THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales · Charity number 1012507

Details

Other names	COMPLICITE
Status	Registered
Legal form	Charitable company
Company number	02625105
Registered	1992-07-06
Register	View on the Charity Commission register

Contact

Address	Jolt Studios 27 St Aldate Street Kings Square Gloucester GL1 1RP
Phone	02074857700
Email	email@complicite.org
Website	www.complicite.org

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Activities

Objects: To establish, promote, equip, organise and manage educational workshops in the promotion of the theatre of the arts, to present and promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions of any description; to engage, employ and supply the services of artistes, dancers, choreographers, musicians, authors, dramatists, instructors, entertainers and to enter into contracts with any artistes, or persons or companies (theatrical or otherwise) for the production and representation of stage plays, ballets, variety entertainments, scenarios, pantomimes and performances; to organise tours and exhibitions within and outside the United Kingdom; to carry on the business of musicians, singers, composers and writers of every and any description; to carry on the business of entertainers, actors and/or actresses, opera singers and general entertainers of every and any description; to enter into any contracts and other arrangements of all kinds with persons having dealings with the Company on such terms and for such periods of time as the Company may from time to time determine, on a commission or fee basis or otherwise; to enter into film and other contracts of all kinds; to carry on the business of theatrical agents and artistes' managers of every and any description; to carry on the business of writers and composers; theatrical agents and general entertainers of all kinds; and to carry on any other trade or business whatever of a like and similar nature.

Activities: Creating and producing new theatrical productions and providing an educational programme to accompany and complement this.

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,148,725	£1,292,434	£788,374	10
2024-03-31	£2,054,266	£2,026,918	£932,083	20
2023-03-31	£1,892,892	£2,362,192	£904,735	16
2022-03-31	£871,041	£1,012,711	£1,374,035	7
2021-03-31	£830,579	£736,988	£1,515,705	7

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Trustees

Name	Role	Appointed
TOM MORRIS	Chair	2014-03-31
Emma Stevenson		2022-04-14
Estelle Wackermann		2026-03-16
Frances Hughes		2014-01-28
Fraser Gawaine Munro Jopp		2026-03-16
Inua Ellams		2022-04-14
Louise Jeffreys		2023-11-27
Niall Black		2026-03-16
Peter Gerald Flamman		2022-04-14
Susan Claire Ferguson		2026-03-16

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THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales - Charity number 1012507

Accounts

Docusign Envelope ID: 36B8A505-8AA4-481D-83BA-0F48C0EFB567

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2025

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

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Theatre de Complicite Education Limited

(Limited by Guarantee)

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England & Wales, company number 2625105 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1012507.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by the existing Board of Trustees. A member of the Board of Trustees must propose such a person for election. Notice shall be given to the Board of Trustees for the meeting at which it is intended to propose such persons for election, stating the object of the meeting, the name and address of the person to be proposed and the name of the board member proposing such person.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were :

Inua Ellams
Peter Flamman
Frances Hughes
Louise Jeffreys
Tom Morris (Chair)
Nitin Sawhney CBE, D.Mus resigned 8 September 2025
Emma Stevenson

Secretary

Sarah Kingswell

Artistic Director

Simon McBurney

Executive Director

Susie Newbery

Auditors

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.
Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.
Unity Trust Bank, 4 Brindley Place, Birmingham B1 2JB.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Solicitors
Bates Wells, 10 Queen Street Place, London EC4R 1BE.

Registered office and operation address
Jolt Studios, 27 St Aldate Street, Gloucester GL1 1RP.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2025, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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 (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the Company during the year was the promotion of education and performance in the arts and in particular theatre. The company trades under the name "Complicité".

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

Theatre de Complicite Education Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 27 November 2023. It is registered as a charity with the Charity Commission.

Organisation

Executive leadership was provided by Susie Newbery taking up the role part-time from 13 February and full time from 8 April 2024, working alongside Artistic Director Simon McBurney and the staff team.

The Board of Trustees administers the charity. The Executive Director, who is also the Chief Executive Officer, has delegated authority for operational matters including finance, business, organisational planning, partnership development and general management, and works with Artistic Director Simon McBurney and Senior Creative Producer Tim Bell on all areas of the Company’s creative direction.

Complicité is committed to employing the most skilled people in the sector. Staff welfare is of the utmost importance and staff are provided with the opportunity to engage in coaching, training, social events and away days. Reflective practice and 1:1 welfare sessions are offered to staff who elect to participate.

Appointment and training of Trustees

Trustees are selected for their areas of expertise and knowledge of specific disciplines and are proposed by current Trustees or recruited via public call out. Complicité is committed to a diverse board that represents the full scope of its work and audiences. During 2024/25 the representation was 50% female and 28.5% Global Majority. In Autumn 2025 we will embark on a recruitment drive to appoint new Trustees to the Board. On appointment trustees are provided with an Induction Pack, which outlines the function of the Board, the Company’s financial position and the planned programme of work. Trustees are offered training as required.

Continuing Professional Development & Mentoring

Complicité is committed to offering its employees CPD opportunities. In 2024/25 training included: Carbon Literacy, Filmmaking, Tax, VAT and Pensions, HR, Accessibility in marketing, Digital Fundraising, Social and Digital Media, and AI. We actively encourage coaching and mentorship. Staff also benefitted from professional mentors during this year developing their skills in production accountancy, HR and fundraising.

As a company we continued to inform ourselves about the global context we operate in with training and consultancy from sustainability consultants 3Adapt and advocacy group, Makan.

Our Associates, the group of theatre professionals and practitioners we regularly collaborate with to deliver training, masterclasses and creative engagement projects, undertake yearly peer to peer continuous evaluation, and safeguarding training.

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The Company continues to network with peers via the International Performing Arts Group, the Artists Led Companies Network and the Producing and Touring Network. We continue to be an active member of the Theatre Green Book (TGB) working group.

Some staff members also act as trustees of external arts organisations including Activate Performing Arts and Can't Sit Still (Chair).

Health and Safety
The Board considers managing health and safety and well-being of our staff, volunteers and suppliers a high priority. The Board is ultimately responsible for compliance with health and safety legislation. The day-to-day responsibility is delegated to the Executive Director, who is responsible for compliance, policy development and performance. During the year there were no significant incidents involving members of staff.

Equality, Diversity and Inclusion
Complicité provides equality of opportunity and equal treatment as an integral part of good practice. Its practices ensure that employees, freelancers, Trustees, and customers are not discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender reassignment, marital status and civil partnerships, sexual orientation, pregnancy and maternity. We offer annual training in equality, diversity and inclusion.

It also supports employees, freelancers and Trustees, in not tolerating any inappropriate, violent or abusive behaviour from colleagues, other organisations or customers.

All Complicité staff took part in training this year as part of Race Equality Week in February.

Policies
We reviewed/established the following policies during the period: Anti-corruption and bribery policy, Reserves policy, Conflict of Interest policy, Safeguarding policy. We reviewed and refreshed our employee contractual Terms and Conditions including Annual Leave policy, Flexible working policy, Leave (medical appointments, compassionate, public duties and sickness) policy, Time off for dependents policy, TOIL policy and Pension policy.

Fair and equal pay policy
Complicité is committed to the principle of fair and equal pay and to working with trade unions to act to promote and implement fair and equal pay. As a member of UK Theatre, it adheres to agreements with BECTU, Equity, SOLT, the Writers' Guild of GB and other relevant trade unions and associations with regards salaries, fees and subsistence. Complicité recognises that women and men in the workforce should receive equal pay for work of equal value and that this principle is enshrined in both UK and European law. It aims to ensure that its pay system is free of bias. Fairness and equality across gender, age, race and disability are integral to its values and send a positive message on diversity and equality to managers, employees, potential employees, partners and customers and enhance productivity, efficiency and morale. Rates of pay are benchmarked against pay levels in other charities of a similar size operating in the arts sector.

Key management personnel
The trustees consider the board of trustees and the senior management team to comprise the key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis. All trustees give their time freely and no trustee received remuneration in the year. Details of trustees' expenses are disclosed in note 4 to the accounts.

Remuneration policy
Staff salaries are reviewed annually as part of annual budgeting processes and applied where possible in line with the rate of inflation and sector benchmarking. The charity is a London Living Wage employer.

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Risk Management

The Trustees have considered and sought to quantify the major operational risks the company faces in meeting the objectives as well as measures taken to mitigate those risks. The risk register is updated quarterly and the principal risks and uncertainties, in both likelihood and impact, are currently identified as follows:

1. Drop in revenue and continued reliance on reserves: due to the increased cost of touring, lack of commercial transfer and touring opportunities, the length of time it takes to develop work and the precarious fundraising climate. Mitigation includes exploring different financial models for producing our work, increasing the number of projects taking place at any one time, exploring opportunities for digital projects to be developed, the development of an earned income strategy which considers archive, hireable equipment, costume and prop store, digital offer, workshops and masterclasses and other properties, to alleviate pressure on touring large scale work to be our main source of income. To maintain current levels of fundraising we'll develop a new fundraising strategy, review data the company currently holds and implement a new CRM system which allows better data-led approaches to fundraising and identifies high net worth individuals known and unknown to us. We will work with a consultant to ensure we have a robust plan for measuring our impact through evaluation strategy work.
2. Organisational instability: Risks include the loss of key personnel, with a departure in leadership or artistic figures having the potential to disrupt projects of the company. Mitigation includes the development of succession plans, investment in senior staff development, and ensuring knowledge transfer within the Board and the team. We will review and refresh our regular staff training and development programme.
3. Recruiting challenges: Recruiting challenges around achieving diversity in the core staff team, and the difficulties presented in relation to this by a move out of London. Mitigation activity includes undertaking a working culture review to ensure our working environment is inclusive and attractive, ensuring our advertising for posts and recruitment practices are inclusive, in line with our diversity commitments. We will work with external EDI consultants to review our culture and processes to make sure we can meet our diversity targets this year.

Objectives & Activities for the Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objectives of the charity are:

1. To establish, promote, equip, organise and manage educational workshops in the promotion of the theatre and the arts
2. To present/promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions for the public benefit

The charity's general aim is to contribute to the quality, vitality and creativity of the performing arts, especially theatre, through the excellence and inventiveness of its work. To achieve this and remain at the forefront of UK theatre it makes performance, digital and participatory work, educational and creative engagement initiatives, and professional development opportunities that defy expectations, and continues to seek out new audiences and new ways of engaging those audiences.

In 2024/25 our key objectives were to:

1. Deliver our Artistic Programme to a wide range of international audiences
2. Deliver our Creative Engagement programme in schools, communities and globally to share our practise with students and practitioners
3. Support early to mid-career artists via our Ideas Development Programme, Mudlarks
4. Develop a new sustainability strategy and action plan
5. Deliver the NPO Transfer successfully and begin work on a new business model to support organisational sustainability

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Our ambition was to deliver our activity in line with the Arts Council's Investment Principles of Ambition and Quality, Dynamism, Environmental Responsibility and Inclusivity and Relevance.

REVIEW OF 2024/25 OBJECTIVES: ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

1. Artistic Programme

Mnemonic

We returned to the National Theatre in June 2024 with a co-production of *Mnemonic*, first created by Simon and the company in 1999 and last performed at the National Theatre 25 years ago. Running in the Olivier Theatre for more than 50 performances from 22 June to 10 August, the production was seen by more than 60,000 people and received a raft of 5* and 4* press reviews, including from the Times, Financial Times, Time Out, and the Daily Telegraph.

"Another smart, inventive triumph from British theatre's most exciting company."

★★★★ The Daily Telegraph

"Still a masterpiece. If you love theatre, see it. If you don't love theatre, it might just change your mind."

★★★★★ The Times

"Few shows are a seminal as Mnemonic"

★★★★★ The Stage

Actors Richard Katz, Kostas Philippoglou and Tim McMullan returned to the piece, alongside the entire original creative team. They were joined on stage by an international company which included Khalid Abdalla, Hisham Abdel Razek, Thomas Arnold, Laurenz Laufenberg, Sarah Slimani, Sophie Steer, Eileen Walsh and Arthur Wilson.

We chose to reimagine (rather than remount) *Mnemonic* for the Olivier stage, a fascinating endeavour to revisit a piece 25 years later in a changed world. One of the most important updates to the production was casting, which now reflects the migration of people from the global south, rather than the movement from east to west that was prevalent in the 1990's. The themes of memory, identity, heritage and home, climate and the natural world remained as pertinent as ever, if not more so. Inspired by the process, we created a new book, *Mnemonic: A Site*, featuring anecdotes and artefacts from decades of artistic history, reflections from *Mnemonic* acting companies past and present, friends and associates of the company and leading experts in a range of fields related to the production contributing essays. The updated playtext was published by Methuen to coincide with the run, and included for the first time the non-English sections of the play, with English translations.

