tired of suffering and injustice, the Wolverhampton 6 decide to fight for the recognition of British Sign Language and the rights of its users, risking arrest, and imprisonment. Will their struggle and sacrifice change the world for the deaf community?

- **Everest (Samuel Ash/Flashing Lights Media)**
In the shadow of tragedy and intense rivalry, a British deaf mountaineer undertakes the ultimate challenge to make it to the summit of Everest.
- **Hair Freedom (Aimee Campbell-Nottage/Drummer TV)**
A formatted documentary set in a hair salon with three different contributors at different stages of their hair journey, interweaved with snippets that delves into the history and politics of black hair.

During 2025, LumoTV delivered a record number of original programmes, including several world firsts for deaf television. These included the first deaf comedy panel show (Random with Gavin Lilley, Drummer TV), the first BSL dating series (Hold My Hand, Goldwala), a ground-breaking documentary series on music and the deaf community (Deaf Jams, Goldwala) and the first deaf-led renovation series (DeSign, Drummer TV).

Across the slate, the Trust commissioned a range of formats (Crafty Champions, Flashing Lights Media), documentaries (100 Years of Deaflympics, Drummer TV; Unmasking, Mutt and Jeff Pictures; Echoes of the Past, Flashing Lights Media) and dramas (Cleaned Out, Hear Art; Sucker, Mutt and Jeff Pictures; Lock Doon, Mutt and Jeff Pictures; Ode to Seventeen, My Mother's Spices, Remember Me, Familiar Stranger, all Slick Films).

LumoTV continues to work with a broad mix of established and new production companies, including Drummer TV, Flashing Lights Media, Goldwala, Mutt & Jeff Pictures, Hear Art, Slick Films, Rogan Productions, Red Bird, Expectation Entertainment, Century Films, North Bridge Media, Out of Orbit, Big Deal Films, Infinite Wisdom Studios and Kowalski Films. Many of these companies are recognised for their commitment to diversity, equity, and inclusion, aligning with LumoTV's commissioning priorities.

Commercial Strategy

In 2025, LumoTV began developing its first alternative revenue strategy to support long-term sustainability and growth. This work has been undertaken in collaboration with the Board and Senior Management Team, with a focus on diversifying income streams beyond core funding.

Key areas under exploration include co-funding models, the development of an in-house production arm, format and finished tape licensing, philanthropy and private investment, and consultancy services.

Progress has been made across several co-funded and commercial projects. CODA represents LumoTV's first co-development project, with a 50/50 funded development partnership with Channel 4 (Century Films). Feature drama Backspace has reached final draft stage and will be taken to market once scripts are finalised. A further feature project with Nyle DiMarco and Lauren Ridloff is nearing contract finalisation and is expected to move into writing in 2026.

Additional projects progressing towards market include Mic Drop (Expectation Entertainment), North Haven (North Bridge Media) and The Terp (Kowalski Films), all of which will be taken out once scripts are finalised. LumoTV's pre-school project has also generated strong interest following MIPCOM and is currently in second-stage development, including script work, toy consultation and bible refinement.

Safeguarding and Business Affairs

In 2025, LumoTV undertook a full review of its child safeguarding policies and protocols, working closely with compliance and employment law specialists. Updated guidelines were rolled out to all production partners, alongside bespoke safeguarding training for staff delivered in collaboration with ScreenSkills and SignHealth. Health and Safety processes were also reviewed and updated in line with legislative changes, with additional mandatory training introduced across the organisation.

A comprehensive review of contracting templates and processes was undertaken within Business Affairs to align more closely with mainstream industry practices and support more complex commercial deals. This work has been supported by specialist legal consultants to ensure best practice while maintaining LumoTV's charitable status.

Talent Development

A major focus for LumoTV in 2025 has been the delivery of its two-year Talent Strategy (2025-2026), which aims to address longstanding barriers to entry and progression for deaf professionals within the screen industries. A Talent Manager and Talent Co-ordinator were recruited to lead its implementation.

The strategy is designed to position LumoTV as the primary entry point and support mechanism for deaf and hard of hearing individuals seeking careers behind the camera, with a particular emphasis on sourcing, nurturing, and retaining deaf talent.

During the year, LumoTV significantly expanded its off-screen talent database to over 150 individuals across the UK, representing a wide range of experience levels and career ambitions. Each registrant is supported through personalised engagement, including one-to-one guidance, career planning support, and targeted signposting to opportunities. This tailored approach has begun to deliver measurable outcomes, with participants securing roles within the industry, including positions such as Production Secretary and trainee crew roles.

To complement this, LumoTV delivered a programme of structured training and development activity, including webinars such as Breaking into Media - Runner Role and Beyond the Edit. These sessions have been designed to improve understanding of industry expectations, build confidence, and provide practical guidance for entering the industry. In addition, LumoTV facilitated on-set shadowing opportunities, such as Casualty, allowing participants to gain direct exposure to professional production environments. These experiences provide valuable insight into real-world workflows and help bridge the gap between training and employment.

LumoTV has also strengthened partnerships with external organisations, including ScreenSkills, to deliver tailored training and professional development opportunities for deaf talent. LumoTV has also started developing a deaf awareness consultancy package in collaboration with The Deaf Set, which will be offered to production partners and external organisations.

Importantly, the Talent Strategy is not limited to individual development but is positioned within a broader ambition to strengthen the deaf media ecosystem. By working collaboratively with production companies, training providers and industry stakeholders, LumoTV seeking to embed talent development across the industry. This ecosystem approach is critical to ensuring that deaf talent is not only supported at entry level but is able to progress, sustain careers, and contribute to the long-term growth of the industry.

Looking ahead, LumoTV will focus on embedding long-term initiatives, including mentoring schemes, structured work placements, and potential film camp opportunities to provide immersive learning experiences for deaf talent. The Talent Strategy represents a significant step forward in addressing the historic underrepresentation of deaf professionals within the screen industries and in building a sustainable, skilled, and confident workforce for the future that benefits the wider industry.

COMMUNICATIONS & DISTRIBUTION

Communication and Distribution Strategy

The communications section of the strategy has focused on establishing a clear and bold organisational identity, ensuring that LumoTV is well positioned for its transition into a new era. This has been successfully delivered through the development and agreement of new vision, mission, and values at the Board Away Day, alongside a clearer definition of target audiences. This foundation work has enabled more focused and effective communication, ensuring that messaging ties in with LumoTV's charitable aims and audience needs.

A central priority has been to build the internal capacity required to deliver this strategy. This was achieved through the appointment of a dedicated Head of Communications and Distribution in 2024, Ashley Kendall, providing leadership and strategic direction across the organisation. Ashley has been instrumental in embedding a more cohesive and proactive communications approach.

