

FACE FRONT INCLUSIVE THEATRE LIMITED
(A company limited by guarantee)

Annual Report and Unaudited Financial Statements
For the Year Ended 31 March 2024

Charity number 1116506
Company number 05154096 (England & Wales)

FACE FRONT INCLUSIVE THEATRE LIMITED

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FACE FRONT INCLUSIVE THEATRE LIMITED

Legal and Administrative Information

Year ended 31 March 2024

Charity Legal Name:	Face Front Inclusive Theatre Limited
Charity registration number:	1116506
Company registration number:	05154096 (England & Wales)
Trustees	R Cowe - Chairman J Shreeves-Lee C King M Zekai C Thomas A Oyebade S Langford M Fernandes S Gazi S Yianni – (resigned 9 September 2024) S Thomas-Gibson M Bulathsinhala – (appointed 9 September 2024)
Company Secretary	R Downing
Registered office & operational address:	52 Market Square Edmonton Green Shopping Centre London N9 0TZ
Independent Examiners:	Simpson Wreford LLP Chartered Accountants Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

25 Years of Inclusion

**FACE
FRONT**



**Annual Report
2023 - 2024**



InterACTION drama group -
rehearsing 'Freedom Pass',
July 2023

Aims and Objectives of Face Front

Face Front Inclusive Theatre creates original, ground-breaking Inclusive Theatre with a company of disabled, neurodiverse and diverse artists. The company produces professional, entertaining and challenging multi-layered theatre, through its Theatre in Schools, Participation and Training programmes.

Face Front aims to:

Use the arts to improve emotional well-being and address social injustice.

Develop productions that explore social issues, raise awareness and enable people to engage in the process of change.

Provide programmes that enable disadvantaged adults and children to participate in the arts.

Create pathways to employment in the arts for disabled people and those not traditionally involved in the arts.

Chair's Report



Whisper Me Happy Ever After team on tour 2023

In 2023, Face Front celebrated 25 years of creating inclusive theatre – a tremendous achievement for a small organisation, especially at a time when arts funding is constantly squeezed. To support our regular fundraising efforts, we launched '25 for 25', securing regular donations from supporters. We also created a video archive gathering recollections of key people who have driven our success over the years.

Our regular activity of school tours and community groups continued as usual, but we also produced **The Hero Next Door**, our first public touring production for some time. The play, with an original script from our patron **Onjali Rauf MBE**, was aimed at 7 to 10 year-olds and celebrates friendship and diversity in the face of prejudice. It played in 11 venues across England and Wales and was well-received by audiences of all ages. Producing such a tour is a substantial and expensive

venture for a small organisation. It depends on the dedication of our small team and, without additional resources, is only possible from time to time.

The biennial **FaceFrontFest** took place in July. Our community groups **InterACTion** and **Broken Silence** performed **Freedom Pass** and **All at Sea** at the Dugdale Arts Centre in Enfield. The **DDM** group gave a performance in the Face Front studio, called **Happy You Year**. The event is part of **CLICfest**, an annual celebration of the work of inclusive companies and organisations across London, facilitated by Face Front and supported by the National Lottery Community fund.

The final part of the year was overshadowed by the death of **Jon French**, one of the founders of Face Front who had been Co-CEO since 2016. Jon was primarily a creative force, but he also managed our finances. He was instrumental in the development of **The Hero Next Door** and the installation of our 'green screen' that we've used to make video versions of our productions. He was also key in making numerous mundane but equally essential tasks happen, such as acquiring our new minibus. See a full appreciation on page 4.

The shocking loss of Jon required new creative and administrative arrangements, and places additional demands on our **Artistic Director Ray Downing**. I must pay tribute to Ray and the team for the way they have continued to deliver the high standards that Face Front achieves despite the loss of such a key colleague. They have ensured that Face Front remains in a strong position to continue the excellent work of the past 25 years.

Roger Cowe

Chair, Face Front Inclusive Theatre

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Face Front is a registered charity and welcomes donations. If you are a taxpayer, for every pound you give under the Gift Aid scheme, the government will allow us to claim back 25p.

Please do not hesitate to contact us if you can help us in this way, and feel assured that you will be investing in a well-run company that really makes a difference.

Celebrating Jon

It was with enormous sadness that we announced the passing of our dear friend, Face Front Co-Founder and Co-CEO Jon French, in early 2024.

Having just celebrated 25 years of Face Front Inclusive Theatre, we have had the opportunity to reflect upon all the wonderful and ground-breaking work that has been achieved – and Jon was a constant, steady, and creative presence throughout it all.

Whilst the performing industry has lost a legend in the field of dance and theatre, we feel the loss of an esteemed colleague and a most excellent friend.

In addition to his duties as Executive Director, Jon was Co-Director of the Broken Silence group and recently co-directed our tour of The Hero Next Door with Annie Smol.

Annie (Face Front's previous Artistic Director and Co-Founder) reflects,

"Jon French was a founder of Face Front Inclusive Theatre, and his legacy will live on through the many productions that he was a part of and the many lives that he enriched. Jon was an immensely talented, and creative theatre-maker, actor, facilitator, choreographer and director. And he was an exciting, compassionate, witty and intelligent colleague who will be profoundly missed."

Prior to his time with Face Front, Jon worked extensively with Candoco Dance Company as one of their founding members. At his memorial service, it was obvious how many lives he had touched in his incredible life and in his pioneering career.

His long-time friend and Co-Founder, Catrin Thomas reflects,

"Jon embraced Face Front in the same way that he embraced life, with dedication, loyalty, and humour. He immersed himself in every project with creativity and commitment. Words cannot express our loss. He was more than just a colleague; he was an ally and a friend. He will be sorely missed by all of us in the Face Front family."

A few years ago, Face Front was commissioned to make a short film that detailed Jon's journey into working in the performing arts. This film can be seen here. www.tinyurl.com/in-memory-of-jon





Patrons



Josette Bushell-Mingo OBE

"Face Front are amazing. I am a proud patron to a company that creates ambitious, inclusive practice, diverse arts and culture, as well as celebrating community. The breadth of work and the impact by such a small company, across education, inclusion and belonging, training and theatre, is quite simply

astounding. A company to follow and support."



Joseph Adelakun

"Being an actor myself, I know the power of what theatre can do, especially when it tackles important topics and is representative of its audience and community - as Face Front so expertly does. Having seen first-hand just how valuable, inclusive and fun their work is, and having already worked with some

of the Face Front family in the past, I'm really looking forward to being a greater part of this amazing company as a Patron!"