For those studying Complicité and *Mnemonic* in school, a creative engagement programme and resource pack was created and made available. A special schools performance took place which saw 1,100 students attend a dedicated matinee. This was an exciting opportunity for a new generation of students to see a Complicité show live, the second in as many years, which helps to drive further engagement with the work from schools and teachers.

Figures in Extinction

In November we returned to Den Haag to begin work on the third part in our *Figures in Extinction* Trilogy, a cross-continent collaboration between Simon McBurney and choreographer Crystal Pite, co-produced with the Nederlands Dans Theater and featuring their NDT1 company dancers.

For the past four years, Simon and Crystal have weaved their hopes and fears for our current moment into this urgent dance trilogy. In this age of disconnection, we must come together to comprehend what we are living through. *Figures in Extinction* is an attempt to find this unity, and ignite a collective spark of hope in the darkness.

"A state of the nation piece. Actually, not the nation, the whole globe, humanity itself."

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★★★★ The Guardian
"A work of serious thought, urgent entreaty and utterly sumptuous dance"
★★★★★ The Observer
"A puzzling, poignant, movement-packed exploration of life, the universe and everything"
★★★★ Financial Times

3.0 requiem, a meditation on grief, and our relationship with the dead, marks the third and final piece, joining *1.0 the list,* a study of the species and environments we have lost and are losing, and *2.0 but then you come to the humans*, a searing look at our need for connection in a separated world, to be performed as a complete work over a single evening.

The creative team who joined Simon and Crystal in this process included Michael Levine (set), Tom Visser (lighting), Ben Grant (sound), Will Duke (video) and Nancy Bryant (costume).

Previewing at Amare, Den Haag, the European tour then opened in Manchester at Factory International's Aviva Studios in February 2025. before returning to the Netherlands and Den Haag and going on to visit Stadsschouwburg, Utrecht, Parkstad Limburg Theaters in Heerlen, Theater Rotterdam, Parktheater, Eidnhoven, and Internationaal Theater, Amsterdam. The tour continues across Europe in 2025/26, including performances in Finland, Luxembourg, France, Germany and in the UK at the Edinburgh International Festival (August) and Sadler's Wells (November).

Co-commissioned by Factory International and Co-produced by schrit_tmacher Festival, Les Théâtres de la Ville de Luxembourg and Montpellier Danse.

Can I Live?
Screenings of *Can I Live?* continued in 2024-25 with 28 screening events taking place. Touring internationally in person and online since 2021, screened 200 times reaching over 22,000 people in 18 different countries, this is a vital digital performance about the climate catastrophe, conceived, written and performed by Fehinti Balogun. Fehinti shares his personal journey into the biggest challenge of our times. In the face of a sense of helplessness about the climate catastrophe, *CIL?* is an outstretched hand, inviting audiences to recognise they are not alone, showing we can find a sense of hope for the future in local community action. Weaving his story with spoken word, rap, theatre, animation and the scientific facts, *CIL?* aims to change the narrative around the environmental emergency at a time when lots of people are turning off the issue by making activism feel joyous - an act of connection. Over 50% of attendees of the original digital tour reported then pursuing some form of climate activism themselves when surveyed.

Screenings this year took place in Aldershot, Birmingham, Leeds, Manchester, London, Bridport in Dorset, Exeter, Stroud, Ben Rhydding in West Yorkshire, Cardigan in Wales, Bloxham in Oxfordshire and, in the USA, in Florida. Screenings are always accompanied by a wraparound event, curated by the host in collaboration with Complicité. This could be a post show Q&A or discussion on the topics covered in the piece, a cookalong, or a community led activity which seeks to tackle the climate crisis at a local level. We are responding to the ongoing desire to host Fehinti Balogun as a speaker at screening events by creating a short, digital Q&A with Fehinti to be used as a catalyst for further discussion at screening events when he is unavailable.

We are developing a new targeted tour of *Can I Live?* in the southwest of England, working with community action groups in Gloucester to deliver screenings and bespoke activities which encourage action and social justice.

R&D
We held a number of R&D weeks in 2024-25 exploring potential future projects, in London and in the South West at Hawkwood College of Future Thinking. An essential part of the Complicité creative process, R&Ds allow us to test ideas on our feet in a closed environment with key collaborators. At least one project first workshopped in autumn 2024 will go on to have a future life in 2026-27, reflecting a fairly swift gestation period for the company.

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2. Creative Engagement

This vital program is dedicated to extending the themes and insights derived from Complicité's productions directly into diverse communities, schools, and professional training contexts, with the overarching aim of fostering greater connection and understanding. A central pedagogical approach within this program is embodied learning, a method that is gaining increasing international recognition for its effectiveness. The programme is structured across three distinct areas:

Learning and Education

Education and engagement continue to be at the heart of Complicité's mission, with a rich and evolving programme reaching thousands of young people, students, teachers and emerging artists locally, nationally and internationally. We are proud to be a leading practitioner of devised theatre on many GCSE, BTEC and A Level courses.

National Theatre Collaboration: *Mnemonic*
In partnership with the National Theatre, we delivered an ambitious suite of activity around our production of *Mnemonic*, including:

- A filmed workshop for GCSE and A-Level Drama students offering unique insights into the rehearsal process, led by creatives including Christina Deinsberger and Chris Shutt.
- We participated in the National Theatre's Lifting the Lid event: A masterclass and Q&A day for 16-25-year-old aspiring theatre-makers, run in partnership with two other National Theatre shows, which reached 60 participants free of charge. The Complicite workshop was led by cast members Sophie Steer and Mnemonic assistant sound designer Bella Kear.
- We created a comprehensive education resource pack**,** freely available to download by schools and students.

Digital Reach
Our digital offer brought Complicité's work into 69 schools and universities globally, reaching over 7,600 students in countries including the UK, US, Cyprus, Spain, Norway, Italy, Switzerland, Australia, Cambodia, South Africa, Canada, Colombia. Digital resources included filmed productions, devising tasks and exclusive behind-the-scenes content.

Devising in the Secondary Classroom
Now in its fourth year, this flagship schools programme is designed to give teachers and pupils studying GCSE and A-level Drama a foundation in creating devised theatre inspired by Complicité's practise. A full day CPD for teachers and a workshop for students introduce the practises and techniques of the Company's work in the rehearsal room. Practical and engaging, they focus on devising and collaborating, risk-taking and experimentation. The package is supplemented with our digital offer, allowing students to experience Complicité's work before participating in the workshop. In 2024-25 we expanded to 21 schools, reaching 371 students and 23 teachers.Demand for the programme continues to grow, with a significant waiting list.

A Complicité Journey
We completed the third and final year of this deep engagement residency with Brent secondary schools, supported by John Lyon's Charity. A funded residency programme, it is conceived to allow us to form deeper relationships with students and schools over several months. Each year, students receive a series of devising workshops before coming together with artists and theatre makers to devise a piece of work in dialogue with a Complicité production. Working with 100 students from Newman Catholic College and Ark Elvin Academy, we focused on students with English as an Additional Language (over 70% EAL). Outcomes included improved language skills, creative confidence and a powerful sense of ownership over their artistic voice. The project wasn't just about creating theatre; it empowered the students to discover their voices, explore their identities and forge connections that transcended the boundaries of stage and classroom.

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Associate Development
We formalised support for our Creative Engagement Associates, introducing structured mentoring alongside our annual training days. This ensures knowledge-sharing between new and experienced Associates, strengthening the quality and sustainability of our engagement work.

Write Your Own Radio Play
Alongside the company's radio dramatisation of The Dark is Rising we created a Young Writers' Radio Drama callout with a rich resource pack encouraging young listeners to write their own play and submit it to us. Two of the plays are then selected to be recorded professionally by the company, celebrating and encouraging the writing and imagination of young writers aged 11-14 yrs.

National Theatre Teacher Conference at The Lowry, Salford
We were invited to the National Theatre's Teacher Conference taking place this year at The Lowry in Salford. Complicité delivered three workshops across two days, engaging with more than 150 teachers to share our practise with GCSE and A Level drama teachers and give them exercises that they could take away and run in their drama classes with their students. Alongside this the teachers were given tickets to see *Figures in Extinction* at Aviva Studios. We were very pleased to take up the opportunity to connect with teachers beyond our established networks in this way, given the ongoing presence of Complicité on all GCSE and A Level exam syllabus.

Training

Masterclasses and training workshops
Our masterclasses and workshops are paid, short, intensive courses open to the public or delivered to bespoke groups. They offer us a way to work with a wide range of professionals and provide training, an opportunity for participants to refresh their practise and a space for collaboration. This year we delivered a total of 100 workshops, including in London, Windsor, Stroud, Somerset, Bath, Turkey, Gloucester, Salford, Leeds, Nottingham, Manchester, Reading, Birmingham, and Petworth.

193 adults - 118 of whom were professional artists – as well as 75 teachers and 576 students took part across our masterclass and training workshop programme.

Northern School of Contemporary Dance
We collaborated with Northern School of Contemporary Dance in Leeds, working with their Interdisciplinary Dance Performance MA students to devise a new piece of dance theatre titled '*Worn'*. The creation process took place over five weeks and constituted a full module for the students. The MA programme was in its second year in 2024/25 and had a smaller pool of students than its first or third year. However, all eight students took part in the devising process and subsequently performed in the finished production.

Directed by Complicité Associate Josie Daxter, with Puppet Design by Maia Kirkman-Richards and Sound Design by Bella Kear, a week of R&D in January saw students exploring their relationship to clothes and fashion and start to develop a communal language. A devising and rehearsal period took place in February and March, with performances taking place in Leeds and, later in the spring in London at the Place. The theme of sustainability and humans' relationships with closing was chosen for the piece and students went on a field trip to the Oxfam Batley processing centre as part of the R&D process. Students were marked by Josie Daxter on criteria including engagement with the module and willingness to collaborate in a non-traditional (for dancers) way of making. Our partners in the Learning team at The Nederlands Dans Theatre visited the final rehearsals and opening performance in Leeds, as part of an ongoing exchange of learning and insights between the two companies' Learning and Engagement teams.

Community projects

Rebel Voices
Rebel Voices is an engagement project for people identifying as women aged 65+, taking inspiration from Janina in *Drive Your Plow Over the Bones of the Dead* and bringing an extraordinary ensemble of older women from the community together on stage to tell their own stories and subvert the perceptions and narratives forced upon them.

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Rebel Voices fuses movement with the performers' own words, offering a compelling and revealing glimpse into the hidden lives of older women; often made invisible, and excluded from professional, creative and social settings. In a world where they are underestimated, unseen and patronised, where and how can they express their rage and harness their power?

The third instalment of this project took place from January – February 2025, in partnership with Third Age Project, Ruth Winston Community Centre, and Hoxton Hall. A series of workshops for women aged 65+, led by Complicité Associates, focused on using Complicité devising techniques to explore the participants' stories of invisibility and rebellion. Together they created a piece over three weeks which culminated in a performance to an audience of 100 people at Hoxton Hall. Many of the participants cited the act of performing stories in front of an audience as vital and energising, while the engaging post-show Q&A with performers and the audience demonstrated the richness and complexity of the ideas brought forward by the piece. Many of the participants from the final round of Rebel Voices are still in regular contact with one another independently of Complicité, to continue to share stories and creative ideas.

In total we worked with six partner organisations and 78 participants across the project. We received evaluation survey responses from 25 of the participants, of whom, 96% agreed in evaluation that they had felt comfortable trying new things throughout the project and that they were motivated to do more creative things in the future.

"It was so refreshing to see older women taking part in and performing their own work. I think older women are often stereotyped and overlooked and this production was empowering for an audience made up of a great many older women like myself" Audience member

Strike A Light Youth Theatre show
We worked with Gloucester based company Strike A Light, to direct their youth theatre show from January - April 2025, *Strike a Light Kitchen*. Working with six young people based in Gloucester on a piece devised by the young company and directed by Complicité Associate Mae Munao, the piece was an exploration of community and connection when everything else falls away. With the performance presented at Gloucester Guildhall to a sold-out audience, this project presented an opportunity to test our practise in Gloucester and make connections in Complicité's new home.

3. Ideas Development and Artists support

Now in its third year, **Mudlarks** has become central to Complicité's artist development strategy, offering process-led support to exceptional artists at the early and mid-stages of their careers. The Mudlarks programme began in 2022 and is an Ideas Development programme designed to provide artists with the time and support - artistic, producorial and financial - to develop their ideas, often without outcome. We want to help push back the pressures of target driven activity and rebel against the urge to define something as soon as it is conceived. The best gift Complicité can give artists is the freedom to follow their fascinations, to go to the hinterland of their idea.

Rooted in our international ambition we have worked with partners including: Derby Theatre's In Good Company; the Polish Cultural Institute; DanceEast; Netherlands Dans Theater; Cambridge Junction; Brixton House; Opera North; Theatre Royal Plymouth; Strike A Light in Gloucester; Activate Performing Arts in Dorchester; Schaubühne, Berlin; Queens Theatre, Hornchurch; St George's Theatre Great Yarmouth; Sheringham Little Theatre; Nottingham Playhouse; the Barbican; Bristol Old Vic; the Goethe Institut; Sadler's Wells; and the Royal Court Theatre.