A major milestone in 2025 has been the delivery of a bold rebrand, transitioning from BSLBT to LumoTV in March 2025. This has significantly strengthened the organisation's profile, modernised its identity, and created new opportunities for engagement with both industry and audiences. The rebrand has been supported by the launch of a new website, including a clearer distinction between organisational information and audience-facing content.

The strategy has also prioritised increasing LumoTV's visibility within the mainstream media landscape, alongside strengthening its presence within the deaf community. This has been delivered through a more structured and strategic approach to festivals, including participation in major industry events such as Sheffield DocFest and the Edinburgh TV Festival. These activities have been supported by a wider Festival and Awards Strategy, positioning LumoTV as an active player within the industry.

Alongside this, there has been a strong focus on enhancing audience engagement and outreach. This includes the launch of a refreshed newsletter, improved stakeholder communications, and the development of publicity packs for each programme to maximise reach and impact. The introduction of new shortform content strands, such as Lights Out, reflects a more dynamic and multi-platform approach to audience engagement.

Significant progress has also been made in strengthening stakeholder relationships, with renewed engagement across the industry and more regular communication. This includes sharing a brand-new annual report and planning targeted meetings with key stakeholders, ensuring that LumoTV remains a trusted and visible partner within the industry.

The strategy has begun to address the need for data-driven decision making, recognising the importance of understanding audience behaviour and reach. While progress has been made in exploring data solutions, this remains an area that needs more development and exploration, which will be prioritised in 2026.

On the distribution side, the strategy has focused on expanding reach, increasing visibility, and exploring new platforms and revenue opportunities. The launch of LumoTV on YouTube in May 2025 has been a significant success, delivering rapidly growing viewing figures and opening up new avenues for audience engagement and potential income generation.

There has also been a continued focus on strengthening relationships with existing broadcasters and exploring new opportunities. Discussions with Channel 4 are underway to improve catch-up availability and extend the reach of LumoTV content. The strategy has also prioritised a more strategic and targeted approach to festival distribution, increasing submissions within international circuits. This has helped to raise the profile of LumoTV content and secure recognition within the wider industry.

In parallel, work has begun to explore commercial opportunities through format sales and merchandising, supporting longer-term sustainability. Progress includes development of existing formats for mainstream adaptation and initial discussions with potential buyers. While still in progress, this represents an important step towards diversifying revenue streams.

Finally, the strategy has recognised the importance of direct audience engagement beyond broadcast, with plans for initiatives such as a LumoTV roadshow and wider audience engagement events. These activities aim to strengthen connections with both existing and new audiences, ensuring that LumoTV remains accessible, visible, and relevant across all platforms.

Communications and Distribution Activity Overview

First Quarter

During the first quarter, LumoTV delivered a wide-ranging programme of activity focused on industry engagement, audience connection and profile-building. This included participation in key events such as Deaf Leadership Day in London, where LumoTV's Chief Executive, Camilla Arnold, contributed as a panel speaker, reinforcing LumoTV's role as a leader within the deaf and wider media landscape. Senior Management Team engagement also extended to production partners, including a visit to Drummer TV in Bristol to observe Random on set, strengthening relationships and maintaining close oversight of commissioned content.

The organisation continued to play an active role in sector-wide discussions, with representation at the CDSA Localisation Summit where Camilla Arnold and Stephanie Burke (Production Executive) spoke on the subtitling initiative, positioning LumoTV at the centre of important conversations around access and standards.

The major milestone during this period was the successful rollout of the LumoTV rebrand, which was very well received by the community, filmmakers, and stakeholders, marking a significant step forward in modernising the organisation's identity and increasing its visibility:

LumoTV's New Logo, launched in March 2025

Audience engagement was a key focus throughout the quarter, with a series of high-profile premiere events for The Chris Baker Show and Where the Light Gets In held across London, Derby, and Edinburgh. These premieres were complemented by regional engagement activity, including Senior Management Team visits to the Royal Conservatoire of Scotland and Solar Bear in Glasgow, as well as on-set visits such as Lockdoon. Engagement with younger audiences was also prioritised, with school visits to the Royal School for the Deaf in Derby and Sirius West Academy in Hull, alongside community outreach at events such as the Deaf Information Day in Epping.

Alongside public-facing activity, LumoTV maintained and strengthened its strategic industry relationships, holding stakeholder meetings with major broadcasters and partners including Sky, UKTV, Warner Bros. Discovery, ITV, Paramount, and Channel 4. These meetings are critical in ensuring continued visibility, collaboration opportunities and long-term positioning within the wider media landscape.

Second Quarter

The second quarter built on this momentum, with a strong emphasis on festival presence, community engagement and strategic development. LumoTV had a prominent presence at Sheffield DocFest with a LumoTV panel at the Crucible Theatre, followed by 'speed signing' drinks with internationally recognised deaf talent, Nyle DiMarco, further elevating the organisation's profile on a global stage.

A key strategic milestone during this period was the launch of the Festival, Award Submissions and Premiere Strategy (2025-2027). This comprehensive sub-strategy sets out a clear and ambitious approach to increasing LumoTV's presence across both domestic and international festivals, targeting high-impact award opportunities and delivering biannual premiere events. The strategy is designed not only to raise the profile of LumoTV and its content, but also to strengthen industry partnerships and reinforce its mission to champion deaf voices and talent across both deaf and mainstream media landscapes.

During the second quarter, audience engagement continued to be a priority, with participation in community events such as Deaf Day at City Lit and Deafvibe in Stoke, alongside an expanded programme of school visits including Hamilton School for the Deaf, Windsor Park School in Falkirk and Elmfield School for Deaf Children in Bristol. These activities play an important role in building future audiences and inspiring the next generation of deaf creatives.

LumoTV also strengthened its position within industry discourse, with representation at the three-day SocialDay 2025 Conference where our Audience Engagement Manager, Jen Dodds, delivered a presentation on "The Deaf Dollar: Engaging with BSL users on Social", highlighting the economic and cultural value of deaf audiences. Internally, a new DeafBlind Working Group was established, chaired by Sarah Reed, ensuring that DeafBlind perspectives are embedded within organisational strategy and also to ensure that our programmes are accessible for DeafBlind viewers.

Digital and content innovation also progressed during this period, with the newly formed Content Creation team producing over 14 pieces of short-form content. This was complemented by the launch of LumoTV on YouTube, marking a significant step in expanding digital distribution and reaching wider audiences.

Third Quarter

In the third quarter, LumoTV continued to deepen its direct engagement with the deaf community across the UK, with a strong presence at a range of cultural and community events. These included the Deaf Street Party in Ilford, the Deafland Rally, Edinburgh Deaf Festival, and the Celtic Deaf Festival in Cardigan. This activity reflects a deliberate shift towards meeting audiences where they are, strengthening relationships and increasing visibility beyond traditional broadcast channels.