Rachel Denning

"I was first introduced to Face Front when I worked on Sex FM as an actor and facilitator. I saw how their work can change and sometimes even save lives. I feel that Face Front simply opens its eyes to people (actors and audiences) who are traditionally excluded from the arts and makes them entirely included. Face

Front continues to reach out to young people in the community and further - impacting lives with sensitivity, honesty and fun. I am proud to be their patron and to help spread their work."



Doris Jiagge

A resident of Edmonton for 28 years, she knows the area and its communities well. Her focus on domestic violence and its impact on children aligns with the work Face Front does with our touring show Whisper Me Happy Ever After. She is proud of her association with Face Front and our partnerships with local schools and outreach work.



Mat Fraser

"Theatre has the power to transform the lives of people who make and watch stories unfold on stage. It can radically alter their real lives for the better. When you put those tools in the hands of children who've experienced domestic violence, it can be overwhelmingly powerful and lead to them beating the

oppression that keeps them down and finally succeeding in real life. Face Front do this work with passion and have the experience to help these young people help themselves."



Onjali Raúf MBE

"I joined Face Front's wonderful board group after seeing for myself the impact that their anti-domestic violence play Whisper Me Happy Ever After had upon the children and teachers it was being performed to. It was an honour to serve in my own small way and try to contribute to what I regard as an amazing group's desire

to establish not only a diverse and fully accessible arts platform in every way, but to tackle subject matters which few other arts initiatives dare to take on."



Aditya Chakraborty

Aditya grew up in Enfield and is a columnist and senior economics commentator at the Guardian newspaper.

"I am delighted to be part of this distinguished group of Face Front patrons and look forward to helping this exciting theatre company to continue developing its innovative brand of inclusive theatre."



Jamie Beddard

"I'm delighted and privileged to be asked to be a Patron of Face Front. My association with the company started 20 years ago, our paths have crossed numerous times since and their brilliant work is as vital as ever. The passing of Co-Founder, Jon French, was a blow to so many, and ensuring the company and his memory continue to thrive is very important to me."

Chairman's Comments on Face Front Financial Statements 2023-24

Accounting changes have disrupted the trend shown in the bar chart (right) because income relating to the years 2022/3 and 2023/4 is included in the figures for 2021/2. As a result, the chart shows a large surplus in 2021/2 followed by deficits in the subsequent two years. Taking the three years together, the result is a significant surplus. We expect to return to the previous pattern of achieving a small surplus each year once this accounting disruption works through.

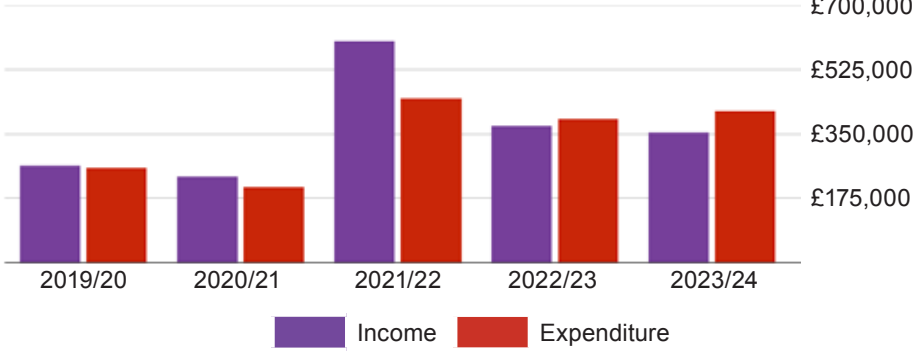
The pie charts show that while grants remain the main source of income, we have also raised significant sums from other sources. We also continue to work hard at diversifying the sources of grant income, while the Arts Council England and the National Lottery Community Fund remain important supporters.

The breakdown of costs demonstrates that the vast majority of our income is spent directly on performances and workshops and the small team who create and deliver these performances. We continue to rely on freelancers recruited for specific activities, and many volunteers.

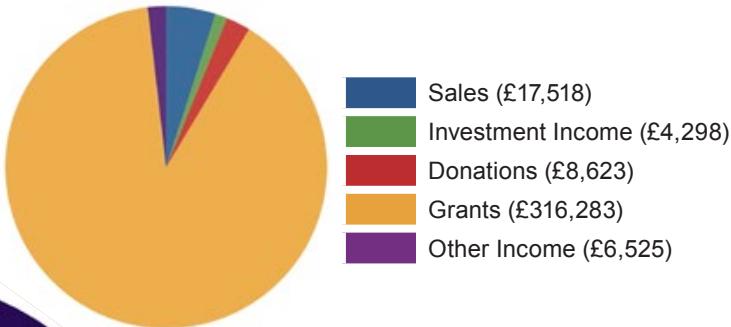
Together with a continuous drive to attract grant support, this approach fits the pattern of Face Front activity and will continue to be a sound financial basis for further development.

Roger Cowe
Chairman

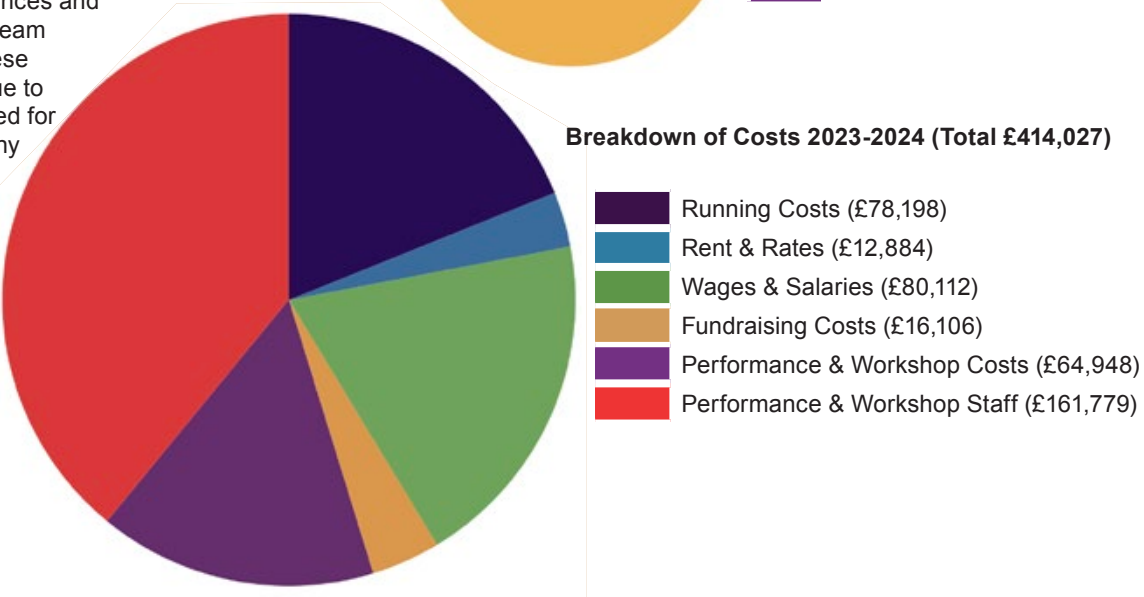
Income and Expenditure 2019-2024



Breakdown of Income 2023-2024 (Total £353,247)



Breakdown of Costs 2023-2024 (Total £414,027)



CEO Report



Jon French and Ray Downing - Co-CEOs

The beginning of 2024 was, without a doubt, the hardest moment of my many years at Face Front, as we said goodbye to our dear friend and Co-Founder of Face Front, **Jon French**. As we reflect throughout this annual report, Jon was the bedrock of all that we do – we continue to feel his absence profoundly.

