

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

**Annual Report and Unaudited Financial Statements**  
**For the Year Ended 31 March 2025**

**Charity number 1116506**  
**Company number 05154096 (England & Wales)**

# **FACE FRONT INCLUSIVE THEATRE LIMITED**

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**For the Year Ended 31 March 2025**

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## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Legal and Administrative Information**

**Year ended 31 March 2025**

Charity Legal Name:	Face Front Inclusive Theatre Limited
Charity registration number:	1116506
Company registration number:	05154096 (England & Wales)
Trustees	R Cowe – resigned as chair 27 November 2024 J Shreeves-Lee – (resigned 27 November 2024) C King – Deputy Chair from 27 November 2024 M Zekai C Thomas – Chair from 27 November 2024 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

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Report of the Chair**

**Year ended 31 March 2025**

Last year Face Front celebrated 25 years of inclusive theatre, and we are delighted to be able to report on another exciting year.

Our thought-provoking Theatre in Education school tours have continued to play to schools across North London and indeed further afield.

The 'Whisper Me Happy Ever After' tour (now in it's 13th year) played to over 1,000 students receiving fantastic feedback from staff and pupils. Over half of the schools that booked us to perform were new schools, so our audiences are continuing to grow. We are very happy to report that booking has now started for our 2026 tour.

The 'It's My Move' tour lasted for 6 weeks visiting schools all over the country from Barnet to Brighton. The team gave 27 performances and 9 workshops, receiving more wonderful feedback. Our digital package of the show, called 'It's My Choice' continues to be widely utilised in schools across the UK. Another project that we are incredibly proud of.

Our community groups continue to thrive with a growing number of participants attending weekly sessions, in fact we are now inundated with applications and now have waiting lists for each of our Act the Part groups.

We have just finished celebrating our biannual FaceFrontFest interlinked with the annual CLICfest. We have seen some wonderful productions, in particular we wanted to mention the Broken Silence production of 'The Legacy of Le'Gassy Manor'. This was a joyful musical of community heroes saving Le'Gassy Manor from villainous greedy developers. The Broken Silence participants take two years to develop each of their pieces and Jon French, who very sadly died early last year, had been at the helm of this production working alongside the quite brilliant Sarah- Jane. We know that Jon would have been incredibly proud.

We also saw the story of Quixote, performed by InterACTion, which has participants ranging in age from 13-80 years. The reworking of the story was intertwined with anecdotes and the history of Enfield and the people who live and work here. The performance gave each and every member of the group a platform and the opportunity to shine - and shine they did.

We remain eternally grateful to all our funders, whose generosity and belief in our work allows us to continue creating inclusive theatre with and for our communities.

It has been an honour and a privilege taking on the role of co-chair and we would both like to take this opportunity, on behalf of the board, to thank all our staff, participants and volunteers for making 2024/25 another brilliant year for us to celebrate.

**Catrin Thomas**, Chair of Trustees

**Chris King**, Deputy Chair of Trustees

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **CEO's statement**

#### **Year ended 31 March 2025**

Across 2024, we made the difficult transition to working without Jon French. Jon, the long-time Executive Director of Face Front, died in January, and we continue to feel his absence greatly. One of our trustees and patrons, July Hepburn, also passed away in the summer, and again is sorely missed. Now, we continue our groundbreaking inclusive work in their legacy.

Despite the sadness of loss, we have also had lots to celebrate in 2024-25, as we reached Face Front's 27th anniversary. I'm pleased to say that this was a very busy year 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 and productions.

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.

As demonstrated in our newly digitised archive, Face Front's journey over a quarter of a century has been incredible, and 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 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**

# **FACE FRONT INCLUSIVE THEATRE LIMITED**

## **Annual Report**

**Year ended 31 March 2025**

### **Financial Statements**

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 much 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.

### **Looking forward to our 30th anniversary**

In 2028, it will be Face Front's 30th anniversary – and we're very much looking forward to celebrating with you! Here's a quick reminder of our incredible history...

Face Front Inclusive Theatre originated from The Inclusive Arts Campaign back in 1998. This was a group of disabled and non-disabled artists across London, who were all committed to developing inclusive arts.

Annie Smol and Andrew Mclay, the founder members, then started to experiment with different ways of working in theatre with a variety of artists. They experimented, 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 for disabled artists to have the opportunity to develop their skills while creating a new, accessible form of theatre.

Face Front Inclusive Theatre was born as a project, and began to develop disabled artists and create inclusive touring productions, and participatory programmes. In 2004, Annie, along with Jon French, Shirley Mason and Catrin Thomas set up as a company and then a charity, with the mission to create original ground-breaking inclusive theatre with disabled and non-disabled artists.

Since then, the company has gone from strength to strength, with major touring programmes going into schools and theatres across London and the UK, and a full participatory programme of disabled young people, adults and intergenerational groups creating their own original plays.