LumoTV also maintained its leadership role within industry conversations, with Camilla Arnold delivering a talk on the difference between 'sign presented' and 'sign translated' content in media at the British Deaf Association's 135th Birthday Conference, and Caroline Fearon (Deputy Chief Executive) and Ashley Kendall presenting on the same theme at the Edinburgh Deaf Festival. These presentations reinforce LumoTV's position as a key advocate for 'sign presented' content. Further engagement activity included participation in the Deaf UK 50+ Information Day in Lowestoft, Deafab's Masked Ball in Manchester, and the Oxford Deaf Festival, ensuring a broad and inclusive reach across different audience groups.

Festival activity continued to deliver strong results, with Sucker selected for a number of high-profile festivals including Bolton International Film Festival, London Breeze Film Festival, Leeds International Film Festival, Northeast International Film Festival and Wigan & Leigh Short Film Festival. Notably, all selected festivals are BIFA qualifying, BAFTA qualifying, or both, reinforcing the quality of LumoTV content.

In addition, three successful premiere events were delivered, including the Flarewave Festival in Brighton and back-to-back events in Belfast and Norwich. These events generated strong engagement, particularly in regions such as Belfast, where audiences had previously felt underserved. Feedback indicates that these premieres are increasingly seen as a vibrant and modern alternative to traditional deaf club events, while also inspiring emerging filmmakers and younger audiences to engage with LumoTV and the wider industry.

Fourth Quarter

The fourth quarter continued this trajectory, with activity focused on international visibility, innovation, and organisational development. LumoTV's involvement in the Deaflympics in Tokyo provided a significant opportunity to engage with a global deaf audience and further strengthen its international presence.

Internally, a restructure of the Communications and Distribution team was undertaken to ensure that the function is better aligned with organisational priorities and future growth. This reflects an ongoing commitment to strengthening internal capacity and ensuring that the organisation is well positioned to deliver against its strategic ambitions.

The successful year concluded with a private drama screening for programme makers, providing an opportunity to showcase work, strengthen relationships with filmmakers and other creatives, and reinforce LumoTV's role as a strong, high-quality commissioner within the industry.

Social Media Followers

In 2025, LumoTV, supported by a refreshed Communications and Distribution strategy alongside its rebrand, placed a strong focus on growing its social media presence. The table below shows a significant increase in both Facebook and Instagram followers, demonstrating the success of the rebrand and its impact on audience growth.

Social media	2025	2024	2023	2022	2021	2020
Facebook followers	68.7k	52k	50k	46k	45k	41k
Twitter followers	n/a	10k	10k	9k	9k	9k
Mailchimp newsletter sign-ups	3.7k	3.4k	3k	3k	3k	3k
Instagram followers	33.7k	19k	15k	10k	8k	7k
TikTok Likes	30.2k	26k	10k	-	-	-
TikTok followers	3.6k	2.8k	2k	-	-	-

Table 1: Social media followers 2020-2025

Television Transmission

In 2025, LumoTV maintained its television transmission slots on Film4 on Monday mornings at 0800, and on Together TV on Monday evenings.

Channel	Day	Time slot
Film4	Monday	0800
Together TV	Monday	1900
Together TV	Monday	2200

Table 2: Broadcast Slots for LumoTV

Audience engagement across platforms

In 2025, LumoTV saw a notable shift in audience engagement across its platforms, reflecting both the impact of the rebrand and the success of its newer content.

Our website data shows a strong mix of both legacy and new content within the top performing programmes. Encouragingly, a number of our 2025 commissions feature prominently in the top ten most viewed titles, marking a clear departure from 2024, where older catalogue content (2011-2018) dominated.

This demonstrates that our newer programmes are successfully reaching and engaging audiences. Titles such as The Chris Baker Show, Where The Light Gets In, Familiar Stranger and Echoes of the Past all rank highly, alongside our Deaflympics coverage.

It is worth noting that some of the highest-ranking legacy titles, including ZOOM Focus 2011: The End and Confession, continue to perform strongly due to their ongoing use in sign language teaching materials worldwide, highlighting the enduring value of our archive.

Top 10 viewed programmes	Date First Broadcast	Total Plays
ZOOM Focus 2011: The End	2011	4816
The Chris Baker Show	2025	4228
History of Deaf Education: Part 1	2011	3004
Deaflympics Japan Day 1 Highlights	2025	2844
ZOOM 2012: Confession	2012	2398
Where The Light Gets In	2025	2311
Familiar Stranger	2025	1974
Echoes of the Past	2025	1937
Sign2Win Series 4: Episode 1	2025	1908
DeSign Series 1: Episode 1	2025	1866

Table 3: Website Viewings 2025

YouTube

2025 marked the launch of LumoTV's YouTube channel, significantly expanding our reach. From 2nd May to 31st December 2025, YouTube viewings has already outperformed website viewing figures, despite covering a shorter time period.

The platform has proven to be particularly good for new and timely content. Deaflympics coverage performed exceptionally well, with Tokyo '25 Deaflympics: Day 1 and 100 Years of Deaflympics leading the top ten. Recent titles such as Where The Light Gets In, Familiar Stranger, and This is Tina also feature prominently.

This early performance indicates that YouTube is a critical growth platform for LumoTV, enabling us to reach broader and more diverse audiences beyond our owned channels.

Top 10 viewed programmes	Date First Broadcast	Total Views
Tokyo '25 Deaflympics: Day 1 (2025)	2025	6479
100 Years of Deaflympics (2025)	2025	5249
Where The Light Gets In (2025)	2025	3536
Familiar Stranger (2025)	2025	3010
Lights Out: DeSign (2025)	2025	2681
History of Deaf Education: Part 1 (2011)	2011	2430
Tokyo '25 Deaflympics: Day 2 (2025)	2025	2234
Deaf Funny Programme 1 (2018)	2018	1942
This is Tina (2025)	2025	1850
Lights Out: Sucker (Halloween special) (2025)	2025	1811

Table 4: YouTube Viewings from launch on 2nd May - 31st December 2025

LumoTV App

The LumoTV app, available across iOS, Android and Fire OS, continues to provide audiences with access to LumoTV content on mobile devices. In 2025, the app was downloaded 3,104 times, bringing total downloads to 37,439 since its launch in 2017.

Programmes were viewed or downloaded 37,826 times over the year. As with other platforms, newer content performed strongly, with titles such as Where The Light Gets In, The Chris Baker Show, and Familiar Stranger appearing in the top ten.

- Sign2Win Series 3: Episode 12 -1076 views
- Where The Light Gets In -1035 views
- The Chris Baker Show: How to Get Rich -1017 views
- Small World 1: Episode 4 -888 views
- Remember Me -870 views
- This Is Deaf: Deaf Love Stories -845 views
- Familiar Stranger -832 views
- Small World 1: Episode 1 -815 views
- Sign2Win Series 3: Episode 10 -777 views
- CODA & Proud -747 views

However, overall performance on the app has declined compared to 2024. This reflects a strategic shift in audience attention towards our newly rebranded website and the launch of our YouTube channel. In response, the app is currently undergoing redevelopment, with a relaunch planned for 2026 to improve functionality, user experience, and alignment with the LumoTV brand.