Artists from Germany, Japan, the Netherlands, Nigeria, Palestine, Belgium, Brazil and the UK have taken part in annual residencies to exchange and develop their ideas. The programme fosters cross-border exchange, environmental consciousness, and sustainable practice, supporting artists interrogating their work through ecological or climate justice lenses. We also provided guidance on the Theatre Green Book to help embed sustainability into creative processes.

A principle of the programme is that all Artists engage directly with Artistic Director Simon McBurney through mentoring or collaborative development.

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Over time, Mudlarks has evolved to include all strands of our artist development work across the company, adding a 'Supported by' strand to deepen relationships with select artists as they move toward production. We also introduced a 'Young Devisors' strand, offering residencies for 18–24-year-olds without access to formal training, reflecting our commitment to accessibility and equity.

Programme Strands

Mudlarks International Residency

Held annually at Hawkwood College of Future Thinking in Gloucestershire**,** this week-long residency brings together artists and their nominating partners from across the UK and Europe.

The third Mudlarks international residency took place in March 2025 and supported 15 artists, in partnership with 11 nominating institutions. Residency artists, and their nominating partners were: AK Golding (supported by In Good Company); Anka Herbut (supported by Polish Cultural Institute); Chandenie Gobardhan (supported by DanceEast); Fay van Baar (supported by Nederlands Dans Theater (NDT)); Karla Shacklock (supported by Complicité); Louise Mari and Nigel Barrett (supported by Cambridge Junction); LULA.XYZ (supported by Brixton House); LINTD and Tibyan Mahawah Sanoh (supported by Opera North); Malaika Kegode (supported by Theatre Royal Plymouth); Munotida Chinyanga (supported by Strike A Light); Nathan Ellis (supported by Complicité); Riham Isaac (supported by Complicité) and Tilly Ingram (supported by Activate Performing Arts).

The residency featured facilitation from long-term Complicité collaborator and international theatre-maker Jos Houben. The residency provided dedicated space for self-directed research, supported by peer exchange, expert mentorship and practical workshops, reinforcing Complicité's values of global artistic conversation and sustainable practice.

Mudlarks: Supported By

This strand supports a small cohort of artists each year as they move closer toward production. In 2024–25, we supported five artists whose work covers a diverse range of themes and practices, many of whom have passed through the Residency:

- Dickson Mbi was supported through two R&D phases for *Tellus*, a dance piece exploring mother–child relationships and environmental connection.
- Alongside Brixton House, we supported Paula Varjack with financial and creative support for *Nine-Sixteenths*, presented at the Pleasance in November 2024, with a tour planned for the second half of 2025-26 to end with a two week run at Brixton House.
- Poltergeist continued development on *Atari*, including script mentoring and an R&D phase with a future development phase in collaboration with ETT.
- Christina Deinsberger received R&D support at the Goethe Institut for a new piece inspired by Patricia Highsmith, exploring physical theatre, text and sound working across borders and languages with collaborators in Berlin and London.
- Tim Crouch received support to bring dramaturg Kirsty Housley into an R&D phase at the RSC.

All five artists received bespoke financial and producorial support, as well as access to Simon McBurney's mentorship. The strand continues to serve as a vital bridge between early-stage development and realisation.

We are also continuing to meet with and provide support in kind for several artists who have taken part in the last three rounds of the Mudlarks International Residency.

Mudlarks: Young Devisers

Aimed at 18–25-year-olds without access to formal training, this free training strand, first piloted in 2022 with the Barbican, was refreshed in 2024-25. This year, we re-engaged with the pilot cohort offering an intensive weekend of masterclasses, practical exploration, and informal sharing. The programme reflects our

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commitment to accessibility and equity in theatre-making, responding to young artists' need for supported creative space.

This year Mudlarks was supported by the John Ellerman Foundation, Garfield Weston Foundation and the Jerwood Foundation.

Programme Impact date (2022-2025)

- 58 lead artists supported
- 90+ additional artists involved in R&Ds
- 35 mentors/facilitators engaged
- 20 partner organisations involved
- 70% of artists received ongoing support post-residency
- 4 artists progressed into production-focused development

We plan to continue embedding Mudlarks across the organisation as a cornerstone of our artist development practise. In the project evaluation we undertook after the latest Residency, a non-outcome driven programme of support was particularly welcomed by artists who cited the freedom to follow their fascinations, without the pressure of financial and logistical decisions, as a key motivator to taking part. We feel there is great benefit to the creation of exciting and original work by offering these conditions, and have even begun to see our Mudlarks artists deliver outcomes in the form of tours, staged work, and gaining further research and development opportunities. Further evaluation of the programme next year will seek to understand how we can continue to support artists in this way in a climate where securing longer-term funding for support of this nature is a challenge. Nevertheless, we feel it an essential part of Complicité's existence to foster international exchange and incubate artistic risk for the next generation.

4. Sustainability

After contributing to the Theatre Green Book's touring and co-production toolkit (published Spring 2023) and the latest Green Book (June 2024), we began work with environmental consultancy 3Adapt in Autumn 2024 to refresh our own sustainability strategy. This aims to produce an ambitious, honest, and replicable framework for Complicité, and our peers.

Complicité has a long history of engaging with ecological and social justice themes through our creative work. Productions like *Can I Live?, Figures in Extinction*, and *Drive Your Plow Over the Bones of the Dead* all directly address the climate, biodiversity, and environmental crisis. It was and is important to ensure our internal practices reflect the values we express in our work. While we had taken many positive steps, including offering staff climate leave, adopting a Green Rider for touring, using the Theatre Green Book to monitor our progress and reduce and reuse materials, and had formulated an action plan to help us as an organisation in all areas of our activity, we recognised that these efforts were often fragmented and reactive.

There was no framework to ensure accountability or continuity across multiple years. We wanted to ensure that any strategy we created was bold and imaginative, in the spirit of the work we create. We knew we needed to move beyond individual projects and toward an organisation-wide approach, embracing the tensions that Complicité - and all performing arts companies - are currently facing when trying to make work sustainably in these challenging times and knowing the journey we are on is iterative.

We wanted to equip our entire team; staff, trustees and associates with a common understanding of sustainability, that wasn't top-down but embedded. We also want to share our 'homework' with our cultural colleagues and audiences. We know we won't be perfect or get it right the first time. But we hope our strategy will give us the opportunity to name the tensions we face, ask hard questions, and bring everyone into a more reflective and practical process. Partnering with 3ADAPT has helped us frame that journey.

Mnemonic at the National Theatre met Theatre Green Book intermediate standard for props and was 2% short of Intermediate for scenery. While progress is encouraging, further work is needed to fully embed sustainable practices across our productions.

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Our new sustainability framework, crucially developed with input from regular creative associates and our entire permanent workforce, so that their perspective is represented from the early planning stages, will support this by equipping the whole team with clear, collective actions for both productions and operations. It remains a challenge to engage international producing partners in our green book efforts but our Green Rider, developed for the *Plow…* tour in collaboration with the venues we visited, is a useful tool to prompt conversations and encourage best practice.

In 2024, we moved away from appointing a Climate Champion, recognising that responsibility is best shared across the team. Sustainability and the climate crisis are now standing items at all staff meetings. We also introduced 'climate leave', increased from one to two days and now offered as voluntary leave. This supports team members to participate in activities that promote environmental and human sustainability, recognising our decision to place a wider focus on sustainability in all its forms, in line with the UN's Sustainability Development Goals. This activity brings learnings and inspiration back into the company. All contracted staff and several associates have now received Carbon Literacy Training, with improved practices embedded into our daily operations.

5. Organisational activity

NPO Transfer

Towards the end of 2022 we were pleased to secure funding from Arts Council England as part of the NPO Transfer programme between 2023-25. The transfer scheme is for companies in receipt of regular ACE funding who were willing to move their central office outside of London by 31 October 2024. The transfer scheme came about as a directive from the government to divest £24 million of funding from the capital. In October 2024, we relocated from London to JOLT Studios in Gloucester. We retain a small (new) office in London, at Toynbee Studios in Tower Hamlets.

As we transfer out of London, our continued ambition to tour our work globally will enable us to become a local company with international impact. One of the things we are excited by through this transfer is the proximity we will have to local and grassroots organisations who work to address the devastating impacts of climate change, and campaign for eco-justice in this part of the country, a central tenet of the artistic work we create and increasingly the lens through which we assess the practicality of potential projects.

As an international touring company our focus on making work for global audiences remains. However, we have spent the last couple of years laying roots down in our new home, getting to know the artistic community and understanding the potential audiences for our work in the region. It has been wonderful to renew and strengthen our ties with collaborators in the southwest, particularly Hawkwood College of Future Thinking which has long been a base for our R&D explorations and for our Mudlarks ideas development programme Residency.

Organisational Activity

It was a busy year for Complicité operationally with the physical move from an office and storage space we had occupied for 25-years.

The beginning of the financial year saw the arrival of new Executive Director, Susie Newbery and new Finance and Operations Manager, Sarah Kingswell.

Despite strong demand for our work, as with most other theatre companies currently, Complicité are facing the challenges of a diminished funding landscape and a broken touring circuit. This has naturally affected our bottom line with an unexpected loss of income from touring, and we have relied on reserves in the past 12 months to plug a small deficit. We recognise we have an important role to play in a touring circuit maligned by significant structural problems, as well as believing strongly in the importance of sharing our practise with other artists and young people. Complicité's focus on internationalism and the benefits it brings; sharing ideas, methodologies and ways of working from abroad into the UK, and exporting our own practise, upskills our workforce and creates better art in the process. We are proud to share our work on the world's stages and to continually exchange artistic ideas with peers in other countries. However, in a changed climate, post-COVID, and with Brexit and world events forcing the cost of materials and shipping ever higher, we are facing uncertainty around the financial viability of touring our work, the very reason for our existence and traditionally

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an essential part of our funding model. As with many arts organisations we are increasingly relying on private philanthropy to deliver our artistic and creative engagement programme. We remain committed to producing bold, innovative work and the past twelve months have seen us launch a new fundraising strategy and processes to ensure we are meeting these challenges. Business modelling and planning for the future in a time of instability in touring remains a necessary priority for the company.

Archive

In 2024-25 we began a project to understand the nature and significance of our Archive. Amassed over the last 42 years, Complicité's archive contains documents, text, sketches, images and digital files relating to our unique devising process and the company's international network of artists and collaborators. In the autumn we were successful in our bid to the National Archives for a scoping grant, receiving funding for an archivist to spend time documenting and understanding the value and significance of our collection, and the potential opportunities there are for sharing our records with audiences and artists. A home for our archive and devising exciting and innovative ways of sharing it remain a priority in 2025-26.

Fundraising

Our fundraising activity gained strategy and momentum this year with the recent establishment of a Creative Campaigns team, recruited to offer in-house marketing and fundraising support. Our high-profile activity at the National Theatre gained us new annual donors and provided the opportunity to run a series of fundraising events in London. In March 2025 we ran a Big Give fundraising campaign, achieving 123% of target. We've made good progress in our data organisation project, including establishing a new CRM system in which to upload this information to.

This year we overhauled our fundraising strategy with a logic model and the implementation of processes that allow us to plan for funding on a longer-term basis, rather than chase small pots of project-specific funding. We will begin to see tangible results from this refreshed approach in 2025-26.

We are extremely grateful to the Trusts and Foundations who support our work, alongside the core funding we receive from Arts Council England. In 2024/25 they were: the Garfield Weston Foundation, Jerwood Foundation, John Lyons Charity, John Ellerman Foundation, City Bridge Foundation, Joseph Frazer Trust, Noel Coward Foundation, Backstage Trust, National Archives, and the Unity Theatre Trust.

We are also grateful to the individual supporters whose generosity means many of our projects and productions are possible.

Diversity and representation

The Company continued to embed diversity across the organisation. In the last year, our wider creative network, including the Associates who deliver our training programmes, undertook paid workshops on access in collaborative and creative processes, ensuring best practice is embedded across all we do. We stay on top of diversity and inclusion best practice through our involvement in networks including the Producing & Touring Network.

For many projects we asked participants to complete an access rider, ensuring their needs were met in the project. We have introduced an Access budget to all our projects, to ensure we can provide all additional reasonable resources requested.

In 2024/25 Global Majority trustees and staff made up 16.6% of our core team (28% 2023/24) and 28.5% of our board (43% 2023/24). Three members of staff are registered D/deaf and/or disabled or have a long-term health condition.

Work is underway on a new Equality, Diversity and Inclusion policy and action plan, working with Spotlight Inclusion. This important piece of strategic work will include the perspectives of all staff, Associates and our Board of Trustees to ensure an organisation-wide approach to access across Complicité. We are particularly focused on our recruitment and retainment of employees from communities underrepresented in the arts.