Also in 2024, we lost a beloved patron, **Judy Hepburn**. She too was an immense force in the theatre and literary world, and we will greatly miss her passion and support. Face Front will continue its groundbreaking inclusive work in the memory of Jon and Judy.

Despite the sadness of loss, we also had lots to celebrate in 2023-24, as we reached Face Front's 25th year. I would like to take this opportunity to once again wish happy 25th anniversary to every Face Front participant, colleague, volunteer, trustee and supporter, both past and present.

In what feels like a fitting way to mark this milestone, I'm pleased to say that this was our busiest year ever, filled with festivals, new theatre, and some truly incredible performances. I've worked in inclusive theatre for many years, but I'm still always amazed at the power theatre

has to reach people and change lives. Please do take some time to read through this Annual Report to find out more about our different projects

Overall, I'm proud to say that, despite many challenges, we stayed true to our guiding aims throughout the year. We have continued to use the arts to improve wellbeing, to address social injustice and to create pathways to employment for disabled people and those not traditionally involved in the arts. We are particularly proud of the success of our **Year of The Volunteer** and thank all those involved.

As demonstrated in our newly digitised archive, Face Front's

journey over a quarter of a century has been incredible – we're thrilled to see what the next 25 years will hold! In our new **Business Plan**, one of our super-objectives is to explore moving into a permanent venue by 2030 – we greatly hope to see you there!

Finally, Face Front is nothing without the support of our funders, partners, patrons, trustees and volunteers. In these uncertain times, we're so grateful to have you with us as we all work and play together to lead the way in truly inclusive theatre.

- Ray Downing
CEO



Volunteer with us

Support ground-breaking
theatre that changes lives

Email: hello@facefront.org

Celebrating 25 years



The Face Front team
in the early 2000s

Face Front Inclusive Theatre originated from the Inclusive Arts Campaign back in 1998, led by a group of disabled and non-disabled artists who were committed to developing inclusive arts.

Annie Smol and Andrew Mclay, the founding members, then started to experiment with a variety of artists, interweaving the visual (physical theatre, movement, film) and the aural (song, sound-scaping, poetry and music) using sign language and audio description as an integral part of the performance. The aim was to give disabled artists the opportunity to develop their skills and showcase their talent, while creating a new, accessible form of theatre.

The Face Front Inclusive Theatre project was born and was taken under the wing of Art Start, led by Debbie Dean. Face Front began to create successful inclusive touring and participatory programmes.

In 2004, Annie, along with artists Jon French, Shirley Mason and Catrin Thomas, and administrator Tracey Viechweg, set up Face Front as a company, and then charity, with the mission to create original ground-breaking inclusive theatre with disabled and non-disabled artists.

Face Front still uses theatre to change thousands of lives and improve emotional wellbeing, addressing issues such as domestic abuse, transitions, resilience and inclusion. Diverse, disabled and neurodiverse actors who have had training and first employment with us, have gone on to work with renowned companies across the world.

None of this would have been possible without the hard work and passion of all of Face Front's staff, artists, trustees, volunteers and, of course, participant's and audience's.



Pete Faventi and Ellen Goodey
performing Laundry Boy in 2011



Laundry Boy was a theatre tour that explored the coming-of-age experiences of a young learning disabled person. To authentically capture the voice of learning-disabled artists and ensure they were integral to the process, we collaborated for six months, dedicating one day a week to experimentation and skill development.

I recall a particularly memorable session where we discussed relationships; a complex topic for many young people with learning disabilities. Inspired by a hamper, artists Peter Faventi and Ellen

Goody suggested a first date at a park with a picnic.

Their resulting performance was remarkably natural, quirky, humorous, poignant, and deeply moving. I remember laughing uncontrollably while also being moved to tears.

We incorporated much of this material into the final production, which proved to be a successful tour.

Recognising the importance of this subject, we expanded the project to reach young people in schools, special schools, and colleges. Through this work, we've

collaborated with numerous learning disabled artists, supporting their career development and providing opportunities to tour across the UK. This has become a cornerstone of Face Front's approach to theatre. - Annie Smol



Explore our archive at
www.facefrontarchive.org.uk

Theatre in Education



Face Front creates accessible, issue-based theatre closely linked to the needs of schools. We engage and inspire pupils, supporting their social, emotional and creative development and helping them to lead active, healthy and positive lives.

We were very excited to tour into primary and SEN schools with **It's My Move** and **Whisper Me Happy Ever After**. Also, our **Digital Schools** projects **Whisper Me Digital** and **It's My Choice** continue to be very well-received.

IT'S MY MOVE

Co-written by Julie McNamara, Face Front has created a theatre and training programme about the transition of young disabled people moving from school to adult life. This year, we ran a reduced national tour, but we're proud to report we performed 20 times to 995 young people – and the professionals who work with them – in special schools, colleges and theatre venues. Additionally, our team (including five disabled actors from our community groups) delivered eight Creative Industry Workshops to 167 emerging artists.

"The play was brilliantly performed by an inclusive cast, engaging the whole audience and providing positive role models for our young people. The interactive sections were expertly facilitated so that even our most complex learners could feel included and heard. [It] was extremely appropriate for our cohort who are preparing for adulthood and making choices. Most of all, our learners and staff thoroughly enjoyed the experience and left feeling positive and hopeful. We sincerely hope that we can have this or other performances at the college in the future."

**- Jo Horsley, Drama Teacher,
St. John's College**

"Everyone raved about the sessions yesterday. Our students are all buzzing about the workshop. Thanks again! We are all enjoying looking at the It's My Choice resource and thinking about working this into our lessons"

**- Kelly Whiting, Head Teacher,
Riverside SEN**

WHISPER ME HAPPY EVER AFTER

Written by Julie McNamara, the play explores the way domestic violence affects the mental health of young people aged 9-11. This year, we were very pleased to have delivered the play in 18 schools reaching over 1,829 young people in primary schools in Camden, Barnet and Brent. Responses from pupils and teachers alike continued to demonstrate the urgent need to tackle this issue, as over 91 young people and some teachers made disclosures. Supported by our counsellor, all schools, pupils and our team received support throughout.