Face Front has changed lives and improved emotional wellbeing with theatre addressing domestic abuse, transitions, sex and relationships, resilience and inclusion. Diverse and disabled actors who have had training and first employment with us have gone on to work with renowned companies across the world. None of which would have been possible without the hard work and passion of all Face Front's staff, artists, trustees, volunteers and of course participants and audiences.

# **FACE FRONT INCLUSIVE THEATRE LIMITED**

## **Annual Report**

**Year ended 31 March 2025**

### **Digital Archive: A call-out for artifacts**

Supported by a National Lottery Heritage Fund grant, we've started to compile a fantastic library of artifacts from previous Face Front projects and productions. We are looking for scripts, posters, images, plans or anything to do with our history. We are particularly keen on photos before photography went digital, approximately before 2008. High resolution photos are ideal, or we can scan any artefacts. Please reach out to us at [hello@facefront.org](mailto:hello@facefront.org)

### **Operation Scope: A New Home**

Responding to the costs of property and the demand for accessible spaces in London, we are looking for a potential new home. We love our studio/office in Edmonton Green but, if possible, we are keen to find a local, permanent and fully accessible venue. So, we're embarking on a mission to find a space we can truly call our own: a venue that reflects our values of community, creativity, and inclusivity. Our ideal new space includes:

- An office for our staff team
- A workshop studio big enough for our growing participatory groups
- A fully accessible environment to meet the needs of our beneficiaries
- A location still rooted in Enfield, close to our existing base, and accessible by public transport.

This is more than just a re-location, it's an opportunity to redesign Face Front's future. A permanent home means stability for our team, continuity for our programmes, and a welcoming, creative space for our participants and teams.

This is not a project that we can fulfil immediately, but we're laying the foundations now with the hope that by 2030 we'll be settling into a new home...

If you know of any potential spaces, email [hello@facefront.org](mailto:hello@facefront.org)

### **Theatre-in-Education New photos of WMD & IMC teams**

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 continue to be very well-received nationally, including, Whisper Me Digital and It's My Choice.

### **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 that we performed 27 shows we performed 20 in SEND schools, colleges, and venues in London and Brighton (times to 1,177 995 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 18167 emerging artists.

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*"I wanted to say a big thank you again for visiting us with your wonderful performers; the show was amazing and so relevant for our young people. The feedback I have personally had from staff was overwhelmingly positive, so I can confidently say that Face Front made a big impact."*

**(Darcy Louch, Assistant Head, Kingsley SEN High School)**

*"I was absolutely blown away by the Face Front performance this afternoon... The learners engaged really well and it was a fantastic experience for them. You have a great team of performers, it was pitched really well, great story, loved the sound effects, great interactive elements and of course - the vending machine! I've just been speaking with my head and we'd like to get you back at some point next year - I'll keep my eye on your website."*

**(Alex Naidoo, Curriculum Manager, Ambitious about Autism, Ambitious College)**

### Whisper Me Happy Ever After

Written by Julie McNamara, Whisper Me Happy Ever After is a production that explores the way domestic violence affects the mental health of young people aged 9-12. This year, we were very pleased to have delivered the play in 22 schools reaching 1,914 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 98 young people made post-show disclosures. Supported by our counsellor, all schools, pupils and our team received support throughout.

*'Initially, I had reservations about booking the show given the subject matter of domestic violence, which I understand is a complex and sensitive issue to address, particularly with younger audiences.'*

*However, I ultimately decided to proceed, and I wasn't disappointed. The acting was exceptional, and the performers captured the attention of our pupils, who were genuinely mesmerised by the performance. I was particularly impressed with how sensitively the topic was handled, ensuring that it was both age-appropriate and informative.*

*It was comforting to witness the positive impact this performance had on our students. Following the show, several pupils, as well as teachers, expressed their gratitude for the opportunity to engage with such an important topic. Many pupils highlighted that it provided them with the awareness that they have someone to speak to regarding sensitive issues. This feedback confirms to me that I made the right choice by booking the performance.*

*Thank you for your commitment to addressing critical issues through your work and I look forward to collaborating with Face Front (Whisper Me Happy Ever After) Theatre Group in the future.'*

**(Ms. Sidhu, Assistant Headteacher for KS2, Downe Manor Primary School)**

*'I've been thinking a lot about the play. It's a very remarkable piece of work on many levels. One of the most potent forum pieces I've seen.'*

**(Michael Walling, Artistic Director, Border Crossings)**



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### Digital Schools

#### It's My Choice

Co-written by Julie McNamara, Face Front has created an online tTheatre and tTraining programme about the transition of young people with Learning Disabilities/Difficulties (LDD) (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](http://www.itsmychoice.org.uk)) and has been promoted to all SEND schools and colleges in inner and outer London to young LDD people and the professionals who work with them. Throughout this year, 13 SEND schools have signed up to the project and delivered to over 1,150 disabled young people.