We are committed to making our Artistic and Engagement work as accessible as possible. We were pleased to offer a number of access performances during the run of *Mnemonic* at the National Theatre, including a

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BSL interpreted performance, an audio described performance, a captioned performance and a chilled performance (where the house lights remained on and the front of house staff were more tolerant of noise and movement in the auditorium).

FINANCIAL REVIEW

The Company reported a deficit in the year of £143,709, on income of £1,148,725. As mentioned above, this was expected as we moved out of our London home of 25 years and refine our business model to face a more challenging financial and touring climate, and world in general.

We did not mount a tour during the year and our major productions, *Mnemonic* and *Figures in Extinction*, were both partnerships for which we received a management fee, so our annual income and expenditure naturally decreased.

In September 2024 we moved to our new base in Gloucester, and we received the final payment of our feasibility grant from Arts Council England. The funds were to support research into the move out of London, (part of the NPO transfer programme), and to examine our business model.

We raised £132,670 through Trusts and Foundations to support project delivery including £17,050 to refresh our fundraising strategy, £46,400 towards our Mudlarks and Mudlarks Young Devisors programme, £30,000 to support our work in schools and £36,220 for our community work, (£16,220 of which is for our Grief Chorus project which will now take place in January - March 2026).

In addition, we raised £22,200 though Trusts and Foundations towards our core costs

We received a final payment of £5,220 from the Isobel Monk Estate; this was the last of a very generous gift of over £400,000 left to the Company since 2021. We also received a £5,000 gift from the estate of Claire Tait for which we are very grateful.

Including Gift Aid our donations increased by over 50% from £32,920 to £61,756, including a very successful Big Give Campaign in March 2025.

Our principal source of fundraising continued to be from Arts Council England NPO grant (£370,313), which represents just over 32% of our overall income. This is an increase from last year where it represented 18%, (again to be expected as our income for this financial year was more than 20% lower than last, part of our fluctuating business model depending on whether we are in a touring year for the company).

Support costs of £591,814 fell slightly from the previous year (2023-24: £683,931).

During the year work took place to ensure all outstanding royalties were accurately worked out and paid, and that all outstanding Gift Aid was claimed. A final Theatre Tax Relief claim for the second leg of the *Plow…* tour will be submitted by the end of 2025.

Cash flow, for now, remains healthy with cash in bank and in hand balance at the end of the year totalling £814,853.

The value of Restricted funds carried over to 25-26 is £61,892.

FUTURE PLANS

Our plans for 2025/26 include the following activity:

Productions and Projects

- Continued touring of *Figures in Extinction*, including runs in the UK at the Edinburgh International Festival (August) and Sadler's Wells, London (November). Alongside this, *Figures in Extinction* will visit: Tanssin Talo, Helsinki; Les Théâtres de la Ville de Luxembourg; Opéra Berlioz / Le Corum,

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Montpellier; Deutsche Oper Berlin; Théâtre de la Ville, Paris; with further dates in Europe scheduled in early 2026.

- Work on a new Simon McBurney piece – *Questions for John* – which will have a work-in-progress sharing at the Edinburgh International Festival in August 2025 before further development work takes place in the autumn.
- Four R&D's for new works by Simon McBurney, including a weeklong workshop with the Schaubühne in Berlin in September 2025.
- Relaunch strategic touring for *Can I Live?* screenings, in partnership with grassroots climate activism organisations in Gloucestershire, Complicité's new home. Create new filmed assets to support the digital delivery of *Can I Live?* screenings.
- Via Mudlarks: Supported By, we will continue to support at least 3 artists to develop ambitious new ideas. Currently those being supported are Dead Centre, Paula Varjack, Dickson Mbi, Poltergeist, Christina Deinsberger.
- We will embark on a period of reflection on the Mudlarks programme as it reaches its 3-year mark, evaluating the programme with our partners and participants. We'll consider the feasibility of running a Mudarks Symposium or 'festival of ideas' in 2026.

Creative Engagement & Education

- Plan and create a new Creative Engagement project plan for 2026-2029, seeking to understand and address the needs of young people studying arts subjects in schools and how Complicité's practise can enable connection, collaboration and creativity.
- Deliver a workshop programme to support career pathways for UK and international students and theatre makers aged 18,+ to improve practise in devising and designing original work.
- Deliver *Devising in the Secondary Classroom*, a nationwide taster programme for schools, addressing the needs of teachers who use Complicité as chosen practitioner for devising at Drama GCSE/A level.
- The delivery of community project *Grief Chorus*, a cross cultural community choir exploring loss and communal grieving.
- Delivery of a student festival for 100 students, in collaboration with Birmingham Hippodrome.
- Collaborate with partners in Gloucestershire to deliver at least one creative engagement project which introduces Complicité's methods and practises to local artists and the community and allows Complicité to begin to put down roots in our new home**.**

Other

- Embed our new fundraising strategy across the organisation, across Trusts and Foundations and Individual Giving, including a refreshed programme of events for existing and prospective supporters, starting with a fundraising screening taking place at the V&A in May 2025 in connection to the film of our 2012 production of *Master and Margarita*.
- Finalise work on our CRM project.
- Undertake work on our Archive and seek potential partners to protect, preserve and celebrate the constant evolution of the company in creative and appropriate ways.
- Roll out and embed our new sustainability strategy and action plan, sharing updates and learnings with the wider sector on a newly created section of the website.
- Ongoing staff training programme, including in key areas of professional development, mental health, equity, diversity and inclusion, and carbon literacy.
- Recruit new trustees to the Board in the areas of financial management, commercial producing and creative engagement.

RESERVES

The company reserves are split across restricted and unrestricted, of which designated and general funds are outlined below.

At the end of the year, we held total funds of £788,374 of which £61,892 are restricted funds, £3,303 are fixed assets and £5,719 is stock held for sale in our online shop.

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Leaving £717,460 of unrestricted reserves, the use of which is laid out below.

Restricted funds: £61,892

Restricted reserves are for *Grief Chorus, A Complicité Journey, Fundraising Development, Can I Live 2*

Unrestricted funds: £726,482

The levels designated below have been established by reviewing existing funds and reserves, assessing future income streams and likely future expenditure and examining past operational trends and risks facing the organisation. They have been set in the light of the company's transition period and new business model to provide assurance that the annual programme can be delivered.

Designated funds

Artist development £25,000 – this is an on-going reserve to subsidise Mudlarks, the company's ideas development programme, the programme and provide seed funding for artists on the Mudlarks programme, or who connect with Complicité in other ways, to help bring their ideas to fruition.

Research and Development £50,000 – an on-going reserve. This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R&D initiatives to explore new ideas, either for productions helmed by Simon McBurney, or artistic projects that the Company develops an interest in.

Creative engagement £25,000 – an on-going reserve to subsidise creative engagement costs where programmes cannot be fully funded through other income streams.

Production £100,000 – an on-going reserve to put towards capitalisation of productions that is intended to be reflated by touring over subsequent (2/3) yearly cycles. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment. This amount enables us to be confident we have the funds required to move forward with the next major show.

Wind up costs: £325,000. A one-off reserve. Our policy is to keep sufficient free reserves to cover up to six months core costs, plus a small provision for current liabilities and commitments.

Office reserve: £12,000 - a one off reserve agreed by the trustees for the Artistic Director to create a work from home space.

The total of designated funds is £537,000.

General funds

After designated funds, general funds remain of £189,482. It is anticipated that general funds may be needed to support a running costs deficit in 2025/2026 whilst a new business model is developed.

The Company recognises that its annual programme fluctuates and therefore, reserves are monitored bi-annually by the Executive Director, Finance and Operations Manager and Treasurer. Reserves are reported quarterly in the management accounts and any conclusions from regular monitoring will be reported and recorded in board meeting minutes. The Trustees review the reserve amounts required to fulfil its continuing obligations on an annual basis.

Statement of Trustees Responsibilities

The Trustees (who are also directors of Theatre de Complicité Education Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance

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with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these 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 2019 (FRS 102);
- make judgements 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 charitable company will continue in operation.

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

In so far as the Trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable Company's auditor is unaware; and
- the Trustees, having made enquiries of fellow directors and the charitable Company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 11 December 2025 and signed on its behalf by

Signed by:

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Tom Morris (Chair)
Trustee

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinion

We have audited the financial statements of Theatre de Complicite Education Limited (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of directors' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 17 and 18, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;

- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;

- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;

- reviewing meeting minutes of those charged with governance throughout the year; and

- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Use of our report

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

Signed by:
44007CAC2117467...

Mr Richard Nelson FCCA (Senior Statutory Auditor)
For and on behalf of Breckman & Company Ltd
Statutory Auditors
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

11 December 2025

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	Unrestricted funds £	Restricted funds £	2024 Total £
Income and endowments from:	**2**						
Donations and legacies - page 24		470,336	-	470,336	434,373	-	434,373
Charitable activities:							
Theatre - pages 24 - 25		537,611	136,170	673,781	1,425,479	133,473	1,558,952
Investments - page 25		4,608	-	4,608	3,990	-	3,990
Other - Theatre Tax Relief - page 25		-	-	-	56,951	-	56,951
Total		1,012,555	136,170	1,148,725	1,920,793	133,473	2,054,266
Expenditure on:							
Raising funds:							
Fundraising - page 25		72,156	-	72,156	29,769	-	29,769
Charitable activities:							
Theatre - pages 26 - 27		1,110,473	109,805	1,220,278	1,868,893	128,256	1,997,149
Total		1,182,629	109,805	1,292,434	1,898,662	128,256	2,026,918
Net income / (expenditure)	**3**	(170,074)	26,365	(143,709)	22,131	5,217	27,348
Reconciliation of funds:							
Total funds brought forward		896,556	35,527	932,083	874,425	30,310	904,735
Total funds carried forward	**16, 17**	726,482	61,892	788,374	896,556	35,527	932,083

The notes on pages 32 to 44 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England				
- NPO funding	370,313		370,313	
City Bridge Trust	10,200		-	
John Ellerman Foundation	10,000		18,500	
Joseph Strong Frazer Trust	2,000		2,000	
		392,513		390,813
		392,513		390,813
Donations				
Aficionados/Accomplices/Allies	19,405		29,944	
Legacy	10,267		4,000	
General	42,351		2,976	
Donations in kind	5,800		6,640	
		77,823		43,560
		470,336		434,373
Income from charitable activities				
Theatre				
Theatrical income				
Box office/performance fees		118,573		1,035,615
Recharges		12,896		248,984
Workshop fees		42,020		45,054
Management fees		112,000		625
Programmes/merchandise		4,820		2,021
Licensing rights/royalties		206,648		74,165
Education projects		1,799		1,685
Digital offer		6,029		3,738
Mudlarks residency		10,050		5,250
Books		13,319		3,377
Equipment hire		9,000		-
Sundry		457		4,965
		537,611		1,425,479

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	2025 £	2024 £
Income from charitable activities (continued)		
Project specific funding		
Grants		
Arts Council England	3,500	31,500
Backstage Trust	17,050	-
City Bridge Trust	20,000	-
Doc Society	-	35,473
Jerwood Foundation	20,900	-
John Ellerman Foundation	10,000	21,500
Garfield Weston Foundation	15,000	-
Golsoncott Foundation	-	1,000
John Lyon's Charity	30,000	30,000
National Lottery	16,220	10,000
Noel Coward Foundation	-	4,000
Other	3,500	-
	136,170	133,473
Investment income		
Bank interest	4,608	3,990
Other		
Theatre Tax Relief (TTR)	-	56,951
Expenditure on raising funds		
Fundraising costs		
Salaries	62,069	25,970
Other	10,087	3,799
	72,156	29,769

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Expenditure on charitable activities				
Theatre				
Production/touring costs				
Production salaries	80,139		323,231	
Production fees	140,087		237,452	
Social security costs	7,990		-	
Pension costs	14,767		7,629	
Sets	-		285	
Costumes	-		3,572	
Props	-		5,356	
Sound/video/lighting	4,306		107,098	
Travel/transport/accommodation	9,051		310,026	
Hospitality	1,319		8,811	
Venue/tech hires/contras	130		20,632	
Rehearsals	13,712		41,964	
Physio medical costs	-		475	
Access/post show facilitation	-		10,137	
Royalties/licenses	147,889		51,067	
Legal/consultancy	-		250	
Sundry	3		175	
		419,393		1,128,160
Projects/online content				
Can I Live	430		32,880	
Figures in Extinction 2	1,328		2,451	
Marcello Memorial	-		12,240	
Mudlarks	42,995		21,141	
		44,753		68,712
Research and development costs				
General	33,880		681	
		33,880		681
Carried forward		498,026		1,197,553