"I was so impressed by the story, the acting and encouragement for the children to engage and their willingness to step up and speak out. It was also good to see the cards and posters being shared as resources for those who may feel concerned or need support, as well as the opportunity to speak with the team at the end of the session. This is such important work and so expertly delivered."

**- Julia Elmore, Member Development
Officer, Young Barnet Foundation**

"An incredibly insightful and thought-provoking performance and forum on domestic abuse... This has undoubtedly left a lasting impression on our school community, and we are immensely grateful for your partnership."

**- Natalie Dweh, Associate Headteacher
/ Designated Safeguarding Leader**

"It is such a powerful piece of theatre and so important. The students were enthralled and entertained but also clearly they found it thought provoking... It should be part of every school curriculum."

- Dr Siwan Thomas-Gibson, Trustee



Warren's story from It's My Choice

IT'S MY CHOICE

Co-written by Julie McNamara, Face Front has created an online Theatre and Training programme about the transition of young people with Learning Disabilities/ Difficulties (LDD) from school to adult life. This was in partnership with The Cultural Institute at King's College London, The Council of Disabled Children and the following Disability Arts Organisations: Heart'n'Soul, Action Space, Vital Xposure and Blink Dance Theatre.

The online resource has its own website (www.itsmychoice.org.uk) and has been promoted to all SEN schools in inner and outer London to young LDD people and the professionals who work with them.

"Every aspect of how to make resources as useful as possible when transferring from live to online seems to have been considered by Face Front. The overall standard of all the resources is incredibly high..."

Enormous congratulations to all those involved in making such invaluable comprehensive educational content... I would consider this online resource to be an exemplar of best practice in moving from live to online delivery."

**- Anna Hoddtt and Jean Carter,
John Lyon's Charity**

"You need to follow your own heart and dreams. You need to feel confident to do what you want to do. It's only your choice, not anyone else's."

- DDM Participant

"Very impressive."

- Teacher, Barnet & Southgate College

"...fantastic resources ... produced for teachers to use with their students to explore transition to adulthood."

- Teacher, West Lea School

WHISPER ME DIGITAL

Co-written by Julie McNamara, Face Front has created an online resource that explores the way domestic violence affects the mental health of young people. It is for audiences aged 9-12. Launched at the Arts Depot in November 2021, this digital resource has been seen nationally by 19,000 young people in 20 London boroughs.

"It's such an impactful and valuable programme with excellent resources and very clear for teachers to deliver."

- Year 5 Teacher, Fleecefield School

"The film provoked a lot of interest and very thoughtful discussion. The children were incredibly sensitive and very involved throughout. Thank you so much for the resources."

**- Paul Baron Thomson,
Primrose Hill Primary school**

Theatre in the Community



We were pleased that our eight weekly community groups continued to reach over 170 young people and adults. Taking part and leading in theatre games and drama exercises, with support, they created and presented them to the local community. Participation has enabled disabled and non-disabled young people and adults, including those from diverse cultural backgrounds, to gain confidence and skills for life.

The projects have helped raise awareness around physical and emotional health, enabling participants to express their emotions, develop arts knowledge and techniques, leadership roles and life skills.

Participants have also established supportive friendships, thereby reducing isolation and enhancing their quality of life.

INTERACTION

InterACTion theatre group is for 30+ people from different age groups, backgrounds and abilities. Members are aged 7-98. Following the success of

previous productions (**Mr & Mystery** and **Between the Wi & the Fi**) we created a new play called **Freedom Pass**. Devised by the group, the play toured to community spaces and headlined to a sell-out audience at the Dugdale Arts Centre. The group also performed **Pantocchio** (a pocket-sized panto) and started to develop a new piece called **Legacies**.

"It was a really amazing performance and a much bigger audience than we'd anticipated. Everyone did such a great job and supported each other; the audience said how wonderful we all were. We should do more of it."

- Deafblind participant

DDM

The group of 14 young disabled actors performed a newly devised play called **Happy You Year!** which kicked off **FaceFrontFest'23**. We are very proud that many achieved Bronze and Silver Arts Awards.

"It was wonderful. I'm proud of myself, I did my lines really well. We all make mistakes, but we all tried our best."

- DDM Participant

"This was the first DDM show I have seen and I was hugely impressed with what the group achieved. Great ideas, lots of humour and tremendous energy."

- Parent of DDM participant

BLUE SKY ACTORS

In partnership with the University of East London and Theatre Royal Stratford East, and led by Sarah-Jane Wingrove and a dedicated staff team, Blue Sky Actors successfully performed two original productions, **It's Beginning to Look Alot like Ex-mas** and **4x4**. In addition to performance skills, the group also continued to regularly train and complete **Acting & Work CVs** for further work, education and training.

"It was truly inclusive theatre and a real panto season performance that we were honoured to see. Watching these brilliant adults with different needs all being involved in speaking, singing, acting, and allowed to bring the laughter and sunshine was amazing. My heart filled with pride to see my daughter in her element surrounded by her friends having the best time."

- Participant, parent and volunteer

BROKEN SILENCE

Our Broken Silence group, run by Jon French and Angie Wallis, is made up of 25+ disabled adults. Following the international success of feature film **Equilibrium**, this year, the group returned to the Dugdale Arts Centre with a new musical called **All at Sea**. Set on the high seas, this crime caper was a sellout success.

"The energy was infectious, everyone was clearly enjoying participating. I love how inclusive it was. All of the cast was supported to shine."

- All at Sea, Audience member

BLUE SKY ACTORS THE BRIDGE GROUP

Following the success of a pilot phase, **The Bridge Group** has proved to be very worthwhile for newcomers. The group is open to families and adults of all abilities and experiences; we also encourage referrals from local partners and social prescription. The group is process-based and acts as a bridge to other Face Front groups.

"Culture and self-expression are human rights, but there are many in our society who are denied them because they are perceived to be intellectually disabled in some way. The Bridge Group meets a really basic human need, which is rarely met with the same levels of care, compassion and commitment elsewhere. It is a space for self-expression, joy, and a meaningful cultural exchange between people whose thoughts, often remarkably profound, are usually disregarded."