AI STEERING GROUP

In 2025, LumoTV established an AI Steering Group to explore the opportunities and risks associated with artificial intelligence within the context of deaf-led content and sign language media. The group brings together representatives from across the deaf community, industry, and academic sectors to ensure that developments in this area are guided by shared values and lived experience. The Steering Group plays a central role in shaping LumoTV's approach to AI, ensuring that innovation is balanced with ethical responsibility, cultural sensitivity, and the protection of contributors.

AI Principles and Guidelines

During the year, the Steering Group developed and finalised a set of LumoTV AI Guidelines, which set out the organisation's principles and approach to the use of AI. These guidelines emphasise that AI should support creativity and accessibility but must not replace deaf talent or sign-presented content.

Key principles include:

- Protecting the authenticity of deaf culture and lived experience
- Ensuring AI is used to empower, not replace, deaf creatives
- Maintaining human oversight and accountability
- Preventing bias, discrimination, and misuse
- Ensuring transparency in how AI is used

The guidelines also clearly set out what LumoTV will not support, including the use of AI to generate synthetic signers, replicate individuals' signing styles, or replace sign-presented programming.

Research and Academic Partnerships

The Steering Group has also overseen the development of a proposed academic research partnership with the University of Surrey, as part of the DCAL SignGPT project. This collaboration is designed to support non-commercial research into British Sign Language linguistics and technology, while implementing robust safeguards to protect contributors.

Strict controls are in place to ensure that:

- LumoTV content cannot be used to create deepfakes, avatars or synthetic signers
- Contributor identity and likeness are fully protected
- Data cannot be used for commercial purposes or shared with third parties
- Any derived data must be anonymised and cannot enable 're-identification'

This approach ensures that research can progress in a responsible and ethical way, whilst maintaining trust with contributors and the wider deaf community.

Governance and Safeguarding

A strong emphasis has been placed on governance and safeguarding in relation to AI. LumoTV retains full control over how its content is used, with the ability to withdraw access or require deletion of data where necessary. The Steering Group has also established processes for ongoing ethical review, recognising that both the technology and its implications are rapidly evolving.

Future Direction

The AI Steering Group will continue to meet regularly to review developments, update guidelines and assess emerging opportunities. The guidelines are intended to be a living document, evolving in line with technological advances and community feedback. LumoTV remains committed to a cautious and values-led approach, ensuring that AI enhances rather than undermines LumoTV's core mission to champion deaf talent, sign language and authentic storytelling.

THE MEDIA ACT

During 2025, LumoTV significantly strengthened its role as advocate for deaf audiences, undertaking policy engagement and lobbying activity aligned to the implementation of the Media Act.

At the heart of this work has been a clear objective: to ensure that BSL users are meaningfully represented within the future regulatory framework, and that sign-presented content is recognised not as an accessible feature, but as a core component of cultural representation and public service provision.

A key milestone in this activity was securing direct engagement with the Department for Culture, Media and Sport (DCMS). This provided an important platform to articulate the case for deaf audiences at a policy level, highlighting both the limitations of existing access provision and the need for a more ambitious, forward-looking approach. Discussions focused in particular on the distinction between sign-presented content and sign-translated content, and the implications this has for how accessibility is defined and measured within the Media Act.

Sign-presented content refers to programmes that are created in BSL from the outset, with deaf talent both on and off screen, and where BSL is the primary language. These programmes are culturally authentic, linguistically accessible, and rooted in deaf lived experience. In contrast, sign-translated content refers to programmes originally produced in spoken English, with an interpreter added afterwards. While this provides a level of access, it does not offer the same depth of understanding, cultural nuance or audience engagement, and often places BSL as secondary rather than central.

A key concern for LumoTV is that the current direction of the Media Act and regulatory thinking may fail to adequately distinguish between these two forms of provision, treating them as broadly equivalent in meeting accessibility requirements. This risks creating a system in which broadcasters can meet their obligations through add-on solutions, rather than investing in original sign-presented content.

The implications of this are significant. Without clear weighting or recognition of sign-presented content, there is a risk that:

- Deaf audiences will continue to receive a lesser quality of access, with interpretation rather than programmes in their first language
- BSL as a language and cultural asset will not be properly protected or promoted within the broadcasting landscape
- Opportunities for deaf talent and deaf-led production will be limited, restricting growth and sustainability within the industry
- Broadcasters will be disincentivised from commissioning original deaf-led content, (undermining both creative and economic potential)

LumoTV has therefore used its engagement with DCMS, alongside its ongoing work with the BSL Advisory Board, to advocate for a more nuanced and robust approach. This includes making the case for greater recognition, weighting and incentivisation of sign-presented content, ensuring that accessibility is not reduced to a technical compliance exercise, but understood as a matter of language, culture and equality.

To further strengthen its policy and regulatory engagement, LumoTV brought in Giles Winn in a specialist advisory capacity. Giles is a highly experienced media policy and regulatory affairs consultant, with a background spanning Ofcom, government and senior advisory roles across the UK broadcasting landscape. His expertise has provided critical support in navigating the complexities of the Media Act, shaping LumoTV's positioning, and ensuring that our proposals are both strategically robust and aligned with wider regulatory frameworks.

This work also underpins the organisation's wider strategic ambition to support broadcasters, streamers and platforms to meet their obligations in a way that is both high-quality and cost-effective, while delivering genuine impact for deaf audiences.

This programme of work will continue into 2026, with a sustained focus on strengthening relationships with government and regulators, and ensuring that the rights, needs and cultural identity of BSL users are fully recognised and embedded within the future of UK broadcasting.

Heriot-Watt University Project

In 2025, LumoTV commissioned a significant research project in partnership with Heriot-Watt University to better understand deaf audiences' preferences in relation to sign language content on television. The study, led by Professors Annelies Kusters and Jemina Napier, alongside Dr Robert Adam, represents one of the most comprehensive pieces of research undertaken in this area in the UK. It explored how deaf sign language users engage with two primary forms of access: sign-presented content (created directly in BSL) and sign-interpreted content (spoken content supported by an in-vision interpreter).

A total of 573 responses were collected, with 489 deaf signers forming the core dataset for analysis. The scale and methodological design of the study provide a robust and credible evidence base.

The findings demonstrate a clear and consistent preference for sign-presented content:

- 91% of deaf signers preferred sign-presented content
- Only 9% preferred sign-interpreted content
- Sign-presented content was rated higher across all key measures, including understanding, enjoyment, relatability and perceived quality
- 59% of respondents expressed a desire for more sign-presented content, compared to only 12% who favoured more sign-interpreted content

Preferences were consistent across all age groups and most programme genres. The only notable exception was news content, where sign-interpreted formats were slightly preferred, suggesting that a mixed approach remains appropriate for certain types of programming.