*'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.'*  
(Jean Carter, advisor, John Lyon's Charity)

*'Very impressive'*  
(Barnet and Southgate College)

*'.... fantastic resources ... produced for teachers to use with their students to explore transition to adulthood.'*  
(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. Whisper Me Digital was originally launched at the Arts Depot in November 2021 and, to date, this digital resource has been seen by 24,393 young people in 20 London boroughs.

*'It's such an impactful and valuable programme with excellent resources and very clear for teacher's to deliver.'*  
(Fleecefield School, Year 5 Teacher)

*'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 1790 young people and adults. Taking part and leading in theatre games and drama exercises, with support, they create performances based on their own ideas and present them to the local community. Participation has enabled disabled and

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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

The InterACTion theatre group is for 30+ people from different age groups, backgrounds and abilities. Members are aged 13-80. Following the success of previous productions (Freedom Pass and Peter Panto) and a feature film (Mr & Mystery), the group took inspiration from Miguel de Cervantes' classic tale, Don Quixote – reheating, relocating and retelling the story to create a thoroughly modern adaptation.

*"Wonderful show, an interesting history lesson but also very clever incorporating Quixote's wisdom with today's community and culture. I thought it was saying something about how hard we can find change but also the importance of memories. I always love seeing this group performing together, what a great team"*  
(Audience Member)

#### DDM

The group of 114 young disabled actors performed a newly devised play called Plot Twist! Happy You Year! which kicked off FaceFrontFest'23. and we are very proud that many achieved their Bronze and Silver Arts Awards.

*'Our daughter's confidence has grown massively since she started attending weekly sessions at DDM this school year. She amazed us and her teachers this summer term when she independently decided to audition for a narrator role at her school summer show - she got the part and was truly amazing up on stage. This would never have happened before she started at DDM, and it's obvious that Ray and his great team have really inspired her.'*

(Parent)

#### Broken Silence

Following the sad news of co-director Jon French's passing, the group continued the play he started devising with them. With new group director Sarah-Jane Wingrove and a dedicated team of freelancers, the group created a new play called The Legacy of Le'Gassy Manor. Featuring original songs and music, the play was inspired by the themes of legacy and mystery.

*"To whoever was involved in the performance of 'the Legacy of Le'Gassy Manor' last night, I wanted to write and say how wonderful I thought this performance was. I have never been before, and have never been involved with Face Front, but was invited by a neighbour who was performing."*

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*I had no idea what to expect, but was blown away by the quality of the production... I could hear every word, the characters clearly took their acting very seriously, the music was excellent including the singing, which was amazing, and, in the solo parts, really top quality.*

*As I came out, I summed the whole evening up as joyous, just so wonderful to see the joy on the faces of those performing and also the joy in the way they performed.*

*I was so pleased I came - I nearly didn't!! - thank you for all you are doing to make this world a more positive place to live for all those involved, but also for all those, like me, who came to watch."*  
(Audience Member)

#### Blue Sky Actors

Hosted at The Source, and is supported by 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:, Christmas Island and To Be Continued It's Beginning to Look Alot like Ex-mas and 4x4. In addition to performance skills, the group also continues to regularly train and complete Acting & Work CVs for further work, education and training.

*'It's amazing for her, very important. BSA gives her whole year structure. It's important that she's part of something and they need her. We went to a panto and they asked if they wanted any volunteers and she got up and onto the stage. We were like oh my god that must have been from her drama group. It's social and encourages her to mix with people and make conversations which she really struggles with.'*  
(Mother of BSA participant)

#### The Bridge Group

Following the success of a pilot phase, the 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 humans in our society who are denied them because they are perceived to be intellectually disabled in some way. Face Front's 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:

#### The Dream Team

A group of 16 diverse independent older people who meet at the Face Front studio. They wrote, produced and performed a highly original and ambitious sci-fi audio series raising awareness about climate change and environmental issues. They have also devised a new murder mystery.

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*"It was a fantastic experience doing the recording, I didn't think I could do it, but you helped me every step of the way"*

(Participant)

#### Joyful Connections

This project runs two regular sessions at the AgeUK Enfield Parker Centre in Edmonton, for people living with mild to advanced dementias. Jazanne facilitators and volunteers from the Dream Team, work with 33 older people over the two sessions providing reminiscence, singing, arts and crafts and drama activities. Jazanne also run celebratory events inviting carers and other family members to share in the achievements of the group members and have a quality-of-life experience together.

*"You make magic when you come here, the clients love your visits, and it helps their well-being."*

(Care worker)

#### Age Well Drama Group

A group of 15, primarily African-Caribbean older women based in Newham who meet in Plaistow. The group wrote a play set in a foodbank that explored the effects of poverty, mental health and othering. It was performed over three nights to 150 people.