- Michael Walling, Artistic Director, Border Crossings

Face Front has been working in partnership with **Jazanne Arts**, supporting them to run arts and reminiscence activities for older people including:

JOYFUL CONNECTIONS

In partnership with AgeUK Enfield, Jazanne Arts delivered the **Joyful Connections** project at the Parker Centre. This initiative involved training older volunteers and conducting regular arts and reminiscence activities with individuals living with dementia. Through



**All at Sea performed by
Broken Silence, July 2023**

singing, dancing, storytelling, and reminiscence exercises, participants were able to engage in stimulating activities that fostered social connection and well-being.

The project was funded by the People's Health Trust using money raised by Health Lottery London East.

"You provide a good variety of singing, dancing, exercise and reminiscence which is very well suited to our clients."

- Manager Day Centre

"Being a volunteer is so rewarding. There are no words to explain, it's opened my eyes. I'm enjoying every minute, just as much as the people we're helping do."

- Volunteer

"Mum loves your sessions and talks about you when she gets home, most things she can't remember these days."

- Carer

DREAM TEAM

The **Dream Team**, a group of independent older adults from Enfield, collaborated with Jazanne Arts to create a sci-fi climate change love story. The resulting film, **Act**

Now, was premiered in summer 2023 and has since garnered significant online attention. Following this, the group has made an audio series based on the film.

This project was funded by the City Bridge Trust, National Lottery Awards for all and private donations.

"It's actually very good. I surprise myself. I couldn't believe it was going to have such an impact."

- Participant

AGE-WELL DRAMA GROUP

Jazanne Arts also worked with the **Age-Well drama group**, a Newham-based organisation serving Caribbean older women. Together, they developed a play that explored the effects of poverty, mental health, and othering. The production was presented in Newham and received positive feedback from participants and audience members.

"Thank-you for your patience with us guiding us throughout, I must say I really enjoyed doing the performance and learnt a lot. My family and friends loved the reality of the story."

- Agewell Drama Group Participant

Bespoke Projects & Festivals



The Hero Next Door national tour, 2023

Face Front has delivered a variety of special projects including:

THE HERO NEXT DOOR

Following a successful Research and Development phase the previous year, we toured this new production internationally. As our most ambitious project in five years, this acclaimed production toured to multiple partner venues, including DAC, Home, CAST, MAC and Trinity.

Created especially for 7-10 year olds, the piece celebrates difference and friendship and covers issues including refugees, autism (in girls), identity and ageism. Written by patron Onjali Rauf OBE and co-directed by Face Front co-founders Annie Smol MBE and Jon French, and featuring a cast of disabled and non-disabled artists, the show was very well received.

'The play was very funny but with lots of thought-provoking moments. I was particularly impressed with how the

girl with autism was portrayed: the actress didn't rely on lazy stereotypes... I found myself getting quite emotional during the Grandfather's speech about refugees and I am sure his experiences will help a lot of children – many of whom are welcoming refugees into their schools in 2023 – understand a bit more about what their new classmates are having to contend with.'

- Audience member who attended with 9 year old daughter

'The show went down well with the audience who all joined in enthusiastically at the end with the Hero song. A strong performance from the whole cast and most importantly a very happy audience.'

**- Michael Sussams,
FOH Manager, Trinity**

INTERNATIONAL EXCHANGES

On the behalf of Face Front, Annie Smol was invited to run a series of workshops with a performing arts specialist in Halifax, Nova Scotia, Canada, to explore inclusion through drama. Everyone had



Annie in Nova Scotia

a marvellous time learning and sharing, playing and creating together.

"It was the perfect blend of affirming & challenging and I really valued the time to develop & apply our learning to our own practices."

- Delegate

In partnership with University of Reading, Face Front also hosted a group from the National Agency for Education in Lithuania. We shared best practice and the group visited our Broken Silence community group.

"Our time at Face Front left us all feeling incredibly moved and inspired. Your commitment to making theatre accessible and your dedication to using it as a tool to improve the lives of individuals is simply fantastic. The work you're doing to address social injustice and promote emotional well-being through theatre is both important and impactful."

- Nadin Marsovszki,

Research Fellow, Reading University

CULTIVATING CREATIVE CONNECTIONS

Face Front continues to develop networks and partnerships with theatre venues, schools and touring companies in order to engage young disabled and non-disabled people, both as audiences and participants. With the aim of creating meaningful relationships, we are working with local and national venues.

FEAR SUMMIT

The **FEAR Summit** programme is a series of off-the-record forums for practitioners to address their professional fears with the overall aim of unpicking, unifying and promoting shared best practice and creative solutions. Summits already delivered included: 'The barriers of the payment of freelance disabled artists', and 'The representation of disability in modern mask work'.



Our new minibus' first official work trip with the Dream Team

IT'S MY MOVE CREATIVE INDUSTRIES WORKSHOP

Delivered by a team of four disabled and non-disabled facilitators, this workshop was run in conjunction with **It's My Move** as a practical way of introducing young disabled people into the variety of careers available with the creative arts. It also provided them with a realistic overview of the life of an actor on tour.

CLICFEST'23

We were very pleased to once again run our umbrella festival, **Connecting London's Inclusive Communities (CLIC)**. Throughout the summer, we supported 67 events by 41 inclusive communities including Hijinx, Southwark Playhouse, SAVVY Theatre, and many, many more!

FACEFRONTFEST'23

We produced a very successful Enfield-based festival featuring original

productions including **Happy You Year**, **All at Sea** and **Freedom Pass**. This was our first in-person festival since Covid and featured other local artists and companies including **Upsyched**.

25TH ARCHIVE

Funded by Heritage Lottery and supported by a team of volunteers and film maker, Nigel Kellaway, we compiled, preserved and digitised articles of interest (photos, scripts, posters) from Face Front's 25-year history. To accompany the new website, we created 25 shorts films. QR code on page 11.

NEW MINIBUS

After eight years of unwavering service, we said goodbye to our loyal minibus **Isambard**. With support from Backstage Trust, Albert Hunt Trust and the TFL Scrappage Scheme, we bought a brand new wheelchair-accessible minibus we have called **Tango**.



Funders



THE ALBERT HUNT BackstageTrust TRUST



Brian Murtagh Charitable Trust

Boris Karloff Charity



Canal & River Trust
Making life better by water



THE CHILDWICK TRUST



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Tottenham Grammar Foundation



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We would like to acknowledge donations and income from: Anonymous, Annie Smol, Arts Depot, Ardent Theatre, Access to Work/DWP, Amazon Smile, Denis Stoller, Jane & Lissa Hermans, Jazanne Arts, Mary Fernandes, Mayor of Enfield Cllr Doris Jagge, Onjali Rauf & friends, Theatre Royal Stratford East, Theatre Tax Relief, Trevor Duke, Will Smith, The Hero Next Door tour venues (DAC, Blackwood Miners Institute, Mill Arts Centre, Trinity Theatre, HOME Manchester, Cornerstone Arts Centre, Queens Theatre Hornchurch, The Dukes, CAST Doncaster, Midlands Arts Centre, Exeter Phoenix, Stratford Youth Zone).