Strategic Importance

The research provides a strong evidence base for LumoTV's strategic direction and reinforces the centrality of sign-presented content to its commissioning model. It also has significant implications for the wider broadcasting sector, demonstrating that sign-presented programming delivers higher levels of engagement, comprehension, and cultural relevance for deaf audiences.

Beyond audience preference, the findings highlight the role of sign-presented content in supporting British Sign Language as a living language and cultural asset. By prioritising content created directly in BSL, LumoTV contributes to linguistic preservation, cultural representation and the long-term sustainability of deaf creatives and sign language.

The research is expected to inform ongoing engagement with broadcasters, regulators, and policymakers, particularly in relation to future approaches to sign language provision within the context of the upcoming Media Act.

MANAGEMENT & GOVERNANCE

After the internal restructure in 2024, the staff have been settling into the new structure well. The Commissioning team now comprises of a Head of Production, three Commissioners, one Executive Producer and two Line Producers with a contingency pot ring-fenced for external production management support for specific projects that require more specialist knowledge. There is also a Business Affairs Executive to support with the legal side of commissioning.

The Deputy Chief Executive's core team now comprises of a PA to the SMT and Trustees, Finance Officer, and a Governance Manager.

The Communications and Distribution team underwent an internal restructure at the end of 2025 to reflect the organisation's growth from a small to a medium-sized team, and to ensure it remains fit for purpose, strategically focused, and able to deliver effectively for both the organisation and its service users.

Following this restructure, the team is now organised with clearer management layers and defined responsibilities and is currently made up of a Head of Communications and Distribution, Communication Manager, Distribution Manager, and an Engagement Executive.

In line with the agreed structure, further recruitment is planned in 2026 to fully embed the model and strengthen capacity across key areas. These roles include a Communication Executive, Creative Executive, Distribution Executive, and additional support within engagement and content delivery as required.

This expanded structure will ensure a more balanced and effective approach across communications, distribution, audience engagement, and creative output, supporting LumoTV's continued growth, increased visibility, and stronger commercial and audience impact.

LumoTV's staff base remains at WeWork but the staff have moved to two new offices- one for the SMT and one for the rest of the staff. LumoTV used to have a part-time share of a meeting room, but the contract has been terminated to make savings.

Equality, Diversity, and Inclusion strategy

In 2025, LumoTV continued to strengthen and embed its Equality, Diversity and Inclusion (EDI) strategy, building on the strong foundations laid in 2024.

All short term actions were completed early in the year, including the introduction of updated monitoring processes, a revised recruitment policy with inclusive language, and the publication of a refreshed EDI statement.

Staff and Trustees continued to receive BSL lessons and annual unconscious bias and disability inclusion training, while new approaches such as cultural awareness discussions and a buddy system, helped deepen learning. Engagement across the organisation remained high, with active involvement in Creative Diversity Network (CDN) meetings and TV Access Project (TAP) workstreams, enabling best practice in disability inclusion to be shared internally.

Our commissioning work continued to prioritise authentic diversity on and off screen, supported by clearer requirements in the commissioning process, partnerships with diverse led production companies, and practical measures such as communication support funds and budget flexibility for deaf crew.

We also prepared for fuller utilisation of Diamond 1 and 2 (industry wide diversity system run by CDN) reporting across our productions to inform future planning and Board oversight.

Longer term activity included developing consultancy packages aimed at bridging deaf, BSL and wider communities, and enhancing how LumoTV measure and showcase its achievements, including new Stakeholder annual reports created with our publisher Emperor.

Governance

In August 2025, Jeff McWhinney resigned after two years in the position of Chair for LumoTV. The Board would like to thank Jeff for his contribution over the years and wish him all the best.

With Chief Executive, Camilla Arnold, being on Maternity Leave at the end of the year, the Deputy Chief Executive, Caroline Fearon, became Interim Chief Executive and supported the Nominations Committee as they ran a thorough recruitment campaign for a new Trustee. Recruitment is still ongoing and is expected to continue into 2026 to find the right Chair for LumoTV. The current Vice Chair, Chris Higgs, has stepped up as Interim Chair until a Chair is recruited.

During 2025, LumoTV made significant progress in developing its alternative revenue strategy, building on earlier Board discussions which highlighted the importance of diversifying income in response to the changing media landscape and the organisation's current reliance on a single funding stream via Ofcom's Television Access Code. This work was further catalysed at the Spring 2025 Away Day, facilitated by Thomas Mulloy, where the Board formally kick-started the Alternative Revenue Strategy and aligned on the need for a more ambitious and sustainable financial model.

In 2024, the Chair and Vice Chair sought legal advice from Withers and financial advice from Knox Cropper, confirming that in order to protect the charity's status, any commercial activity would need to sit within a separate trading subsidiary, capable of generating profit while reinvesting returns back into the charity. The Board unanimously agreed to formalise this approach, and throughout 2024 a working group, chaired by Chris Higgs, progressed options for establishing this structure.

Building on these foundations, activity in 2025 has focused on testing and developing practical revenue-generating opportunities. This has included exploring a LumoTV Studios model to enable co-production, co-financing and partnerships with mainstream broadcasters and streamers, alongside early success in securing development funding, including a co-development agreement with Channel 4 for CODA.

The organisation has also begun exploring format and finished tape sales, achieving initial licensing revenue while undertaking a full audit of its content catalogue to identify further commercial opportunities. In parallel, relationships with streamers have been strengthened in anticipation of future regulatory requirements, and new income streams such as consultancy, partnerships and philanthropic investment have been explored. This work has been supported by the appointment of a freelance Commercial Consultant, Pascal Dalton, ensuring a more structured and strategic approach, and will feed into the development of a three-year business plan to support long-term sustainability and growth.

Finally, the Board would like to thank the programme-makers, participants in programmes and all LumoTV's viewers - as well as the dedicated staff team - for their engagement and involvement. They also wish to thank the broadcaster subscribers, who created LumoTV in partnership with the deaf community, for their continuing support.

FINANCIAL REVIEW

Principal funding sources

LumoTV was set up in 2008 as an alternative way for independent broadcasters to meet their regulatory duty to provide programming in British Sign Language. Independent broadcasters with between 0.05% and 1% of audience share can choose either to source and broadcast programmes presented in sign language themselves or to contribute to LumoTV to make programmes in sign language for the deaf audience.

In May 2015 Ofcom published the outcome of its 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 that choose to pay alternative contributions should increase the amount they pay over time. They concluded that the amount of signing on low audience channels should increase over time and that channels choosing to pay alternative contributions should increase the amount they pay over time. Ofcom's full statement can be found at:
https://www.ofcom.org.uk/consultations-and-statements/category-2/review-signing-arrangements-tv. This meant that LumoTV's subscription level for 2016 rose to £24,500 per channel to take account of inflation since 2009, and since 2017 there have been further increases to match the equivalent rises in the amount of signed programming per channel.