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Brought forward		498,026		1,197,553
Education costs				
Workshop fees/expenses	26,261		21,553	
Devising in the Secondary Classroom	8,038		1,834	
Mudlarks Young Devisers	12,754		-	
Plow engagement project	20,353		7,048	
Grief Chrous	-		10,000	
A Complicité Journey	18,990		33,276	
CE Team	5,722		3,693	
SAL Youth Theatre	4,644		-	
		96,762		77,404
Marketing/publicity costs				
Advertising/archive	4,504		8,519	
Digital	156		20	
Print/design	1,098		749	
Audience development	7,550		19	
Website development/maintenance	5,365		8,860	
Merchandise	3,573		5,344	
PR	-		3,000	
		22,246		26,511
		617,034		1,301,468
Support costs - page 28		591,814		681,931
Governance costs - page 29		11,430		13,750
		1,220,278		1,997,149

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	33,665		30,000	
Rent - ground floor	34,500		32,500	
Rates	5,678		5,325	
Utilities	10,654		11,646	
Insurance	12,747		8,961	
Storage	16,816		1,170	
Repairs	8,212		2,139	
Equipment costs/charges	6,894		12,008	
Computer software/maintenance	5,563		9,789	
Cleaning	3,085		2,105	
Depreciation of office equipment	3,849		810	
		141,663		116,453
Administration costs				
Salaries	230,912		249,767	
Fees	111,777		188,066	
Social security costs	20,693		22,630	
Staff pension costs	14,907		17,648	
Staff training	3,582		2,265	
Staff welfare	1,578		2,744	
Staff recruitment	714		14,559	
Travel/transport	16,934		17,432	
Hospitality	12,549		4,040	
Printing/postage/stationery	820		2,258	
Subscriptions/licences	5,220		4,483	
Irrecoverable VAT	2,985		2,811	
Sundry	-		3,693	
		422,671		532,396
Professional/financial				
Legal/professional/consultancy	24,302		23,964	
Bank charges	1,109		1,869	
Deficit on foreign exchange	2,069		7,249	
		27,480		33,082
Carried forward		591,814		681,931

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2025

	2025		2024	
	£	£	£	£
Brought forward		591,814		681,931
Governance costs				
Board meeting expenses	430		-	
Accountancy	3,500		7,250	
Audit	7,500		6,500	
		11,430		13,750
		603,244		695,681

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Balance Sheet
31 March 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible assets	**8**		3,303		552
Investments	**9**		1		1
			3,304		553
Current assets					
Stocks	**10**	5,719		7,298	
Debtors	**11**	115,957		208,272	
Cash at bank and in hand	**12**	814,853		939,510	
		936,529		1,155,080	
Liabilities					
Creditors: amounts falling due within one year	**13**	(151,459)		(223,550)	
Net current assets			785,070		931,530
Total assets less current over total assets			788,374		932,083
The funds of the charity:					
Unrestricted funds	**16**				
- General fund			189,482		276,556
- Designated funds			537,000		620,000
			726,482		896,556
Restricted funds	**17**		61,892		35,527
Total charity funds			788,374		932,083

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board of Trustees on 11 December 2025 and signed on its behalf by

Signed by:
8E639BFB11374B6...
Tom Morris (Chair)
Trustee

Signed by:
C3A06AD9D04D453...
Peter Flamman
Trustee

The notes on pages 32 to 44 form an integral part of these financial statements.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities	**22**	(122,665)	402,934
Cash flows from investing activities:			
Dividends, interest and rents from investments		4,608	3,990
Purchase of property, plant and equipment		(6,600)	(1,099)
Net cash provided by investment activities		(1,992)	2,891
Change in cash at bank and in hand in the reporting period		(124,657)	405,825
Cash at bank and in hand at the beginning of the reporting period		939,510	533,685
Cash at bank and in hand at the end of the reporting period		814,853	939,510

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Notes to The Financial Statements
for the year ended 31 March 2025

1. Accounting policies

1.1. Basis of preparing the financial statements

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 (FRS 102) (issued October 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is a treated as a contingent asset and disclosed if material.

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- Charitable activities
Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities
Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure
All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds
Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities
Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs
The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs
Costs associated with the constitutional and statutory requirements of the charity.

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1.4. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Furniture/fittings	-	20% on cost
Office equipment	-	50% on cost
Touring equipment	-	50% on cost

1.5. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.6. Debtors

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

1.7. Cash at bank and in hand

Cash at bank and 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.

1.8. 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.

1.9. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.10. Stock

Stock is valued at the lower of cost and net realisable value.

1.11. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

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1.12. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.13. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

1.14. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.15. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 18% (2024 - 53%).

3. Net income/(expenditure) for the year is stated after charging:	**2025** **£**	**2024** **£**
Depreciation of tangible fixed assets	3,849	810
Deficit on foreign exchange	2,069	7,249
Auditors' remuneration		
- external audit	7,500	6,500
- other services	3,500	7,250

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4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2024 - £nil).

The aggregated amount reimbursed to two Trustees during the year was £142 (2024 - £nil) relating to travel costs. Royalty payments of £391 (2024 - £nil) were made to one Trustee.

5. Staff costs and numbers

	2025 £	2024 £
Staff costs		
Salaries and wages	365,401	593,373
Social security costs	33,684	22,630
Pension costs	32,392	25,277
	431,477	641,280

One employee earned between £70,000 - £79,999 during the year (2024 - nil).
No employee earned between £60,000 - £69,999 during the year (2024 - nil).

The key management personnel of the charity comprise the trustees and the senior management team. The total employee benefits of the key management personnel of the charity were £416,291 which includes creative director fees and pension contributions (2024 - £175,593).

Staff numbers
The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2025 Number	2024 Number
Production/touring	2	15
Creative engagement/education	1	-
Support (including fundraising)	7	5
	10	20

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The company also contributes to the Equity Pension Scheme for performers and stage managers. The pension charge represents contributions due from the company and amounted to £32,392 (2024 - £25,277).

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7. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets

	Furniture/ fittings	Office equipment	Touring equipment	Total
	£	£	£	£
Cost				
1 April 2024	2,438	26,206	2,045	30,689
Additions	-	6,600	-	6,600
31 March 2025	2,438	32,806	2,045	37,289
Depreciation				
1 April 2024	2,437	25,656	2,044	30,137
Charge for year	-	3,849	-	3,849
31 March 2025	2,437	29,505	2,044	33,986
Net book values				
31 March 2025	1	3,301	1	3,303
31 March 2024	1	550	1	552

9. Fixed Asset Investments

	Subsidiary undertakings shares
	£
Cost	
1 April 2024 / 31 March 2025	1
Net book values	
31 March 2025	1
31 March 2024	1

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9.1. Holdings of 20% or more

The company holds 20% or more of the share capital of the following company:

Company	Country of registration or incorporation	Shares held Class	%
Subsidiary undertaking			
Complicite Enterprises Limited Registered number 05024565	United Kingdom EW - England & Wales	Ordinary	100%

The Company remained dormant during the year. Its aggregate amount of capital and reserves and the results of this undertaking for the last relevant financial year were as follows:

	Capital and reserves £	Profit for the year £
Complicite Enterprises Limited	1	-

10. Stocks

	2025 £	2024 £
Stocks	5,719	7,298

11. Debtors

	2025 £	2024 £
Trade debtors	50,033	65,320
Other debtors	28,161	25,536
Prepayments and accrued income	37,763	117,416
	115,957	208,272

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12. Cash at bank and in hand

	2025	2024
	£	£
Cash on deposits	200,790	71,480
Cash at bank	613,147	867,154
Cash in hand	916	876
	814,853	939,510

13. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	51,831	35,552
Other taxation/social security	9,782	7,528
Other creditors	78,476	137,570
Accruals	11,000	42,900
Deferred income (note 14)	370	-
	151,459	223,550

14. Deferred income

	£
Balance at 1 April 2024	-
Amount deferred in the year	370
Balance at 31 March 2025	370

Deferred income relates to grant and fee income received in advance.

15. Limited by guarantee

The private limited company is limited by guarantee, is registered in EW - England & Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £100, to the company should it be wound up. At 31 March 2025 there were 7 members.

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16. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	276,556	1,012,555	(1,182,629)	83,000	189,482
Designated funds:					
Transfer reserve	50,000	-	-	(50,000)	-
Wind-up costs	370,000	-	-	(45,000)	325,000
Production	100,000	-	-	-	100,000
Research & Development	50,000	-	-	-	50,000
Creative engagement	25,000	-	-	-	25,000
Artist development	25,000	-	-	-	25,000
Artistic Director home office	-	-	-	12,000	12,000
	896,556	1,012,555	(1,182,629)	-	726,482

Transfer reserve
While the company transitions out of London this fund was available to support new premises opportunities.

With the move to a new office in Gloucester, and downsizing the office in London complete, this reserve is no longer needed.

Wind-up costs
Our policy is to keep sufficient free reserves to cover up to six months core costs, plus a small provision for current liabilities and commitments. This reserve has been updated now the office moves have been completed.

Production
On-going reserve to put towards capitalisation of productions that is intended to be reflated by touring over subsequent (2/3) yearly cycles. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment. This amount enables us to be confident we have the funds required to move forward with the next major show.

Research & Development
This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R & D initiatives to explore new ideas, either for productions helmed by Simon McBurney, or artistic projects that the Company develops an interest in.

Creative engagement
On-going reserve to subsidise creative engagement costs where programmes cannot be fully funded through other income streams.

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Artist development
On-going reserve to subsidise Mudlarks, the company's ideas development programme, and provide seed funding for artists on the Mudlarks programme, or who connect with Complicité in other ways, to help bring their ideas to fruition.

Artistic Director home office
Reserve agreed by the Trustees in October 2020 to support the Artistic Director to fit out a working space at home for Complicité business.

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17. Restricted funds

	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
A Complicité Journey	7,042	30,000	(18,240)	18,802
Drive Your Plow (Rebel Voices)	1,952	20,000	(21,952)	-
Grief Chorus	-	16,220	-	16,220
Feasibility Study	-	3,500	(3,500)	-
Fundraising	-	17,050	(7,550)	9,500
Can I Live?	18,226	-	(856)	17,370
Mudlarks	3,307	38,400	(41,707)	-
Mudlarks Young Devisers	5,000	8,000	(13,000)	-
Archive	-	3,000	(3,000)	-
	35,527	136,170	(109,805)	61,892

A Complicité Journey
To deliver our in-depth schools project, A Complicité journey, to three school classes in Brent, Jan - April 2025.

Drive Your Plow (Rebel Voices)
To deliver our engagement project, Rebel Voices, in partnership with Torch Theatre, Third Age Project and the Ruth Winston Community Centre working with women over 65 to explore their stories of invisibility and rebellion through the medium of theatre.

Grief Chorus
To deliver our engagement project, Grief Chorus, working with community members in Brent and wider London to explore the relationship between Grief, voice and joy.

Feasibility Study
To prepare for our move out of London, review our operational model and undertake an appraisal process of potential locations where we might base ourselves in the SW from mid 2024.

Fundraising
Work with strategist, fundraiser and writer Tom Ryalls to review our existing funding narrative and create a robust logic model, master bid and fundraising strategy. Work with a freelance prospect research company, Prospecting for Gold and with the Access Group to set up a customer relation management (CRM) system.

Can I Live?
To deliver subsidise community screenings of our film Can I Live? and to set plans for a follow up project CIL? 2.

Mudlarks
To deliver our ideas development programme, supporting emerging and mid career artists across a range of programmes.

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Mudlarks Young Devisers
To deliver our free training programme for young people with an interest in exploring devised theatre and from unrepresented backgrounds in the arts.

Archive
To carry out a scoping exercise and options analysis on our archive.

18. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2025 are represented by:				
Tangible fixed assets	3,303	-	-	3,303
Investments	1	-	-	1
Net current assets	186,178	537,000	61,892	785,070
	189,482	537,000	61,892	788,374

19. Financial commitments

At 31 March 2025 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	2025 £	2024 £
Due:		
Within one year	20,730	67,710
Between one and five years	4,950	25,680
	25,680	93,390

20. Related party transactions

One Trustee made a donation of £5,000 to the charity in the year.

There were no other related party transactions which require disclosure in the financial statements.