Special thanks to our 25 for 25 donors: Amanda Smith, Anne-Marie Ellis, Andrew Bradford, Anne Ogazi, Carole Wingrove, Chris King, Diane Smith, Emma Atherton-Evans, Jacquelyn Shreeves-Lee, Jane Hermans, J L Auguste, Leesa Gazi, Liz Adams, Mary Fernandes, Mo Cross, Paul Wild, Patrick Fuller, Ray Downing, Roger Cowe, Ruth Angel, Sally McNeil, Siwan Thomas-Gibson, Shamama Lanewala, Tina George, Will Smith.

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The Future



The Bridge Group devising a new performance

Face Front has been building on its successes with inclusive theatre projects for schools, national tours, and increased participation. We will continue to extend its reach and profile both regionally and nationally.

Projects planned over the next three years include:

- Development and expansion of our Theatre in Education tours of 'Whisper Me Happy Ever After', 'It's My Move', 'The Carbon Footprint Detective Agency' and a new production about resilience, grief and change.
- Development and expansion of our digital projects including Whisper Me Digital, It's My Choice and Equilibrium.
- Producing our annual CLICfest and biennial FaceFrontFest at the Dugdale Arts Centre and Face Front Studio. FaceFrontFest will feature all our Enfield-based groups and other local artists (any art form), companies and groups.
- Continuing to work with partners, practitioners and academics in order to develop research and work to engage patients and clinicians, specifically social perception.
- Finding and fundraising for a permanent accessible venue with office, studio and storage space in or around Edmonton Green.
- Developing our Training Programmes for: i) Disabled Arts Practitioners through master-classes, work experience, mentoring and placements. ii) Transition Professionals iii) Corporate sector, iv) Clinicians and v) Young people with long-term health conditions.

FACE FRONT INCLUSIVE THEATRE LIMITED

Report of the Directors (Trustees)

Year ended 31 March 2024

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report and financial statements for the year ended 31 March 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements have been prepared in accordance with accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and 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 (FRS102).

Structure, Governance and Management

Governing document

The company is a charitable company limited by guarantee (company number 11165056) incorporated on 14 June 2004 in England and Wales. The Company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. The full name of the registered charity is 'Face Front Inclusive Theatre Limited'. Its operational address and registered office is currently at 52 Market Square Edmonton Green, Shopping Centre Edmonton, London, N9 0TZ.

The charity is managed by its trustees who constitute the board of directors and have been appointed in accordance with the charity's Articles of Association. The directors in office during the year ended 31 March 2024 were as follows:-

R Cowe - Chair
J Shreeves-Lee
C King
M Zekai
C Thomas
A Oyebade
S Langford
M Fernandes
S Gazi
S Yianni – (resigned 9 September 2024)
S Thomas-Gibson
M Bulathsinhala – (appointed 9 September 2024)

Methods used to recruit and appoint new charity trustees

Recruitment of trustees is by recommendation from board members, creative team members or participants and then, following a probation period of four months, a mutual decision is made on appointment.

FACE FRONT INCLUSIVE THEATRE LIMITED

Report of the Directors (Trustees)

Year ended 31 March 2024

Objectives and activities

To advance the Education of the public in the arts, in particular the arts of theatre, drama, poetry, singing, dance, movement and music, but not exclusively amongst young people and people with disabilities.

Face Front aims to:

- Use the arts to improve emotional wellbeing and address social injustice.
- Provide programmes that enable disadvantaged adults and children to participate in the arts.
- Develop productions that explore social issues, raise awareness and enable people to engage in the process of change.
- Create pathways to employment in the arts for disabled people and those not traditionally involved in the arts.

In planning activities and delivering services the Trustees have regard to the Charity Commission's guidance on public benefit.

Financial Review

The attached financial statements show the current state of the charity's finances for the year ended 31 March 2024.

Incoming resources for the year totalled £353,247 of which £167,473 were for restricted purposes. Outgoing resources for the year totalled £414,027 of which £154,535 were attributable to restricted funds. Overall the accounts show a deficit for the year of £60,780.

Reserves policy

The charity's reserves policy is to maintain unrestricted funds not committed or invested in tangible assets ('the free reserves') equal to at least six months' core costs, which are primarily salaries and premises costs. This level of reserves has been exceeded throughout the year. As at 31 March 2024 the total 'free reserves' amount to £159,907.

Restricted reserves at 31 March 2024 total £49,501, these funds are not available for general purposes. Designated funds at 31 March 2024 total £31,166, this relates to the cost of the new mini bus purchased during the year, which has been held separately from the 'free reserves' for future depreciation charges.

FACE FRONT INCLUSIVE THEATRE LIMITED

Report of the Directors (Trustees)

Year ended 31 March 2024

Directors (Trustees) Responsibilities

The Trustees, as set out on page 2 (who are also the directors of Face Front Inclusive Theatre Limited for the purposes of company law) are responsible for preparing the Directors' (Trustees) Report and the financial statements in accordance with applicable law and regulations.

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

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

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

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

Limited liability

Members of the charitable company guarantee to contribute an amount not exceeding £1 to the assets of the company in the event of winding up. The total number of such guarantees at 31 March 2024 was eight.

Public Benefit Statement

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, 'Charities and Public Benefit'.

Face Front Inclusive Theatre Limited charitable purpose is to provide increased access to music and musical education to young people in London, particularly those from disadvantaged backgrounds and provide them with opportunities to participate in a range of musical activities.

FACE FRONT INCLUSIVE THEATRE LIMITED

Report of the Directors (Trustees)

Year ended 31 March 2024

Independent examiners

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

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of directors (trustees) on 19 December 2024.

Roger Cowe
Roger Cowe (Dec 19, 2024 17:11 GMT)

R Cowe
Chair of Trustees

FACE FRONT INCLUSIVE THEATRE LIMITED

Independent Examiners' Report

To the Trustees of Face Front Inclusive Theatre Limited for the Year Ended 31 March 2024

I report to the charity trustees of the company for the year ended 31 March 2024, which are set out on pages 27 to 37.