In 2025 63 channels [2024: 62] in total subscribed to LumoTV, making the total income from broadcasters £4,576k [2024: £4,100k]. This is an increase of one channel as LumoTV lost two channels, CNN and CBS Reality but gained three new Sky channels.

Overview of the financial results

The statement of financial activities shows income of £4.95m (2024: £4.41m) and expenditure on charitable activities of £5.02m (2024: £4.29m), giving a net deficit of £69k. (2024: net surplus of £120k). All funds are unrestricted and at the balance sheet date these stood at £2.10m (2024: £2.15m) These funds are in the form of net current assets.

Included in the income was broadcaster contributions of £4.6m; Access to Work income (reimbursed expenditure on BSL interpreters) of £322k and other income of £19k. Expenditure of £5.02m for the year included £322k of interpreter costs that were reimbursed under the Access to Work scheme (see above). The residual expenditure of £4.6m was spent on commissioning at 66% (2024: 67%), management and governance 18% (2024: 19%) and communications and distribution 16% (2024: 14%).

FINANCIAL REVIEW

Investment policy and objectives

The Finance & Audit committee seeks to maximise the return on cash held during the year with the need to protect the capital. The current policy 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.

Reserves policy

The Board of Trustees and senior management continue to review the charity's unrestricted reserves in the light of the main risks and strategic requirements of the organisation. At the balance sheet date, total reserves were £2.10m (2024: £2.15m), of which £979k has been designated. As explained in note 13 to these accounts, £979k has been designated by the trustees for the production of ongoing programmes. This expenditure will be incurred over the next 12 months. The Board considers that the undesignated reserve levels to cover the main risks should represent no more than three months of charitable expenditure (approximately £1.25M, based on current year expenditure). On 31st December 2025, the undesignated reserves were £1.1M, which represents approximately 2.7 months of charitable expenditure.

The Board is conscious of the changing environment in which it is operating with streamers and other online providers not having the same OFCOM requirements as other providers. The impact of changing technology, in particular AI, could provide broadcasters with a cost-effective alternative to using LumoTV's services in an increasing competitive environment. As part of the Board's strategy to expand the charitable activities of the organisation, capital expenditure will be required to fund investment and development of deaf programmes. The Trustees anticipate utilising part of the surplus reserves to fund this over the next two to three years before the investment can make a return, both in terms of the achievement of its charitable objects and financially.

Fundraising policy

LumoTV does not engage in any direct fundraising from members of the public and does not employ fundraisers. The Trustees are however aware of the new fundraising requirements and the code of fundraising practice and ensure that the charity is compliant with the code in all its fundraising activities.

Principal risks and uncertainties

The organisational Risk Register is reviewed regularly by the Finance & Audit Committee and reported at Board meetings. In 2025 risk management primarily focussed on the incoming Media Bill, lack of deaf talent to make our programmes and the impact of the fact that Ofcom subscriptions will only rise by a back-dated CPI related formula meaning income is likely to flatten so LumoTV needs to maintain organisational stability and futureproof its operations .

FUTURE PLANS

o Continue to commission ambitious, high-quality sign-presented programmes, expanding into new genres and formats while keeping deaf creatives at the centre.
o Deliver the Commercial Revenue Plan, including co-funding, format and programme sales, and new partnerships to ensure long-term financial sustainability.
o Progress the development of a LumoTV Production Arm, enabling greater control over IP, production and revenue generation.
o Strengthen relationships with existing and new stakeholders, alongside building global partnerships and international opportunities to increase reach, profile and commercial potential.
o Continue Media Act lobbying and the 91% Mandate campaign to ensure sign-presented content is properly recognised and protected within future regulation.
o Position LumoTV as a sector leader in AI and sign language, developing ethical frameworks and advocating for responsible use of emerging technologies.
o Strengthen festival and publicity strategies to raise national and international profile.
o Invest in people, systems and organisational development, including staff training, operational efficiency and updated three-year strategies across the organisation (Commissioning, Communications & Distribution, EDI).

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. LumoTV was set up in 2008 as an alternative way for independent broadcasters to meet their regulatory duty to provide programming in British Sign Language. For more information: http://stakeholders.ofcom.org.uk/consultations/signing/statement/plain/

LumoTV (then known as BSLBT) was 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.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Arrangements for setting pay and remuneration of the charity's key management pe

The charity's policy is to pay senior management according to their expertise and experience. Senior managements' benefit package comprises a basic salary and pension. Basic salaries are reviewed annually against the charity sector as well as the wider professional market and information is presented to the trustees for their approval. No member of the senior management team can make a decision on their own pay.

Recruitment and appointment of new trustees

The Nominations Committee, a sub-committee of the Trustee Board of LumoTV, with the support of LumoTV's Governance Manager, Jo Whyte, ensures that the Board and its sub-committees have the right balance of skills and abilities to enable LumoTV 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.

Organisational structure and how decisions are made

At the end of 2025 the Board consisted of four deaf and four hearing people, including the Interim 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 Chief Executive and 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. In 2025, all Board meetings and the annual Awayday took place in person.

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

o Finance & Audit Committee, incorporating the Remuneration Committee
o Nominations Committee

The Chair leads the organisation with the support of the Vice Chair, working with the Chief Executive. At the end of 2025 there were 18 permanent members of staff. (NB there were 17 members of staff on the payroll in December 2024 and 15 in December 2023)

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.

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

J McWhinney Chair (resigned 26.8.25)
C Higgs Interim Chair
Ms B Robinson Trustee
Ms E Rowlands Trustee
Ms J Sykes Trustee
G Pierssene Trustee
R A Cobb Trustee
Ms M Mohammed Trustee
Ms A Gorman Trustee

REFERENCE AND ADMINISTRATIVE DETAILS

Auditors
Godfrey Wilson Ltd
5th Floor Mariner House
62 Prince St
Bristol
BS1 4QD

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

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, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (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 accounting estimates that are reasonable and prudent;
- state whether applicable UK accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- 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.

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

AUDITORS

Current auditors are Godfrey Wilson Ltd. In 2026, a formal tender process will be undertaken to appoint auditors, in line with good governance practice, as Godfrey Wilson Ltd will have served in this role for over seven years. Godfrey Wilson Ltd will be invited to participate in the tender alongside other prospective firms.

Approved by order of the board of trustees on 23 June 2026 and signed on its behalf by:

Chris Higgs

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C Higgs - Trustee

Opinion
We have audited the financial statements of British Sign Language Broadcasting Trust (the 'charitable company') for the year ended 31 December 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. 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).

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 2025 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.

Basis for opinion
We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern
In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information
The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:
- 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; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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.