*"Wonderful show with very talented people who clearly care about the state of this country."*

(Audience)

#### Brightside Drama Group

Jazanne ran arts sessions around cooking for 43 participants. A core group of 13 people from Newham then created a beautiful cookery book with stories about the recipes. They launched the book with readings, drama performances and readings from the book to over 135 people.

*"Being part of it I was ever so proud – it was lovely to be amongst friends and make new friends"*

(Participant)

#### Bespoke Projects & Festivals

##### Celebrating Jon

In February 2024, Face Front's family and friends held a special gathering to celebrate the life and work of co-founder and Executive Director Jon French. For more on his pioneering work in inclusive art, see: Jon French – Drama, Dance & Disability on our Youtube channel.

##### 25 Years of Inclusion

In October 2024, members of Face Front past and current gathered at Chickenshed Theatre to celebrate our quarter of a century anniversary and launch our digital archive.

##### Greif Gatherings

Run by Thrive Dance, this series of workshops brought together people who have experienced grief to explore healing through creative tasks and movement.

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*"I just wanted to say a HUGE thank you for your support with the Grief Gatherings. We have truly never worked somewhere that is so full of kindness and generosity and fun. I don't think my words can really express our gratitude. It is very evident what a special place Face Front is and that is because of all you amazing people working so hard and bringing the joy along with it."*

**(Sarah Poekert, Artistic Director, Thrive Dance)**

### Placements

We were proud to have hosted many degree level students from: The Royal Central School of Speech & Drama, Goldsmiths, Chickenshed Theatre and University of East London.

*"Over the course of my time with the group, I've learnt so much about inclusive theatre practice. I've got to see first-hand how bringing together different generations through the arts can really build and strengthen a community. I won't forget all that I've learnt on this placement, and I hope to use this experience to develop and explore inclusive theatre practice. But above all, I won't forget the brilliant people I've had the honour of sharing time (and many a cup of tea) with."*

*Thank you to Ray and everyone at Face Front, and particularly everyone at InterACTiOn, for letting me be part of the family. I'm sure I'll see you all again soon, till next time!"*

**(Tom Chown on placement with InterACTiOn)**

### 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. We are working with local and national venues, 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'.

### Creative Arts Industry workshops

Delivered by a team of five disabled and non-disabled facilitators, this workshop was run in conjunction with *It's My Move*, as young disabled people visited their local theatres to promote further training or a career in the Creative Arts Industry. This interactive workshop gave a realistic view of being an actor on tour.

### CLICfest'24

We were very pleased to once again run our umbrella festival, Connecting London's Inclusive Communities. Throughout the summer, we supported 14967 events by 3441 inclusive communities. including Hijinx, Southwark Playhouse, SAVVY Theatre, and many, many more!

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*"Face Front have been a really supportive partner organisation who do brilliant work."*  
(Ellie Short, Creative Participation Manger, Herts Inc Theatre)

### Awards

Face Front was longlisted for a Digital Culture Award and won a Mental Health Award.

### The Future

Face Front has been building on its successes with inclusive theatre projects for schools, national tours, and increased participation. We will continue to extend our 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.
- 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.
- Development and expansion of our digital projects including Whisper Me Digital, It's My Choice and Equilibrium.
- 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.
- Continuing to work with partners, practitioners and academics in order to develop research, and working with clinicians to engage patients via social prescription.
- Finding and fundraising for a permeant accessible venue with office, studio and storage space in or around Edmonton Green.

### Who is Face Front?

#### Patrons

Aditya Chakraborty, Doris Jiagge, Joseph Adalakun, Josette Bushell-Mingo OBE, Judy Hepburn, Mat Fraser, Onjali Rauf MBE, Rachel Denning, Jamie Beddard.

#### Board of Directors

Catrin Thomas (Chair), Chris King (Deputy Chair), Ayo Oyeade (Treasurer),

Ray Downing (Company Secretary), Roger Cowe, Meseret Zekai, Sean Langford, Leesa Gazi, Mary Fernandes, Siwan Thomas-Gibson, Mevna Bulathsinhala.

# **FACE FRONT INCLUSIVE THEATRE LIMITED**

## **Annual Report**

**Year ended 31 March 2025**

### **Core Staff**

Ray Downing (Artistic Director & CEO, Sarah-Jane Wingrove (Associate Director)  
Annie Smol MBE (Associate Artist), Jacqui Livingston (Associate Producer), Katherine Bruce (Associate Producer), Emily Wrench (Associate Producer), Eliza Wilson (Associate Producer), Rachel Bradbear (Development Manager), Chi-Lin Nim (Associate Artist), Greg Baxter (Associate Artist), Grace Firth (Associate Artist), Kymarni Appleton (Associate Artist).