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

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

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



Kate Taylor FCA

For and behalf of Simpson Wreford LLP, Chartered Accountants

Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London, SE18 6SS
Dated: 19 December 2024

FACE FRONT INCLUSIVE THEATRE LIMITED

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2024

	Notes	Unrestricted Funds	Restricted Funds	Total funds	<i>Restated</i> Total funds
				2024	2023
		£	£	£	£
INCOME					
Donations and legacies		7,623	1,000	8,623	6,862
Charitable activities	3	173,853	166,473	340,326	363,491
Investments		4,298	-	4,298	1,399
TOTAL INCOME		185,774	167,473	353,247	371,752
EXPENDITURE ON:					
Raising funds		16,106	-	16,106	-
Charitable activities	4	243,386	154,535	397,921	391,480
TOTAL EXPENDITURE		259,492	154,535	414,027	391,480
NET INCOME/(EXPENDITURE)		(73,718)	12,938	(60,780)	(19,728)
Transfers between funds		35,000	(35,000)	-	-
NET MOVEMENT IN FUNDS		(38,718)	(22,062)	(60,780)	(19,728)
RECONCILIATION OF FUNDS					
Total funds brought forward		227,151	71,563	298,714	318,442
Total funds carried forward		188,433	49,501	237,934	298,714

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 29 to 38 form part of these financial statements.

FACE FRONT INCLUSIVE THEATRE LIMITED

Balance Sheet as at 31 March 2024

	Notes	2024	Restated 2023
Fixed Assets			
Tangible assets	6	52,783	25,560
Current Assets			
Debtors	7	38,239	28,584
Cash at bank and in hand		163,760	272,666
		<u>201,999</u>	<u>301,250</u>
Creditors			
Amounts falling due within one year	8	<u>(16,847)</u>	<u>(28,096)</u>
Net current assets		<u>185,151</u>	<u>273,154</u>
Total net assets		<u>237,934</u>	<u>298,714</u>
The Funds of the Charity	9		
Unrestricted Funds		157,267	217,151
Designated Funds		31,166	10,000
Restricted Funds		49,501	71,563
		<u>237,934</u>	<u>288,714</u>

For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

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

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

The financial statements on pages 27 to 38 were approved by the Trustees on 19 December 2024 and signed on their behalf by:

Roger Cowe
 Roger Cowe (Dec 19, 2024 17:11 GMT)

R Cowe
Director (Trustee)

Company Number – 05154096 (England & Wales)

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

1. Accounting Policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

Company information

Face Front Inclusive Theatre Limited is a company limited by guarantee incorporated in England and Wales and registered as a charity with the Charity Commission. The registered office is 52 Market Square, Edmonton Green Shopping Centre, London, N9 0TZ.

(a) Basis of accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)– (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

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

The effects of events relating to the year ended 31 March 2024 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 March 2024 and the results for the year ended on that date.

Face Front Inclusive Theatre Limited meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

(b) Going Concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

(c) Fund accounting

- Unrestricted funds are available for use at the discretion of the Directors in furtherance of the general objectives of the charity. Unrestricted funds include donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal. Expenditure, which meets these criteria, is charged to the fund.

(d) Income

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

Accounting Policies (continued)

- Grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Grant income is only deferred where the donor has clearly specified that it relates to a future period.
- Incoming resources from charitable consulting activities are accounted for when earned. Consultancy income is deferred where it relates to services to be carried out in the future.
- Incoming resources from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

(e) Expenditure

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates:

- Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity.
- Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources.
- Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

(f) Fixed assets

Fixed assets are initially measured at cost and subsequently measured at cost net of depreciation and any impairment losses.

It is the policy of the company to provide depreciation at the following annual rates in order to write off each asset over its estimated useful economic life. The following rates of depreciation have been applied throughout the year.

Computer equipment	-	Straight line over three years
Leasehold improvements	-	Straight line over term of the lease
Plant and machinery	-	Straight line over ten years
Motor vehicles	-	25% reducing balance

Assets with a cost of £Nil or more are capitalized.

(g) Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

Accounting Policies (continued)

(i) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

(j) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

(j) Financial instruments

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

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

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

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

(k) Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

(l) Retirement benefits

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

2. Remuneration

Remuneration of key management personnel	2024	2023
	£	£
Aggregate total	<u>75,888</u>	<u>77,386</u>

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

3. Income from charitable activities

	<i>Unrestricted</i>	<i>Restricted</i>	<i>2024</i>	<i>2023</i>
	<i>£</i>	<i>£</i>	<i>Total</i>	<i>Total</i>
			<i>£</i>	<i>£</i>
Grant income				
<i>Central overheads</i>				
Arts Council England	64,898		64,898	134,100
Big Lottery Fund	66,316		66,316	50,848
Sir John Cass Foundation	8,250	-	8,250	-
The Sir Jules Thorn Charitable Trust	2,500	-	2,500	-
<i>Broken Silence</i>				
Peoples Health Trust	-	22,275	22,275	13,527
Co-op Trust	-	-	-	2,668
<i>The Bridge Group</i>				
Enfield Council	-	11,140	11,140	12,199
Musgrave Family	-	1,500	1,500	-
Emergence Foundation	-	-	-	11,340
<i>It's my move</i>				
The Tottenham Grammar School Foundation	-	5,000	5,000	3,000
Camden Learning		2,705	2,705	-
John Lyons	-	22,000	22,000	13,900
The Childwick Trust	-	8,000	8,000	-
Sussex Community Foundation	-	3,000	3,000	5,000
The Ian Askew Charitable Trust	-	500	500	-
Access to Work	2,500	-	2,500	-
Morris Charitable Trust	-	-	-	2,850
BBC Children in Need	-	-	-	10,497
The Hilden Charitable Trust	-	-	-	5,000
Marsh Christian Trust	-	-	-	400
<i>Whisper me</i>			-	
The Tottenham Grammar School Foundation	-	1,000	1,000	3,000
John Lyons	-	22,000	22,000	27,900
Young Barnet Foundation	-	7,168	7,168	-
Camden Learning	-	13,305	13,305	-
L & Q Trust	-	-	-	5,000

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

Income from charitable activities (Continued)

			2024	2023
	<i>Unrestricted</i>	<i>Restricted</i>	<i>Total</i>	<i>Total</i>
	<i>£</i>	<i>£</i>	<i>£</i>	<i>£</i>
Grant Income				
<i>Hero Next Door</i>				
Frenkel Topping Charitable Foundation	-	1,448	1,448	-
Access to Work	5,346	-	5,346	-
<i>Blue sky theatre</i>				
The Foyle Foundation	-	15,000	15,000	-
L & Q Trust	-	8,732	8,732	-
The Maria Bjornson Memorial Fund	-	1,000	1,000	-
City Bridge Trust	-	10,000	10,000	-
The D'Oyly Carte Charitable	-	-	-	3,000
Brian Murtagh Charitable Trust	-	-	-	10,000
<i>Explosion DDM</i>				
The Vandervell Foundation	-	1,000	1,000	-
BBC Children in Need	-	-	-	21,209
<i>Heritage project</i>				
National Lottery Heritage Fund	-	9,700	9,700	-
Tickets sales & other				
Ticket sales & studio hire	17,518	-	17,518	6,358
Theatre Tax relief	6,525	-	6,525	21,695
	173,853	166,473	340,326	363,491