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, 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, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The procedures we carried out and the extent to which they are capable of detecting irregularities, including fraud, are detailed below:

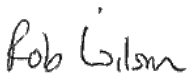
(1) We obtained an understanding of the legal and regulatory framework that the charity operates in, and assessed the risk of non-compliance with applicable laws and regulations. Throughout the audit, we remained alert to possible indications of non-compliance.
(2) We reviewed the charity's policies and procedures in relation to:
" Identifying, evaluating and complying with laws and regulations, and whether they were aware of any instances of non-compliance;
" Detecting and responding to the risk of fraud, and whether they were aware of any actual, suspected or alleged fraud; and
" Designing and implementing internal controls to mitigate the risk of non-compliance with laws and regulations, including fraud.
(3) We inspected the minutes of trustee meetings.
(4) We enquired about any non-routine communication with regulators and reviewed any reports made to them.
(5) We reviewed the financial statement disclosures and assessed their compliance with applicable laws and regulations.
(6) We performed analytical procedures to identify any unusual or unexpected transactions or balances that may indicate a risk of material fraud or error.
(7) We assessed the risk of fraud through management override of controls and carried out procedures to address this risk. Our procedures included:
- Testing the appropriateness of journal entries;
- Assessing judgements and accounting estimates for potential bias;
- Reviewing related party transactions; and
- Testing transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. Irregularities that arise due to fraud can be even harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

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.



Robert Wilson FCA (Senior Statutory Auditor)
for and on behalf of Godfrey Wilson Ltd
5th Floor Mariner House
62 Prince St
Bristol
BS1 4QD

Date: 23 June 2026

BRITISH SIGN LANGUAGE BROADCASTING TRUST
(LUMO TV)

Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 December 2025

	Notes	**2025 Unrestricted funds £**	2024 Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable activities	3		
Broadcasting of sign-presented media		**4,916,884**	4,378,790
Investment income	2	**31,375**	27,972
Total		**4,948,259**	4,406,762
EXPENDITURE ON			
Charitable activities	4		
Broadcasting of sign-presented media		**5,017,456**	4,287,239
NET INCOME/(EXPENDITURE)		**(69,197)**	119,523
RECONCILIATION OF FUNDS			
Total funds brought forward		**2,147,206**	2,027,683
TOTAL FUNDS CARRIED FORWARD		**2,078,009**	2,147,206

CONTINUING OPERATIONS
All income and expenditure of the charity for the above financial years relates to continuing operations and unrestricted funds.

The notes form part of these financial statements

Balance Sheet
31 December 2025

	Notes	2025 Unrestricted funds £	2024 Total funds £
CURRENT ASSETS			
Debtors	10	**1,142,247**	3,869,310
Investments	11	**1,041,943**	1,010,924
Cash at bank		**1,421,557**	1,732,702
		3,605,747	6,612,936
CREDITORS			
Amounts falling due within one year	12	**(1,527,738**)	(4,465,730)
NET CURRENT ASSETS		**2,078,009**	2,147,206
TOTAL ASSETS LESS CURRENT LIABILITIES		**2,078,009**	2,147,206
NET ASSETS/(LIABILITIES)		**2,078,009**	2,147,206
FUNDS	13		
Unrestricted funds		**2,078,009**	2,147,206
TOTAL FUNDS		**2,078,009**	2,147,206

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

The financial statements were approved by the Board of Trustees and authorised for issue on 23 June 2026 and were signed on its behalf by:

Chris Higgs

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C Higgs - Trustee

The notes form part of these financial statements

BRITISH SIGN LANGUAGE BROADCASTING TRUST
(LUMO TV)

Cash Flow Statement
for the Year Ended 31 December 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	**(311,501)**	(386,911)
Net cash used in operating activities		**(311,501)**	(386,911)
Cash flows from investing activities			
Purchase of current asset investments		**(31,019)**	(1010,924)
Sale of current asset investments		**-**	1,000,000
Interest received		**31,375**	45,112
Net cash provided by investing activities		**356**	34,188
Change in cash and cash equivalents in the reporting period		**(311,145)**	(352,723)
Cash and cash equivalents at the beginning of the reporting period		**1,732,702**	2,085,425
Cash and cash equivalents at the end of the reporting period		**1,421,557**	1,732,702

The notes form part of these financial statements

Notes to the Cash Flow Statement
for the Year Ended 31 December 2025

1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	**(69,197)**	119,523
Adjustments for:		
Interest received	**(31,375)**	(45,112)
Decrease in debtors	**2,727,063**	184,798
Decrease in creditors	**(2,937,992)**	(646,120)
Net cash used in operations	**(311,501)**	(386,911)

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.1.25	Cash flow	**At 31.12.25**
	£	£	**£**
Net cash			
Cash at bank	**1,732,702**	**(311,145)**	**1,421,557**
	1,732,702	**(311,145)**	**1,421,557**
Liquid resources			
Current asset investments	**1,010,924**	**31,019**	**1,041,943**
	1,010,924	**31,019**	**1,041,943**
Total	**2,743,626**	**(280,126)**	**2,463,500**

The notes form part of these financial statements

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Going Concern

Following a review of forecasts and projections, the trustees are satisfied that the charity will continue operations for the foreseeable future and hence the accounts have been drawn up on a going concern basis. There are no material uncertainties about the charity's ability to continue as a going concern.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. In relation to the charity's specific revenue channels:
(i) Channel contributions are ordinarily invoiced annually in advance for the financial year (see note 12).
(ii) Access to work and other income is accounted for in the provision of the service.
(iii) Investment income, which is deposit interest, is accounted for on an accruals basis.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 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.

In relation to commissioned programmes, expenditure is recognised in the accounts over the contractual period in accordance with the terms of the agreement. Where commissioned programmes are incomplete at the end of the financial year, appropriate adjustments are made for material timing differences between contractual payments made and the value of work undertaken on the commissioned programme at the balance sheet date.

Tangible fixed assets
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Assets that amount to less than £5,000, either individually or for groups of related assets, are charged to the statement of financial activities in the year of acquisition.

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.

Designated funds are those set aside by the Trustees from unrestricted funds to meet future projects.

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.

Financial instruments
The charity only has basic financial instruments. Accordingly, debtors, creditors and cash at bank are initially recognised at transaction value and subsequently measured at settlement value. Cash at bank includes cash and highly liquid investments with a maturity date of three months or less.