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21. Gross Cash Flows

	2025 £	2024 £
Returns on investments and servicing of finance		
Interest received	4,608	3,990
Capital expenditure		
Payments to acquire tangible assets	(6,600)	(1,099)

22. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2025 £	2024 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(143,709)	27,348
Depreciation	3,849	810
Dividends, interest and rents from investments	(4,608)	(3,990)
Decrease/(increase) in stocks	1,579	(7,298)
Decrease in debtors	92,315	491,133
(Decrease) in creditors	(72,091)	(105,069)
Net cash outflow from operating activities	(122,665)	402,934

THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales - Charity number 1012507

Accounts

Docusign Envelope ID: EB9B5434-816C-4919-90A5-C6D3BEC411A2

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2024

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Docusign Envelope ID: EB9B5434-816C-4919-90A5-C6D3BEC411A2

Theatre de Complicite Education Limited

(Limited by Guarantee)

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England & Wales, company number 2625105 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1012507.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by the existing Board of Trustees. A member of the Board of Trustees must propose such a person for election. Notice shall be given to the Board of Trustees for the meeting at which it is intended to propose such persons for election, stating the object of the meeting, the name and address of the person to be proposed and the name of the board member proposing such person.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Martha Awojobi	resigned 20 September 2023
Inua Ellams	
Peter Flamman	
Frances Hughes	
Louise Jeffreys	appointed 27 November 2023
Tom Morris (Chair)	
Nitin Sawhney CBE, D.Mus	
Emma Stevenson	

Secretary

Louise Wiggins	until 19 October 2023
Amber Massie-Blomfield	from 19 October 2023 to 14 March 2024
Sarah Kingswell	from 8 April 2024

Artistic Director

Simon McBurney

Executive Director

Amber Massie-Blomfield	until 14 March 2024
Susie Newbery	from 13 February 2024

Auditors

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.
Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.
Aldermore Bank PLC, 1st Floor, Block B, Western House, Lynch Wood, Peterborough PE2 6FZ.
Unity Trust Bank, 4 Brindley Place, Birmingham B1 2JB.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Solicitors
Hutchins & Co, 85 Lower Clapton Road, London E5 0NP.

Registered office and operation address
Jolt Studios, 27 St Aldate Street, Gloucester GL1 1RP.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

The Trustees present their annual report together with the financial statements of the charity 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 reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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 (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the Company during the year was the promotion of education and performance in the arts and in particular theatre. The company trades under the name "Complicité".

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

Theatre de Complicite Education Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 27 November 2023. It is registered as a charity with the Charity Commission.

Organisation

Executive leadership was provided by Executive Director Amber Massie-Blomfield until 14 March 2024 with Susie Newbery taking up the role full time from 8 April, working alongside Artistic Director Simon McBurney and the staff team.

The Board of Trustees administers the charity. The Executive Director has delegated authority for operational matters including finance, business, organisational planning, partnership development and general management and works in conjunction with Artistic Director Simon McBurney and Senior Creative Producer Tim Bell on the Company's creative direction.

Complicité is committed to employing the most skilled people in the sector. Staff welfare is of the upmost importance and staff are provided with the opportunity to engage in training, social events and away days.

Appointment and training of Trustees

Trustees are selected for their areas of expertise and knowledge of specific disciplines, and are proposed by current Trustees or recruited via public call out (which last took place in 2022). Complicité is committed to a diverse board that represents the full scope of its work and audiences. At present the representation is 43% female and 28% Global Majority. On appointment trustees are provided with an Induction Pack, which outlines the function of the Board, the Company's financial position and the planned programme of work. Trustees are offered training as required.

We were pleased to appoint Louise Jeffreys to the Board on 27 November 2023. Louise is a freelance consultant and coach working in the cultural sector. From 2010-2020 she was Artistic Director at the Barbican, responsible for the strategic development and delivery of their artistic programme. Previous roles include Head of Theatre at the Barbican, Administrative Director at Nottingham Playhouse and Technical Director at ENO.

Continuing Professional Development & Mentoring

Complicité is committed to offering its employees CPD opportunities. In 23/24 training included: Carbon Literacy, Trauma Informed Practice for Participatory Artists, Diversity, and Digital Skills Training. Our Associates, the group of theatre professionals and practitioners we regularly collaborate with to deliver training, masterclasses and creative engagement projects, undertake yearly peer to peer continuous evaluation, and safeguarding training.

The Company continues to network with peers via the International Performing Arts Group, the Artists Led Companies Network and the Producing and Touring Forum and during this time was Co-Chair of the International Touring & Sustainability Group exploring ways of touring responsibly in line with the Theatre

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Green Book (TGB). Our engagement with the TGB has resulted in the publication of a Toolkit supporting sustainable international touring, as well as a Hybrid Toolkit.

Some staff members also act as trustees of external arts organisations including Trowbridge Town Hall, Rhum and Clay and Company of Others.

Health and Safety

The Board considers managing health and safety and well-being of our staff, volunteers and suppliers a high priority. The Board is ultimately responsible for compliance with health and safety legislation. The day-to-day responsibility is delegated to the Director, who is responsible for compliance, policy development and performance. During the course of the year there were no significant incidents involving members of staff.

Equality

Complicité provides equality of opportunity and equal treatment as an integral part of good practice. Its practices ensure that employees, freelancers, Trustees, and customers are not discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender reassignment, marital status and civil partnerships, sexual orientation, pregnancy and maternity. We offer annual training in equality, diversity and inclusion.

It also supports employees, freelancers and Trustees, in not tolerating any inappropriate, violent or abusive behaviour from colleagues, other organisations or customers.

Policies

We reviewed/established the following new policies during the period: Dignity at Work Policy, Grievance Policy, Conflict of Interest Policy, Environmental Policy, Equality, Diversity and Inclusion Policy, Serious Incident Policy and a Time Off in Lieu Policy (the latter forms part of an ongoing refresh of HR policies taking place at Complicité which will include a Remote Working, Lone Working, and revised TOIL Policy).

Fair and equal pay policy

Complicité is committed to the principle of fair and equal pay and to working with trade unions to act to promote and implement fair and equal pay. As a member of UK Theatre, it adheres to agreements with BECTU, Equity, SOLT, the Writers' Guild of GB and other relevant trade unions and associations with regards salaries, fees and subsistence. Complicité recognises that women and men in the workforce should receive equal pay for work of equal value and that this principle is enshrined in both UK and European law. It aims to ensure that its pay system is free of bias. Fairness and equality across gender, age, race and disability are integral to its values and send a positive message on diversity and equality to managers, employees, potential employees, partners and customers and enhance productivity, efficiency and morale. Rates of pay are benchmarked against pay levels in other charities of a similar size operating in the arts sector.

The Trustees consider the Board of Trustees and the senior management team to comprise the key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis. All trustees give their time freely and no trustee received remuneration in the year. Details of trustees' expenses are disclosed in note 4 to the accounts.

Risk Management

The Trustees have considered and sought to quantify the major operational risks the company faces in meeting the objectives as well as measures taken to mitigate those risks. The risk register is updated quarterly and the principal risks and uncertainties, in both likelihood and impact, are currently identified as follows:

1. Organisational instability: the company is in a period of transition as it prepares to transfer out of London with the staff team, many of whom are temporary or freelance, split across sites. In addition, the leadership transition with an incoming Executive Director could provide a sense of instability. Measures taken to mitigate this risk includes introducing a clear decision-making frameworks and recommendations to hand over to incoming ED via work with consultants People Make it Work. Our focus will be on establishing an interim base in the southwest by October 2024, from where we can build the local knowledge and partnerships to inform our long-term home. We will recruit southwest based staff as business requires, prioritise staff consultation around working approaches across the

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two sites, centring the importance of regular moments of inspiring, in-person connection. A priority for the new ED is recruiting permanent staff and informing those on fixed term contracts about the potential to extend their roles.

2. Drop in revenue: due to the increased cost of touring and lack of commercial transfer opportunities. We will work with the recommendations from People Make It Work to develop a business plan with less reliance on income from touring and production fees, so the impact of this risk is reduced.
3. Depleted reserves: that we cannot reinflate reserves in time to meet the rising cost of creating new work and the company's artistic and organisation ambitions. This risk is mitigated through careful budgeting as well as diversifying our income streams, for example through work on a fundraising strategy and a refreshed membership scheme. Working with People Make It Work to review the business model has worked to establish a relationship between annual turnover and core costs, to ensure core costs remain moderate and sustainable.
4. Recruiting challenges: that we are not able to recruit and retain high calibre staff combined with challenges around achieving diversity in the core staff team, and the difficulties presented in relation to this by a move out of London. This risk is mitigated by continually reviewing our working culture review to ensure that our working environment is inclusive and attractive, moving away from a culture of freelancer engagement which leads to a high level of staff movement and challenge of cultivating a shared culture. We will ensure our advertising for posts and recruitment practices are inclusive, in line with our diversity commitments and review what inclusivity will mean for the organisation in line with our new location.

Objectives & Activities for the Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objectives of the charity are:

1. To establish, promote, equip, organise and manage educational workshops in the promotion of the theatre and the arts
2. To present/promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions for the public benefit

The charity's general aim is to contribute to the quality, vitality and creativity of the performing arts, especially theatre, through the excellence and inventiveness of its work. To achieve this and remain at the forefront of UK theatre it makes performance, digital and participatory work, educational and creative engagement initiatives, and professional development opportunities that defy expectations, and continues to seek out new audiences and new ways of engaging those audiences.

Towards the end of 2022 we were pleased to secure funding from Arts Council England as part of the NPO Transfer programme between 2023-25. The transfer scheme is for companies in receipt of regular ACE funding who were willing to move their central office outside of London by 31 October 2024. The transfer scheme came about as a directive from the government to divest £24 million of funding from the capital. Prompted by this we entered a period of scoping and began a comprehensive feasibility study, working with consultancy People Make It Work to dig into the viability of moving the company out of London, as well as using this shift as a prompt to undertake in-depth analysis examining our business model and possibilities for evolution to ensure Complicité's business planning remains fit for a changed theatre landscape and able to support the company during this time. As a result, in 2023/24 our goals for the period remained as follows:

1. Create extraordinary, world class cultural experiences
2. Inspire creativity, delight, imagination and political action in our communities
3. Cultivate a robust, dynamic organisational model, ensuring the sustainability of the work we do
4. Place action and leadership on the Climate and Ecological Emergency at the heart of everything we do
5. Develop communities that are truly reflective of the diversity of the world we live in

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REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

Productions & Projects

Drive Your Plow Over the Bones of the Dead

"Theatrically, this is a masterclass" The Guardian *****
"Complicité's masterly take on Olga Tokarchzuk's eco-thriller is a knockout" The Observer *****
"Wizards of the theatre, shamans of the stage and undoubtedly one of the greatest theatre companies to have ever existed, anywhere, Simon McBurney's Complicité stage the unstageable with supernatural panache" – Time Out ****

Following its critically acclaimed Barbican run our international tour of ***Drive Your Plow Over the Bones of the Dead*** continued to Nottingham Playhouse, Belgrade Theatre, Coventry, The Lowry, Salford, Ruhrfestspiele in Recklinghausen, the Grand Theatre, Luxembourg, the Theatre Olympics in Budapest, Theater Akzent in Vienna, the Holland Festival, Amsterdam and L'Odeon-Theatre de l'Europe, Paris from April to June. Following a summer break, the tour resumed to Onassis Stegi in Athens, Comédie de Geneve, Geneva, Thalia Theatre, Hamburg, and Temporada Alta in Girona in October and November 2023.

Drive Your Plow Over the Bones of the Dead visited 17 venues in total, across 10 countries, playing to audiences of 90% capacity, an endorsement of the enduring appeal of the work Complicité creates. The production was seen by more than 80,000 people in total and we were delighted to receive a nomination for Best International Production in the Stage Awards 2023.

Based on Nobel Prize winning author Olga Tokarczuk's novel of the same name, *Drive Your Plow Over the Bones of the Dead* was a new work for theatre conceived and directed by Simon McBurney. Tokarczuk's controversial, violent, genre defying novel – part thriller, part comedy, and part blistering poetic manifesto for the rights of animals and the environment – caused an uproar in its native Poland upon publication.

With a ten-strong cast, the production tells the story of a small community on a remote Polish mountainside near the Czech-Polish border, where men from the local hunting club are dying in mysterious circumstances. Janina Duszejko – an eccentric older local woman, ex-engineer, environmentalist, devoted astrologer and enthusiastic translator of William Blake – has her suspicions. She has been watching the animals with whom the community share their isolated, rural home, and she believes they are acting strangely…

A Complicité co-production with Barbican London, Belgrade Theatre Coventry, Bristol Old Vic, Comédie de Genève, Holland Festival, Les Théâtres de la Ville de Luxembourg, L'Odéon-Théâtre de l'Europe, The Lowry, The National Theatre of Iceland, Oxford Playhouse, Ruhrfestspiele Recklinghausen and Theatre Royal Plymouth. The production was generously supported by Mirish & Lebenheim Charitable Foundation; Backstage Trust & Maria Björnson Memorial Fund.

Drive Your Plow Over the Bones of the Dead was filmed and streamed from The Lowry in partnership with Bristol Old Vic in May 2023, reached just over 3,000 people on release. *Drive Your Plow over the Bones of the Dead* is now available on Digital Theatre+ and as part of our own Digital Offer, joining the filmed production of *A Disappearing Number* and *Can I Live?* online on the Complicité website and available to UK and international schools and colleges online to stream as part of an engagement package.

We worked with researchers for MyWorld on a major research project looking at the distinct emotional experiences of live vs digital viewing for audiences of *Drive Your Plow.* This entailed audiences watching remotely, as well as live, being hooked up to heart monitors to assess how they responded to the play. The findings from this are intended to help theatre makers understand the potential of digital technology, and how to enhance the experience of remote audiences. This research project is ongoing, undergoing peer review, and we expect the publication of the research later this year.