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

4. Expenditure

	<i>2024</i>	<i>2023</i>
	<i>Total</i>	<i>Total</i>
Charitable activities		
Staff costs	80,112	63,592
Depreciation and impairment	14,332	3,947
Utilities	2,576	1,079
Bank charges and interest	312	-
Running costs	12,682	43,688
Transport	5,252	30
Rent and rates	12,884	11,179
Marketing, advertising and promotion	20,456	17,156
Performance and workshop subcontractors	161,779	158,190
Performance and workshop costs	64,948	52,239
IT costs	1,755	1,196
Management costs	536	764
Audience development	9,709	26,591
Governance costs	121	4,440
Accountancy	7,366	7,389
Jon French Memorial Service	3,101	-
	<u>397,921</u>	<u>391,480</u>
Raising funds		
Fundraising costs	16,106	-
Total expenditure	<u>414,027</u>	<u>391,480</u>

5. Staff Costs

Staff costs for the year were as follows:	<i>2024</i>	<i>2023</i>
	<i>£</i>	<i>£</i>
Salaries and wages	75,888	77,386
Social Security costs	2,961	3,577
Staff pension costs	1,263	1,280
	<u>80,112</u>	<u>82,243</u>

The average number of staff employed during the year, was as follows:

	<i>2024</i>	<i>2023</i>
Employees	<u>2</u>	<u>2</u>
	<u>2</u>	<u>2</u>

FACE FRONT INCLUSIVE THEATRE LIMITED

There were no employees whose annual income exceeded £60,000.

Notes to the financial statements – Year ended 31 March 2024

6. Tangible fixed assets

	Leasehold property £	Plant and machinery £	Office equipment £	Motor vehicles £	Total £
Cost					
At 1 April 2023	41,450	30,881	5,349	-	77,680
Additions	-	-	-	41,555	41,555
At 31 March 2024	41,450	30,881	5,349	41,555	119,235
Depreciation					
At 1 April 2023	41,450	6,176	4,494	-	52,120
Charge for year	-	3,088	855	10,389	14,332
At 31 March 2024	41,450	9,264	5,349	10,389	66,452
Net Book Value					
At 31 March 2024	-	21,617	-	31,166	52,783
At 31 March 2023	-	24,705	855	-	25,560

7. Debtors

	2024 £	2023 £
Trade debtors	16,010	963
Accrued income	19,476	26,695
Prepayments	2,753	926
	<u>38,239</u>	<u>28,584</u>

8. Creditors: amounts falling due within one year

	2024 £	2023 £
Trade Creditors	4,456	18,836
Accruals	12,432	7,400
Social security and other tax	(41)	1,860
	<u>16,847</u>	<u>28,096</u>

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

9. Reconciliation of funds

	<i>Restated</i>				
	At 1 April				At 31
Restricted funds	2024	Income	Expenditure	Transfers	March 2024
Restricted Funds - all funds	6,563	-	-	-	6,563
Broken Silence	15,000	23,275	(38,275)	-	-
InterAction	-	-	-	-	-
The Bridge Group	-	12,640	(7,694)	-	4,946
It's My Move	-	41,205	(16,500)	-	24,705
Whisper Me	-	43,473	(41,950)	-	1,523
Hero Next Door	-	1,448	(1,448)	-	-
Blue Sky Theatre	10,000	34,732	(39,767)	-	4,965
Explosion DDM, Dance, Drama & Music Class	5,000	1,000	(6,000)	-	-
Heritage	-	9,700	(2,901)	-	6,799
Minibus	35,000	-	-	(35,000)	-
	71,563	167,473	(154,535)	(35,000)	49,501
Unrestricted funds					
Core	217,151	185,774	(249,103)	3,445	157,267
Designated funds					
New minibus	10,000	-	(10,389)	31,555	31,166
	10,000	-	(10,389)	31,555	31,166
	-				
Total funds	298,714	353,247	(414,027)	-	237,934

10. Fund transfers

A transfer from restricted funds to unrestricted and designated funds has been made in the year, this relates to the purchase of a new minibus during the year.

11. Restricted material funds

‘It’s my Move’ – Restricted funds totalling £24,705 were unspent as at 31 March 2024. These funds relate to income received for the ‘It’s my move’ tour which takes place during October and November 2024.

12. Prior period restatement

As at 31 March 2023, restricted funds carried forward were overstated by £140,398 and designated funds carried forward were overstated by £22,000. This is due a misunderstanding of the income treatment as per the SORP which resulted in the incorrect classification of unrestricted income.

The financial statements for the year ended 31 March 2023 have been restated to correct this error, resulting in a decrease to restricted reserves brought forward from £211,961 to £71,563, and a decrease to designated

reserves brought forward from £32,000 to £10,000. Unrestricted reserves brought forward has increased from £54,753 to £ 217,151.

FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2024

13. Share Capital

Under the Company's Articles of Association, every member of the Company undertakes to contribute to the assets of the company in the event of the same being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £1.

14. Taxation

The company is considered to pass the tests set out in Paragraph 1 schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

15. Pensions

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension costs and charge shown in Note 6 represents the contributions payable by the company to the fund. The amount owed to the pension fund as at the 31 March 2024 is £257 (2023 – £Nil).

16. Operating Lease Commitments

At 31 March 2024, the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2024	2023
	£	£
Buildings	53,041	6,475

17. Related Party Transactions

No remuneration was paid to any of the trustees. No trustee received reimbursement of expenses or benefits in kind during the year.

Charitable expenditure totalling £8,462, incurred personally by key management, has been reimbursed during the year.

Payments totalling £1,460 were made to Robin McDonald, for services provided on the 'It's my move' tour.

18. Independent examination fee

The Independent examiner's remuneration amounts to a fee of £2,400 (2023 £3,300). Other fees in relation to the preparation of tax relief returns were also paid to the independent examiner totalling £5,280 (2023 £Nil).

FACE FRONT INCLUSIVE THEATRE LIMITED

19. Analysis of net assets between funds

	Tangible assets	Current assets/(liabilities)	Total
	£	£	£
Restricted funds	-	49,501	49,501
Unrestricted funds	21,617	135,650	157,267
Designated funds	31,166	-	31,166
	<u>52,783</u>	<u>185,151</u>	<u>237,934</u>










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Final Audit Report

2024-12-19

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