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2. INVESTMENT INCOME

	2025	2024
	£	£
Deposit account interest	**31,375**	27,972

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025	2024
		£	£
Channel contributions	Broadcasting of sign-presented media	**4,576,213**	4,100,093
Access to Work income	Broadcasting of sign-presented media	**322,151**	261,589
Other income	Broadcasting of sign-presented media	**18,520**	17,108
		4,916,884	4,378,790

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 5)	Support costs (see note 6)	Totals
	£	£	£
Broadcasting of sign-presented media	**4,497,165**	**520,291**	**5,017,456**

5. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2025	2024
	£	£
Staff costs (note 9)	**1,313,257**	1,024,249
Content	**2,380,820**	2,029,485
Distribution costs	**122,423**	122,363
Programming asset management	**20,940**	13,687
Legal fees (Programming)	**52,806**	32,204
Website	**39,876**	66,438
Promotion and marketing	**196,062**	170,719
Interpreters	**322,151**	261,589
Travel & subsistence	**14,589**	3,433
Research	**(601)**	2,450
Training on programmes	**(656)**	14,997
Talent management	**35,498**	35,963
	4,497,165	3,777,577

6. SUPPORT COSTS

	Management	Governance costs	Totals
	£	£	£
Broadcasting of sign-presented media	**504,983**	**15,308**	**520,291**

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6. SUPPORT COSTS - continued

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

Management

	2025 Broadcasting of sign-presented media	2024 Total activities
	£	£
Insurance	**6,591**	**6,567**
Telephone	**6,448**	**4,730**
Postage and stationery	**3,627**	**10,642**
Sundries	**4,274**	**3,376**
Travelling and subsistence	**11,999**	**8,824**
Computer and IT support costs	**46,776**	**48,035**
Room hire and rental costs	**108,438**	**87,131**
Staff training	**35,748**	**37,677**
Interpreters	**104,888**	**125,558**
Legal and professional fees	**59,612**	**43,363**
Accountancy	**36,896**	**27,870**
Bank charges	**1,210**	**566**
Recruitment	**2,635**	**9,008**
Branding & Restructuring	**75,841**	**82,964**
	504,983	**496,311**

Governance costs

	2025 Broadcasting of sign-presented media	2024 Total activities
	£	£
Trustees' expenses	**2,358**	**2,251**
Auditors' remuneration	**6,950**	**6,600**
Accountancy and legal fees	**6,000**	**4,500**
	15,308	**13,351**

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Auditors' remuneration (excluding VAT)	**6,950**	6,600

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8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2025 nor for the year ended 31 December 2024.

Trustees' expenses

	2025	2024
	£	£
Trustees' expenses	**2,358**	2,251

The number of trustees in receipt of expenses was 6 (2024: 4). Expenses were in relation to travel and subsistence to trustees' meetings.

9. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	**1,115,823**	889,580
Social security costs	**134,658**	99,161
Other pension costs	**62,776**	35,508
	1,313,257	1,024,249

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

	2025	2024
Production and outreach	**15**	11
Administration	**5**	5
	20	16

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025	2024
£60,001 - £70,000	**3**	2
£70,001 - £80,000	**-**	2
£80,001 - £90,000	**3**	-
£90,001 - £100,000	**-**	1
£100,001 - £110,000	**1**	-
£121,001 - £130,000	**1**	1
	8	6

Included in wages and salaries, above, is an amount of £31,591, relating to redundancies, of which £18,591 was paid after the year end.

Remuneration (including employer's National Insurance and employer's pension costs) paid to senior management amounted to £480,311 (2024: £391,361).

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10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade debtors	**1,037,364**	3,737,870
Other debtors	**73,169**	107,094
Prepayments and accrued income	**31,714**	24,346
	1,142,247	3,869,310

Debtors at 31 December 2025 have fallen compared to the previous year as a number of broadcasters were invoiced for their 2026 contributions after 31 December 2025, thus reducing trade debtors and deferred income (see creditors (note 12)).

11. CURRENT ASSET INVESTMENTS

	2025	2024
	£	£
Cash deposits	**1,041,943**	1,010,924

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025	2024
	£	£
Trade creditors	**182,762**	44,500
Social security and other taxes	**36,987**	28,758
VAT	**109,613**	559,544
Other creditors	**6,281**	12,108
Deferred income	**1,102,809**	3,676,978
Accrued expenses	**89,286**	143,842
	1,527,738	4,465,730

Deferred income represents channel contributions invoiced in advance for the subsequent year. Included in charitable income for the year to 31 December 2025 is deferred income of £3,676,978 included within creditors at 31 December 2024. Included in charitable income for the year to 31 December 2026 will be deferred income of £1,102,809 included within creditors at 31 December 2025. Deferred income has fallen compared to the previous year as a number of broadcasters were invoiced for their 2026 contributions after 31 December 2025, thus reducing trade debtors (note 10) and deferred income.

13. MOVEMENT IN FUNDS

	At 1.1.25	Net movement in funds	Transfers between funds	At 31.12.25
	£	£	£	£
Unrestricted funds				
General fund	**1,554,505**	**(69,197)**	**(386,286)**	**1,099,022**
Programme fund	**592,701**	**-**	**386,286**	**978,987**
	2,147,206	**(69,197)**	**-**	**2,078,009**
TOTAL FUNDS	**2,147,206**	**(69,197)**	**-**	**2,078,009**

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13. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	**4,948,259**	**(5,017,456)**	**(69,197)**
TOTAL FUNDS	**4,948,259**	**(5,017,456)**	**(69,197)**

Comparatives for movement in funds

	At 1.1.24 £	Net movement in funds £	Transfers between funds £	At 31.12.24 £
Unrestricted funds				
General fund	1,345,788	119,523	89,194	1,554,505
Programme fund	681,895	-	(89,194)	592,701
	2,027,683	119,523	-	2,147,206
TOTAL FUNDS	2,027,683	119,523	-	2,147,206

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	4,406,762	(4,287,239)	119,523
TOTAL FUNDS	4,406,762	(4,287,239)	119,523

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.1.24 £	Net movement in funds £	Transfers between funds £	At 31.12.25 £
Unrestricted funds				
General fund	1,345,788	50,326	(297,092)	1,099,022
Programme fund	681,895	-	297,092	978,987
	2,027,683	50,326	-	2,078,009
TOTAL FUNDS	2,027,683	50,326	-	2,078,009

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13. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	9,355,021	(9,304,695)	50,326
TOTAL FUNDS	9,355,021	(9,304,695)	50,326

Designated funds

Programme fund - represents funds assigned by the Trustees for the production of ongoing programmes.

Transfers between funds

Transfers between funds represent the movement in the year end level of funds assigned by the trustees for future programmes.

14. RELATED PARTY DISCLOSURES

During the year, the husband of the CEO was employed as a freelancer on an ad hoc basis to support subtitle training. The total remuneration paid for these services was £3,375 (2024: £nil).

The son of Reg Cobb, a trustee, was employed as a freelancer on an ad hoc basis to support filming at LumoTV. The total remuneration paid for these services was £4,131 (2024: £nil).

The brother of Abigail Gorman, a trustee, was employed as a freelancer on an ad hoc basis to support subtitle training. The total remuneration paid for these services was £1,300 (2024: £nil)

15. 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.