### **Participants**

Adam, Ade, Adetoun, Alex, Alfie, Ali, Alice, Alison, Allan, Altan, Amba, Amelia, Amelie, Amit, Anna, Anna, Annelise, Andreannou, Araminthe, Arthur, Asim, Awa, Barbara, Barry, Beata, Becky, Belle, Benjamin, Bernadette, Bernice, Buse, China, Chinado, Christina, Christine, Christopher, Claire, Conan, Corral, Cristina, Dami, Daniela, Danny, Darren, David, David, David, Debbie, Delia, Demetris, Dora, Eku, Elaine, Elena, Elif, Eliza, Ellen, Elorine, Esther, Ezgi, Faisal, Feliza, Fiona, Frankie, Freddy, Gary, Geesha, Gillian, Gio, Glory, Gordon, Gracie, Graham, Guliane, Hannah, Hannah, Holly, Humphry, Hyacinth, Ilkay, Illeon, Ina, Irene, Ivy, Jacquelyn, James, Jamie, Janet, Jess, Jisha, Jo, Joan, Joe, John, Joseph, Joyce, Joyce, Judie, Kaitlyn, Kasha, Kate, Kathy, Laura, Lauren, Lennon, Letitia, Lissa-Jane, Liz, Lynda, Lydia, Madalin, Manny, Margaret, Mark, Marva, Mary, Mary, Mary, Mary-Anne, Matilda, Maureen, Melina, Meseret, Michael, Michael, Michelle, Michelle, Mike, Mo, Mya, Myrtle, Nanna, Nolda, Ola, Pam, Paul, Penelope, Peyton, Phylis, Precious, Rafealla, Raji, Rakhi, Remi, Richard, Rita, Robin, Roman, Ros, Rose, Ruth, Sarah, Shanil, Shannon, Sharon, Sheila, Shona, Sid, Sky, Stuart, Sterre, Stephen, Sylvia, Thomas, Thomas, Trevor, Ursula, Vassos, Vathoulla, Vera, Victor, Vilma, Wendy, Yasmin, Yumi, Zelda, Zoe, Zoe.

### **Volunteers & Placements**

Aglaia Tretiakova, Aidan Slater, Amelie Hodges, Claire Hoskin, Callum Clesham, Danny Charalambous, Daisy Hodges, Demetris Antoniou, Jane Hermans, Julian Hilaire, Mo Cross, Meseret Zekai, Mevna Bulathsinhala, Patrick McCarthy, Peter Faventi, Rebecca Seabrook, Richard Costello, Richard Wang, Shanil Tailor, Sophie Bruno, Tom Chown.

### **Freelancers:**

Adam Smith, Alex Garfath, Alicia Pope, Awa Jagne, Briony Dillon, Christopher Ballam, Daniel Addae, Danny Charalambous, Ellen Goodey, Emily Bradley, George Freeman, Gopal Gautam, Jessica Konzon, Julie McNamara, Katie Anna McConnell, Lucinda Bray, Maxine Dennis, Michaela Waldram-Jones, Molly Richards, Nicky Dune, Natasja Desir (accent above r), Nigel Kellaway, Patricia Smith, Penny Gkritzapi, Robin MacDonald, Rona Namudu, Sally McNeil, Shirley Mason, Sula Greeson, Taj-Levi Matthews, Theo Holloway

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Annual Report**

**Year ended 31 March 2025**

#### **Companies (partners, associates & suppliers):**

Act Up Newham, Arts Awards, Alpha Transport, Alpha Payroll, Access All Areas, AgeUK Enfield, AgeUK East, Alternative Centre of Education, Amici Dance Theatre Company, Applecart Arts, BKL Accountants, Bernie Grant Arts Centre, Blink Dance Theatre, Border Crossings, Camden Council, Chickenshed, Community Links Enfield, Community Links Edmonton, Cornerstone Café, Council for Disabled Children, Community House, Coreli Dance Company, Creative Minds, Cultural Institute - King's College London, Culture Within Newham, Dugdale Arts Centre, Edmonton Community Partnership, Enfield Children and Young Person's Services, Enfield Caribbean Association, Enfield Cultural Network, Enfield Joint Services for Disabled Children and Young People, Enfield Adult Services, Enfield Disability Action, Enfield Age UK, Enfield Council, Enfield Gazette, Enfield Voluntary Action, very Fast Signs, Fellow Productions, Fleecefield Primary School, Flints, Forest Gate Community Garden, Haringey Shed, Hackney Shed, Haringey Creates, Heart n Soul, Herts Inclusive Theatre, Immediate Theatre, JaZanne Arts, Jellyfish Arts, JOY Festival, LocalMotion, Makaton Charity, Mencap, MIND Enfield, National Children's Bureau, Our Community Cares, Participatory Arts London, Park Avenue Disability Resource Centre, Platinum Performing Arts, Ponders End United Reform Church, Royal Central School of Speech & Drama, Rose Taylor Centre, Rosehill Press, Ross Motors, Simpson Wreford LLP, Stars, Solace Women's Aid, St. Edmunds Primary School, Theatre Royal Stratford East, Unitas Youth Zone, University of East London, Van Den Bussche & Merrill Agency, Visible People.



## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Report of the Directors (Trustees)**

#### **Year ended 31 March 2025**

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 2025, 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 2025 were as follows:-

R Cowe – resigned as chair 27 November 2024  
J Shreeves-Lee – (resigned 27 November 2024)  
C King - Deputy Chair from 27 November 2024  
M Zekai  
C Thomas - Chair from 27 November 2024  
A Oyebade  
S Langford  
M Fernandes  
S Gazi  
S Yianni – (resigned 9 September 2024)  
S Thomas-Gibson  
M Bulathsinhala – (appointed 9 September 2024).

The day-to-day management is carried out by R Downing.

##### **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 2025**

### **Objectives and activities**

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

Face Front aims to:

- Use the arts to improve emotional well-being 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 2025.

Incoming resources for the year totalled £319,621 of which £153,992 were for restricted purposes. Outgoing resources for the year totalled £304,725 of which £283,796 were attributable to restricted funds. Overall, the accounts show a surplus for the year of £14,986.

### **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 2025 the total 'free reserves' amount to £148,789.

Restricted reserves at 31 March 2025 total £17,737, these funds are not available for general purposes. Designated funds at 31 March 2025 total £86,305, of this £20,287 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 and £66,018 has been designated for planned operational expenditure including costs for the Together Event, inflationary pay increases, new staff roles and the Carbon Footprint Detective Agency.

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Report of the Directors (Trustees)**

**Year ended 31 March 2025**

#### **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 2025 was ten.

#### **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 2025**

**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 24 November 2025

A handwritten signature in dark ink, appearing to read 'C Thomas', written over a horizontal dashed line.

**C Thomas**  
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 2025

I report to the charity trustees of the company for the year ended 31 March 2025, 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*

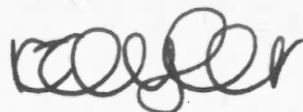
Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed 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: 26 November 2025

# FACE FRONT INCLUSIVE THEATRE LIMITED

## Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2025

	Notes	Unrestricted Funds	Restricted Funds	Total funds 2025	Total funds 2024
		£	£	£	£
<b>INCOME</b>					
Donations and legacies		11,194	-	11,194	8,623
Charitable activities	3	142,264	153,992	296,256	340,326
Investments		3,042	-	3,042	4,298
Other		9,130	-	9,130	-
<b>TOTAL INCOME</b>		<b>165,629</b>	<b>153,992</b>	<b>319,621</b>	<b>353,247</b>
<b>EXPENDITURE ON:</b>					
Raising funds		19,198	-	19,198	16,106
Charitable activities	4	1,731	283,796	285,527	397,921
<b>TOTAL EXPENDITURE</b>		<b>20,929</b>	<b>283,796</b>	<b>304,725</b>	<b>414,027</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>144,701</b>	<b>(129,804)</b>	<b>14,896</b>	<b>(60,780)</b>
Transfers between funds		(98,040)	98,040	-	-
<b>NET MOVEMENT IN FUNDS</b>		<b>46,661</b>	<b>(31,764)</b>	<b>14,896</b>	<b>(60,780)</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		188,433	49,501	237,934	298,714
<b>Total funds carried forward</b>		<b>235,094</b>	<b>17,737</b>	<b>252,831</b>	<b>237,934</b>

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 24 to 38 form part of these financial statements.

# FACE FRONT INCLUSIVE THEATRE LIMITED

## Balance Sheet as at 31 March 2025

	Notes	2025	2024
<b>Fixed Assets</b>			
Tangible assets	6	41,903	52,783
<b>Current Assets</b>			
Debtors	7	67,294	38,239
Cash at bank and in hand		171,328	163,760
		<u>238,622</u>	<u>201,999</u>
<b>Creditors</b>			
Amounts falling due within one year	8	<u>(27,695)</u>	<u>(16,847)</u>
<b>Net current assets</b>		<u>210,928</u>	<u>185,151</u>
<b>Total net assets</b>		<u>252,831</u>	<u>237,934</u>
<b>The Funds of the Charity</b>	9		
Unrestricted Funds		148,789	157,267
Designated Funds		86,305	31,166
Restricted Funds		17,737	49,501
		<u>252,831</u>	<u>237,934</u>

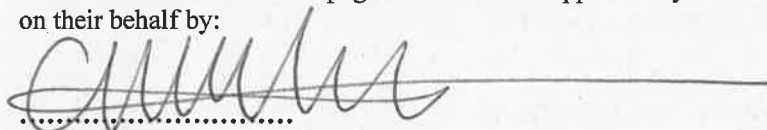
For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 23 to 32 were approved by the Trustees on 24 November 2025 and signed on their behalf by:



C Thomas  
Director (Trustee)

Company Number – 05154096 (England & Wales)

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Notes to the financial statements – Year ended 31 March 2025**

#### **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 2025 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 2025 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 2025