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The Dark is Rising

"Irresistible midwinter listening..." The New Statesman
"Exactly the sort of thing that the Beeb should be making." The Telegraph

BBC Sounds re-introduced audiences to ***The Dark is Rising,*** our 12-part audio dramatisation of Susan Cooper's iconic fantasy novel, with a new marketing campaign as winter 2023 approached. As part of this Simon McBurney appeared in an event at the British Library in conversation with writer and co-adaptor Robert Mcfarlane and author Susan Cooper to launch the British Library's Fantasy Exhibition in October.

Originated by Complicité and Simon McBurney, *The Dark is Rising* was directed and adapted for radio by McBurney with co-adaptor Robert MacFarlane, it was a co-production by Complicité and Catherine Bailey Productions for the BBC World Service.

Starring Toby Jones, Harriet Walter, Paul Rhys and Simon McBurney with an ensemble cast and 13-year old Noah Alexander as Will. With original music by actor and singer-songwriter Johnny Flynn , Luisa Gerstein and Heloise Tunstall-Behrens. Sound design is by Olivier and Tony Award winner Gareth Fry (The Encounter). *The Dark Is Rising* tells the story of Will Stanton, an ordinary boy who begins to have eerie and magical experiences on his 11th birthday, one snowy December. Will discovers that he belongs to a group of ancient, time-travelling beings called the Old Ones, who are guardians of 'the Light' — and must wage an unending battle against the forces of 'the Dark'.

The Dark is Rising was nominated for Best Adaptation and Best Sound Design at the BBC Audio Drama Awards 2024. Listen to the podcast on BBC Sounds **here**, or on Apple podcasts **here**. Due to its binaural nature, the podcast is best listened to with headphones.

Figures in Extinction

"McBurney gives the piece theatrical clarity – there's no use in obfuscating when you've got a point to make – and Pite brings texture, a little wonder and humour…The piece is thoughtful and moving, and despite the gravity of the theme, not heavy-handed" The Guardian **** on 1.0
"It is clear what Simon McBurney and Crystal Pite want to warn about in this second part of their climate trilogy: people are not taking action, catastrophes no longer affect them… we are drowning in data but missing the alarming big picture." de Volkskrant **** on 2.0

We continued work on our triptych of dance pieces, *Figures in Extinction*, a co-production between Nederlands Dans Theater and Complicité. For the past four years, Simon McBurney and choreographer Crystal Pite have weaved their hopes and fears for our current moment into the urgent dance trilogy.

We are living in the age of disconnection. Can we ever hope to give a name to what we are losing? What does it mean to bear witness to a violence in which we are both perpetrators and victims?

The first work, ***[1.0] Figures in Extinction*** confronts us with everything that is dying on our planet. It was awarded a Zwaan (Swan) Award for the most impressive dance production at the 2022 Nederlandse Dansdagen and performed in London at Sadlers Wells in April 2023.

The second part of the triptych, ***[2.0] But Then You Come to the Humans,*** opened in Den Haag in February 2024 before touring to five other cities across the Netherlands.

The third and final work, co-commissioned by Factory International, Manchester, will continue this cross-disciplinary exchange, making its world premiere at Aviva Studios, Manchester before touring the UK and Netherlands in 2025. It will offer a spark in the darkness as to where we – collectively, spiritually, and imaginatively – might go next.

The performance at Aviva Studios brings together parts one, two and the never-before-seen part three, and is the first chance to experience the *Figures in Extinction* series as a whole.

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Co-produced by Schrit_tmacher Festival, Les Théâtres de la Ville de Luxembourg and Montpellier Danse.

Can I Live?

Our community screenings tour of ***Can I Live?*** continued in 2023 with 25 screening events taking place. Working in partnership with grassroots organisations and community groups, and with the support of the Doc Society to provide micro-bursaries to support a screening, these live events combined the film with food and discussion, aiming to inspire political action among the audiences they reach. We placed a particular emphasis on reaching Global Majority audiences and connecting them with activists in their area. Events took place in partnership with Migrateful, Granville Community Kitchen, Bristol Steppin Sistas and various others, as well as international screenings at Nelson Arts Festival, New Zealand; Quinta da Cortiça, Portugal; Empatheatre and Bertha Foundation, South Africa; Story for Impact, Peregum and Uneafero, Brazil.

Can I Live? is a digital performance about the climate catastrophe, sharing Fehinti's personal journey into the biggest challenge of our times. Weaving spoken word, rap, theatre, animation and the scientific facts, Fehinti charts a course through the fundamental issues underpinning the emergency, identifying the intimate relationship between the environmental crisis and the global struggle for social justice, and sharing how, as a young Black British man, he has found his place in the climate movement.

Demand for community screenings remains high – we are currently developing a strategy for further funding and a follow up tour of this work.

R&D

In late autumn 2023 we began workshops at the National Theatre for a new production of *Mnemonic*. A co-production with the NT, this is a seminal piece for Complicité, created in 1999 and last performed in the venue 25 years ago. ***Mnemonic*** is a production that's influence on theatre has rippled across a quarter of a century. we were delighted to have the opportunity to introduce it, reimagined for a new audience in the Olivier Theatre from June – August 2024. Workshops explored a staging that would reflect the age of disconnection we live in with the climate emergency, migrant crisis, and rise of far-right politics adding fresh meaning to the story of the discovery of Ötzi the Iceman in the early 1990's and how patterns of human migration have shaped history.

Mudlarks Ideas Development

We began piloting this work in 2022 and have further embedded it into the core activity of the company this year. Our ideas development programme is designed to provide artists with the time and support - artistic and financial - to develop their practice, often without outcome. Mudlarks is Complicité's first ever dedicated programme to identifying and supporting outstanding artists, often at the early stage of their career. We want to help push back the pressures of target driven activity and rebel against the urge to define something as soon as it is conceived. The best gift Complicité can give artists is the freedom to follow their fascinations, to go to the hinterland of their idea. Mudlarks encompasses a series of programmes including Mudlarks International Residency, Supported by Complicité and Mudlarks Young Devisers.

The driving forces behind this series of interlinked programmes is internationalism and environmentalism, further celebrating the positive aspects of global cultural exchange. All artists who come through the programme interact with our Artistic Director Simon McBurney in some way, based on whatever their individual idea needs – from Simon directing their pieces, to light touch mentoring.

Through Mudlarks we strive to support artists who have supported Simon McBurney's artistic process, allowing the groundbreaking practise which evolves in our large-scale rehearsal rooms to permeate across smaller scales.

The second **Mudlarks International Residency** took place in March 2024 at Hawkwood College in Gloucestershire with seven artists gathering for a week, supported by Complicité; Schaubühne, Berlin; Queens Theatre Hornchurch; Activate Performing Arts in Dorset; and St Georges Theatre, Great Yarmouth.

Taught sessions covered, among other topics, climate activism, exploring artistic structures, and mask work. In addition, each artist was paired with a mentor - including one front he previous year's residence as a way

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of building the network - who spent two virtual sessions in conversation with them around their lines of enquiry during the residency. The artists were Ramon Ayres, Lynn Takeo Musiol, Natasha Nixon, Sonny Nwachukwu, Katie Thompson, Paula Varjack and Pauline Mayers.

We continue to support various artists through the **Supported By** strand of the programme including Dickson Mbi's new dance piece *Tellus*, Paula Varjack's project, *Nine Sixteenths*, Poltergeist's new work *Atari*, Richard Katz and Caroline Williams. We are also continuing to meet with and provide support in kind for several artists who have taken part in the last two rounds of the Mudlarks International Residency.

Mudlarks 'young devisers', a free training programme for young people aged 18-25 with an interest in exploring devised theatre and facing barriers to arts training, piloted at the Barbican in 2022 and is being developed into a fuller programme over the next year.

Creative Engagement

Learning & Education

Education has been at the core of Complicité's practice for decades and we are proud to be a 'leading practitioner of devised theatre' on many GCSE, BTEC and A Level courses.

We reached 65 schools and universities in the UK this year via our **Digital Offer**, which brings Complicité into the classroom, allowing students to access Complicité's work and gain an insight into the company's process by renting a package of digital resources including films and education packs. We were pleased to add our filmed production of *Drive Your Plow Over the Bones of the Dead* to our own digital offer from January, joining our productions of *A Disappearing Number* and *Can I Live?,* seen by more than 2,700 students this year.

Our schools programme **Devising in the Secondary Classroom** entered its third year. Designed to give teachers and pupils studying GCSE and A-level Drama a foundation in creating devised theatre inspired by Complicité's practice. A full day CPD for teachers and a workshop for students introduce the practices and techniques of the Company's work in the rehearsal room. They are practical and engaging, focusing on devising and collaborating, risk-taking and experimentation. The package is supplemented with our digital offer, allowing students to experience Complicité's work before participating in the workshop. This year we expanded the programme by 30% to 26 schools for autumn 2023, with a waiting list, reaching 18 state schools and 5 independent schools and working with 550 students and 30 teachers.

A Complicité Journey is an in-depth project taking place over several years with secondary schools in Brent. A funded residency programme, it is conceived to allow us to form deeper relationships with students and schools over several months. Each year, students receive a series of devising workshops before coming together with artists and theatre makers to devise a piece of work in dialogue with a Complicité production. This year's creative provocation was *Mnemonic*, recognising that the themes would resonate with students who had lived experience of migration, and diverse cultural identities. Having worked with five schools in 2022-23, in year two we took the decision to focus in depth on our work with two colleges allowing us to reach a high number of students with English as an Additional Language (EAL), Newman Catholic College and Ark Elvin Academy, recognising that the hallmarks of Complicité's devising practise can offer essential and affirming forms of expression that focus on the body and not text. The two school's student populations are made up of over 70% EAL students. We were delighted to witness the benefits participants in the Journey experienced. This included improved English language attainment, skills to create theatre and confidence to perform on stage. The students saw *Mnemonic* at the National Theatre in July 2024 and received an in-depth resource pack giving further insight in the process of making the production with prompts and tasks to continue making their own devised theatre inspired by Complicité.

Funded by the John Lyon's Charity.

Write Your Own Radio Play: Connected to the rerelease of The Dark is Rising in December, we encouraged young writers to write their own radio play over the Christmas holidays, inspired by our adaptation of Susan Cooper's novels. We received 17 brilliantly scary, hilarious and heart-warming scripts from young writers aged 12 – 14. Two were then selected to be recorded by professional actors; *Thieves!* By Lydia Kolimechkov and *The Carpenter's Flame* by Leyla Tompson (12yrs). Through the project we engaged with feeder primary

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schools to our Brent secondary schools partners, allowing us to have an early engagement with students who may later take part in the Journey Project.

Masterclasses and training workshops

Our masterclasses and workshops are paid, short, intensive courses open to the public or delivered to bespoke groups. They offer us a way to work with a wide range of professionals and provide training, an opportunity for participants to refresh their practices, and a space for collaboration. This year we delivered a total of 56 workshops and 2 masterclasses, including in the USA, Taiwan and for Australian theatre students visiting the UK. We worked with the Lowry, Salford and Nottingham Playhouse, to deliver workshops in connection with the *Drive Your Plow* tour stops in the cities, as well as Bath Spa University, Eugene O'Neill Theater Centre in Connecticut, Hawkwood Centre for Future Thinking in Gloucestershire, the University of the Creative Arts, Mountview Academy, Everyman Theatre, Wales and Weiwuying learning Forum in Taiwan, amongst others, as well as a host of schools in the UK.

177 adults, 100 of whom were professional artists, 63 teachers and 423 students took part across our masterclass and training workshop programme.

Community

The second round of **Grief Chorus**, our project for adults which prioritises those living and working in Brent which explores how grief is expressed communally across different cultures, ran from January to March, with 22 participants meeting weekly on Monday evenings at the Brent Hub Community Enterprise Centre to explore: *how do we find joy in processing grief through sound and song? What are the musical elements of loss and grief?* The participants, led by Theatre Director David Ashley alongside Dramatherapist Wabriya King, explored a range of vocal and breath exercises and learnt to sing together as a group to form a 'Grief Chorus'. Through structured play and a framework of working from and responding to the body, they dug into how we respond to grief as humans, all while finding joy in singing together. The project culminated in an informal sharing of a meal, conversation and performance for family and friends. Grief Chorus was open to professional actors and singers and amateurs alike and was a space for people to come together regularly to sing without expectations or judgement. Key to the project is the inclusion of people from all backgrounds, with the aim of creating work that is representative of all involved.

"It feels so healing to reconnect with strangers by singing and being creative together, and it's fun!"
"I found this experience healing and connected - a joy at the beginning of each week."
Participants on Grief Chorus

93% of participants strongly agree that they created connections/community with people from different cultural backgrounds from themselves. 100% of participants strongly agreed that they found joy in singing with a group through Grief Chorus.