#### 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 2025

#### 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	2025	2024
	£	£
Aggregate Total	<u>59,915</u>	<u>75,888</u>

# FACE FRONT INCLUSIVE THEATRE LIMITED

Notes to the financial statements – Year ended 31 March 2025

## 3. Income from charitable activities

	<i>Unrestricted</i>	<i>Restricted</i>	<i>2025</i>	<i>2024</i>
	<i>£</i>	<i>£</i>	<i>Total</i>	<i>Total</i>
			<i>£</i>	<i>£</i>
<b>Grant income</b>				
<b>Central overheads</b>				
Arts Council England	39,998	-	39,998	64,898
Big Lottery Fund	-	27,335	27,335	66,316
Garfield Weston	25,000	-	25,000	-
Equity Charitable Trust	1,872	-	1,872	-
Sir John Cass Foundation	-	-	-	8,250
The Sir Jules Thorn Charitable Trust	-	-	-	2,500
The J P Jacobs Charitable Trust	1,250	-	1,250	-
<b>Broken Silence</b>				
Peoples Health Trust	-	11,717	11,717	22,275
<b>The Bridge Group</b>				
Enfield Council	-	2,160	2,160	11,140
Musgrave Family	-	-	-	1,500
M&G Community Fund	-	2,000	2,000	-
The Robert Gavron Charity	-	3,000	3,000	-
Worshipful Company of Chartered Secretaries and Administrators Charitable Trust	-	1,614	1,614	-
<b>It's my move</b>				
The Tottenham Grammar School Foundation	-	3,000	3,000	5,000
Camden Learning	-	-	-	2,705
John Lyons	-	22,000	22,000	22,000
The Childwick Trust	-	-	-	8,000
Sussex Community Foundation	-	3,250	3,250	3,000
The Ian Askew Charitable Trust	-	-	-	500
Access to Work	1,245	-	1,245	2,500
City Bridge Trust	-	10,000	10,000	-
Morris Charitable Trust	-	3,000	3,000	-
The Baily Thomas Foundation	-	5,000	5,000	-

# FACE FRONT INCLUSIVE THEATRE LIMITED

## Notes to the financial statements – Year ended 31 March 2025

### Income from charitable activities (Continued)

	<i>Unrestricted</i>	<i>Restricted</i>	<i>2025 Total</i>	<i>2024 Total</i>
	<i>£</i>	<i>£</i>	<i>£</i>	<i>£</i>
<b>Grant Income</b>				
<i>Whisper me</i>				
The Tottenham Grammar School Foundation	-	3,000	3,000	1,000
John Lyons	-	22,000	22,000	22,000
Young Barnet Foundation	-	796	796	7,168
Camden Learning	-	-	-	13,305
<i>Hero Next Door</i>				
Frenkel Topping Charitable Foundation	-	-	-	1,448
Access to Work	-	-	-	5,346
<i>Blue sky theatre</i>				
The Foyle Foundation	-	-	-	15,000
L & Q Trust	-	-	-	8,732
The Maria Bjornson Memorial Fund	-	-	-	1,000
City Bridge Trust	-	30,000	30,000	10,000
Charles S French Charitable Foundation	-	2,000	2,000	-
<i>Explosion DDM</i>				
The Vandervell Foundation	-	1,000	1,000	1,000
Boris Karloff Charitable Foundation	-	1,120	1,120	-
<i>Heritage project</i>				
National Lottery Heritage Fund	-	-	-	9,700
<b>Tickets sales &amp; other</b>				
Ticket sales & studio hire	6,881	-	6,881	17,518
Theatre Tax relief	66,018	-	66,018	6,525
	<u>142,264</u>	<u>153,992</u>	<u>296,256</u>	<u>340,326</u>

# FACE FRONT INCLUSIVE THEATRE LIMITED

## Notes to the financial statements – Year ended 31 March 2025

### 4. Expenditure

	<i>2025</i>	<i>2024</i>
	<i>Total</i>	<i>Total</i>
<b>Charitable activities</b>		
Staff costs	52,249	80,112
Depreciation and impairment	10,880	14,332
Utilities	2,674	2,576
Bank charges and interest	130	312
Running costs	13,787	12,682
Transport	3,099	5,252
Rent and rates	14,531	12,884
Marketing, advertising and promotion	19,074	20,456
Performance and workshop subcontractors	115,458	161,779
Performance and workshop costs	23,220	64,948
IT costs	1,310	1,755
Management costs	-	536
Audience development	21,531	9,709
Governance costs	1,690	121
Accountancy	5,894	7,366
Jon French Memorial Service	-	3,101
	<u>285,528</u>	<u>397,921</u>
<b>Raising funds</b>		
Fundraising costs	19,198	16,106
<b>Total expenditure</b>	<u>304,726</u>	<u>414,027</u>

### 5. Staff Costs

Staff costs for the year were as follows:

	<i>2025</i>	<i>2024</i>
	<i>£</i>	<i>£</i>
Salaries and wages	48,663	75,888
Social Security costs	1,831	2,961
Staff pension costs	1,318	1,263
	<u>51,812</u>	<u>80,112</u>

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

	<i>2025</i>	<i>2024</i>
Employees	<u>1</u>	<u>2</u>
	<u>1</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 2025

#### 6. Tangible fixed assets

	Leasehold property £	Plant and machinery £	Office equipment £	Motor vehicles £	Total £
<b>Cost</b>					
At 1 April 2024	41,450	30,881	5,349	41,555	119,235
Additions	-	-	-	-	-
At 31 March 2025	41,450	30,881	5,349	41,555	119,235
<b>Depreciation</b>					
At 1 April 2024	41,450	9,264	5,349	10,389	66,452
Charge for year	-	3,088	-	7,792	10,880
At 31 March 2025	41,450	12,352	5,349	18,181	77,332
<b>Net Book Value</b>					
At 31 March 2025	-	18,529	-	23,374	41,903
At 31 March 2024	-	21,617	-	31,166	52,783

#### 7. Debtors

	2025 £	2024 £
Trade debtors	350	16,010
Accrued income	66,018	19,476
Prepayments	926	2,753
	<u>67,294</u>	<u>38,239</u>

#### 8. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade Creditors	16,357	4,456
Accruals	9,762	12,432
Social security and other tax	1,576	(41)
	<u>27,695</u>	<u>16,847</u>

## FACE FRONT INCLUSIVE THEATRE LIMITED

### Notes to the financial statements – Year ended 31 March 2025

#### 9. Reconciliation of funds

	At 1 April				At 31 March
	2024	Income	Expenditure	Transfers	2025
<b>Restricted funds</b>					
Restricted Funds - all funds	6,563		-	-	6,563
Broken Silence	-	17,184	(23,024)	5,840	-
InterAction	-	5,467	(34,377)	28,910	-
The Bridge Group	4,946	14,241	(25,029)	5,842	-
It's My Move	24,705	46,250	(73,262)	2,307	-
Whisper Me	1,523	25,796	(60,940)	33,621	-
Blue Sky Theatre	4,965	37,467	(36,218)	-	6,214
Explosion DDM, Dance, Drama & Music Class	-	7,587	(29,107)	21,520	-
Heritage	6,799	-	(1,839)	-	4,960
	<b>49,501</b>	<b>153,992</b>	<b>(283,796)</b>	<b>98,040</b>	<b>17,737</b>
<b>Unrestricted funds</b>					
Core	157,267	165,629	(10,050)	(164,058)	148,789
<b>Designated funds</b>					
New minibus	31,166	-	(10,879)	-	20,287
Operational reserve	-	-	-	66,018	66,018
	<b>31,166</b>	<b>-</b>	<b>(10,879)</b>	<b>66,018</b>	<b>86,305</b>
<b>Total funds</b>	<b>237,934</b>	<b>319,621</b>	<b>(304,725)</b>	<b>-</b>	<b>252,831</b>

#### 10. Fund transfers

A transfer totalling £98,040 has been made from unrestricted funds to restricted funds. This transfer represents overspends on restricted funds which have been funded from unrestricted income.

A Transfer totalling £66,018 has been made from unrestricted funds to designated funds. This amount has been designated for planned operational expenditure including costs for the Together Event, inflationary pay increases, new staff roles and the Carbon Footprint Detective Agency.

## **FACE FRONT INCLUSIVE THEATRE LIMITED**

### **Notes to the financial statements – Year ended 31 March 2025**

#### **11. 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.

#### **12. 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.

#### **13. 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 5 represents the contributions payable by the company to the fund. The amount owed to the pension fund as at the 31 March 2025 is £nil (2024 – £257).

#### **14. Operating Lease Commitments**

At 31 March 2025, the Charity had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Buildings	43,541	53,041

#### **15. 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 £3,183, incurred personally by key management, has been reimbursed during the year, (2024 £8,462.)

Payments totalling £nil (2024 £1,460) were made to Robin McDonald, for services provided on the 'It's my move' tour.

#### **16. Independent examination fee**

The Independent examiner's remuneration amounts to a fee of £3,600 (2024 £3,600). Other fees in relation to the preparation of tax relief returns were also paid to the independent examiner totalling £552 (2024 £nil).



# FACE FRONT INCLUSIVE THEATRE LIMITED

## Notes to the financial statements – Year ended 31 March 2025

### 17. Analysis of net assets between funds

	<b>Tangible assets £</b>	<b>Current assets/(liabilities) £</b>	<b>Total £</b>
Restricted funds	-	17,737	17,737
Unrestricted funds	21,616	127,172	148,789
Designated funds	20,287	66,018	86,305
	<u>41,903</u>	<u>210,928</u>	<u>252,831</u>