Funded by National Lottery Community Fund

Rebel Voices is an engagement project for people identifying as women aged 65+, taking inspiration from Janina in *Drive Your Plow Over the Bones of the Dead* and exploring themes of invisibility and rebellion, aimed at celebrating the lives and stories of older women experiencing social isolation. A pilot session took place at Theatre Royal Plymouth in December 2022 coincided with the opening of the tour, evolving into the full programme which ran in late 2023 and early 2024 and saw 47 women aged over 65 take part. We collaborated with Flourishing Lives - a London-wide coalition of arts and wellbeing organisations taking a creative, relational approach to supporting more fulfilling, independent lives for older people - to identify two London partner organisations for the first part of this project, working with the Third Age Project in Camden, the Ruth Winston Community Centre in Enfield and Torch Theatre in Wales. Each partner hosted a series of workshops for women aged 65+ led by Complicité Associates, focusing on using Complicité devising techniques to explore the participants' stories of invisibility and rebellion. Each workshop series culminated in an informal sharing for members of the Complicité office team and members of the partner organisations, and all participants were then invited to attend the RE/SISTERS exhibition focusing on gender and ecology at the Barbican.

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"I really appreciated how this project encouraged me to reflect on my experiences and to value my life today. Gloriously liberating and enhancing. I love the way that physical "movement" was woven into our sessions naturally."
"I felt part of a community with like-minded women. It was supportive, uniting and challenging. I continue to expand my comfort zone. I've been a long-time fan of Complicité. Being part of the project was a dream come true."
Participants

A second part to the project will take place next year and will see returning participants take the stories shared in these workshops to create a new devised piece of theatre for a public performance.

Funded by the Backstage Trust with rolled over funds from 2022/23.

Other creative engagement highlights included

- For *Drive Your Plow* we delivered a series of school workshops and talks to coincide with the tour. This included a collaboration with the Polish Cultural Institute in London at the Barbican titled "Polish Echoes in Complicité" which was delivered by the Polish academic, Tomasz Wiśniewski, an intergenerational panel discussion around environmental activism at the Belgrade in April and a Q&A with a group of emerging artists doing a programme at the Wiener Festwochen.
- We attended the National Independent Schools' Drama Association annual conference in June, leading short workshops for teachers and providing one of our Associates to speak on their panel discussion about drama in education.
- Our yearly Teacher's Tea, a teacher networking event at the Complicité office, took place in November. An opportunity to bring together drama teachers to share updates on our artistic projects, discuss ideas for projects and advise on their teaching of Complicité's methods. This is also a useful opportunity for us as a company to conduct a 'temperature check' to make sure our porgramme is servicing the needs of teachers and students.

Sustainability

We introduced a range of measures to support increasing awareness and activity on the climate and ecological emergency this year, including recruiting a 'sustainability champion', establishing a programme of climate leave for staff and working with our peers in a working group of UK Touring Theatre Companies to share best sustainable practice and to develop the Theatre Green Book Touring Guidance.

We have committed to working to the Intermediate standard of the Theatre Green Book; an initiative to work more sustainably across the theatre sector. In three volumes it sets standards for making productions sustainably, for making theatre buildings sustainable, and for improving operations like catering and front of house. It also has clear guidelines, spearheaded by Complicité, about how to tour work as sustainably as possible.

We reached Theatre Green Book intermediate standard for our tour of *Drive Your Plow* on technical equipment, props & furniture and costumes. However, we did not achieve our targets for set and scenery. We are still embedding the Green Book into our artistic journey and we could not find a sustainable solution to the creative provocation of the set design. *Plow* presented a good opportunity to engage our company and partner venues in the conversation around striving for environmental sustainability in touring and a thorough debrief was established as standard post-run.

We acknowledge that we are on a journey. We are learning how to work in a more environmentally sustainable way and minimise negative impact on our planet.

Organisational activity

It was a busy year for Complicité operationally as we launched a new website in July 2023, which provides a much clearer and more accessible interface for audiences to discover our work.

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We welcomed two new members of staff in newly created roles as Creative Campaigns Producer and Coordinator. These roles combine the marketing, communications and individual giving fundraising functions, allowing us to cultivate a deeper relationship with the audiences, artists, and communities we engage with. Since the team started, they have undertaken a data management project to bring all our audience data into once centralised CRM system, ensuring that it is also GDPR compliant. They have also made efforts to make Complicité's digital tone of voice and brand more consistent, engaging and representative of the vast amount and variety of work the company undertakes, utilising this year's busy production and creative engagement schedule to encourage more followers and subscribers across our communication channels, as well as increasing the company's number of supporters and one-off donations. A revised fundraising strategy – acknowledging this increasingly vital income stream – is a key focus for the team.

Following his death in 2022 we held a memorial event for our co-founder, collaborator and friend Marcello Magni in November. Taking place at the Almeida Theatre, an important venue in the company's history, the event welcomed Complicité associates, comrades and friends past and present to celebrate the life and extraordinary career of the incomparable Marcello.

In the autumn, as part of our NPO Transfer feasibility work we undertook a programme of business modelling work as we prepare for our move out of London, working with People Make it Work. A revised business model will be created using the findings from this work.

We made the decision to transfer the company to the South west of England in spring 2024, and began work identifying a new office space.

Louise Wiggins, our longtime Financial Manager, left the company in September 2023 with interim support in place from this time to April 2024 when Sarah Kingswell took up the position of Finance and Operations Manager. Amber Massie-Blomfield took the decision to stand down from her role as Executive Director in March, after three years in post. Susie Newbery was appointed Executive Director and took up the position full time in April 2024. Business modelling and planning remains a necessary priority for the company, alongside the practical decision-making needed as part of our transfer out of London, although the leadership transition has necessarily slowed this work from its original timeline.

DIVERSITY AND REPRESENTATION

The Company continued to embed diversity across the organisation. Training in disability inclusion was offered for our core team, led by an Inclusive Practices specialist. Our wider creative network, including the Associates who deliver our training programmes, undertook paid workshops on access in collaborative and creative processes, ensuring best practice is embedded across all we do.

For many projects we asked participants to complete an access rider, ensuring their needs were met in the project. We have introduced an Access budget to all our projects, to ensure we can provide all additional reasonable resource requested.

We stay on top of diversity and inclusion best practice through our involvement in networks including the Producing & Touring Network. We used the 'Anti-Racism Tour Rider' on tour with *Drive Your Plow Over the Bones of the Dead.*

In 23/24 Global Majority trustees and staff made up 28% of our core team (28% 21/22) and 43% of our board (43% 22/23). One member of staff is registered disabled.

FINANCIAL REVIEW

The Company reported an unrestricted surplus on the year of £22,131 on a turnover of £2,054,266; the value of Restricted funds carried over to 24-25 is £35,527.

Income increased by 7.2% largely due to a second European Tour of *Drive Your Plow Over the Bones of the Dead* in the Autumn of 2023.

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We were supported by a feasibility grant from Arts Council England to support our research into a new base for Complicité outside of London, as part of the NPO transfer programme, which also allowed us to examine our business model. In addition, we raised £122,473 through Trusts and Foundations. Of this £20,500 supported our core costs.

Donations from Individual Giving increased by 22%, (although General Donations fell), and we received a further £4,000 from legacy donations.

The principal source of fundraising continued to be from Arts Council England NPO grant (£370,313), which represents just over 18% of our overall income.

Support costs of £687,691 remained broadly in line with the previous year.

Accrued income includes recharges and royalties not invoiced for during the financial year and income related to the Bristol Old Vic / Digital Theatre Plus royalty deal for screening *Drive Your Plow Over the Bones of the Dead.*

Our Theatre Tax Relief claim on the first leg of the tour claim generated a further £56,951, and we will make a further small claim for the remount and second leg of the tour in early 2025.

Cashflow remains healthy with cash in bank and in hand balance at the end of the year of £939,510.

FUTURE PLANS
Our plans for 24/25 include the following activity:

Productions and Projects

- *Mnemonic* returns to the National Theatre for the first time, 25 years after it premiered. Three of the original cast members and the entire original creative team will join Simon McBurney to remember and reimagine the production for a run in the Olivier Theatre which will play from June to August.
- Create a companion book for *Mnemonic* to sell via Complicité's online store and other retailers which reflects on the themes of the productions, and seeks to understand how you remember a play about memory.
- *Figures in Extinction* 3, the culmination of a multi-year collaboration between Simon McBurney and choreographer Crystal Pite, which will see parts one and two performed in a single evening, alongside the third and final part of the triptych, will premiere at Aviva Studios, Manchester in February before touring in the UK and Europe throughout 2025. Rehearsals for part three begin in the Hague with Nederlands Dans Theater in November 2024.
- Two new R&D's are planned for new works by Simon McBurney.
- Relaunch strategic touring for *Can I Live?* screenings, in partnership with grassroots climate activism organisations
- Via Mudlarks: Supported By, we will support at least 3 artists to develop ambitious new ideas. Currently those being supported are Paula Varjack, Dickson Mbi, Poltergeist, Christina Deinsberger.
- A Mudlarks residency week for 12 new artists at Hawkwood Centre for Future Thinking in Gloucestershire in Spring 25, supported by Jerwood Foundation.
- Develop the Mudlarks Young Devisors programme with workshops and training, building on 2022's pilot scheme.

Creative Engagement & Education

- *A Complicité Journey*: work with schools in Brent on an intensive programme, addressing the needs of teachers who use us as a chosen practitioner for Devising at Drama GCSE/A Level. Our aim is to reach 100 students from three schools, with a target of engaging with 60% EAL students.
- *Devising in the Secondary Classroom* – a nationwide taster programme for schools, addressing the needs of teachers who use Complicité as chosen practitioner for devising at Drama GCSE/A level
- 2 co-created community projects will see their third and second iteration: *Grief Chorus* – a cross cultural community choir exploring loss & communal grieving and *Rebel Voices* which celebrates the

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lives & stories of older women experiencing social isolation, linked to the themes of *Drive Your Plow Over the Bones of the Dead*
- Deliver a workshop programme to support career pathways for UK and international students and theatre makers aged 18,+ to improve practice in devising and designing original work.
- Linked to *Mnemonic* we will run two education projects developed in close collaboration with our co-producing partners at the National Theatre and develop a learning resource to accompany the production.
- Evolve our Write Your Own Radio Play project to become more widely available to schools.
- Collaborate with partners in Gloucestershire to deliver at least one creative engagement project which introduces Complicité's methods and practises to local artists and the community and allows Complicité to begin to put down roots in our new home**.**

Other

- Finalise our new location in the southwest of England and complete our transfer out of London as part of the Arts Council's NPO-Transfer programme. Begin work to seek out opportunities to establish the company in our new location, and to meet and work with local partners, artists and the community as part of a period of enquiry into what it means to be Complicité in a new location.
- Begin to plan our departure from 14 Anglers Lane (occupied since the early 2000's) and identify a small office in London to maintain a base.
- Undertake work on our archive and seek potential partners to protect, preserve and celebrate the constant evolution of the company in creative and appropriate ways.
- Undertake work on a refreshed fundraising strategy that meets the needs of the company today.
- Undertake work on an environmental sustainability strategy that embraces our move out of London and consolidates the learnings gained from previous training and peer networks, using the UN's 17 sustainability goals to expand its scope.
- Begin to put in place recommendations from the work undertaken by People Make It Work in late 2023-24 as we plan for a revised business model and plan for the next five years.
- Ongoing staff training programme, including in equity, diversity and inclusion, neurodiversity and carbon literacy.
- Recruit new trustees to the Board in the areas of environmental activism, commercial producing and creative engagement.

RESERVES

The company reserves are split across restricted and unrestricted, of which designated and general funds are outlined below.

At the end of the year, we held funds of **£932,083** of which **£35,527** are restricted funds, **£553** are fixed assets and **£7,298** is stock held for sale in our online shop. Leaving **£888,705** of reserves, the use of which is laid out below.

Restricted Funds: £35,527

Restricted reserves are for *A Complicité Journey, Plow Engagement (Rebel Voices), Mudlarks Young Devisors, Mudlarks* and C*an I Live?*

Unrestricted Funds: £896,556

The levels designated below have been established by reviewing existing funds and reserves, assessing future income streams and likely future expenditure and examining past operational trends and risks facing the organisation. They have been set in the light of the company's transition period and new business model to provide assurance that the annual programme can be delivered.

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Designated funds

Artist development £25k – this is an on-going reserve to subsidise Mudlarks, the company's ideas development programme, the programme and provide seed funding for artists on the Mudlarks programme, or who connect with Complicité in other ways, to help bring their ideas to fruition.

Research and Development £50k – an on-going reserve. This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R&D initiatives to explore new ideas, either for productions helmed by Simon McBurney, or artistic projects that the Company develops an interest in.

Transfer reserve £50k – a one-off reserve. While the company transitions out of London this fund is available to support new premises opportunities.

Creative engagement £25k – an on-going reserve to subsidise creative engagement costs where programmes cannot be fully funded through other income streams.

Production £100k – an on-going reserve to put towards capitalisation of productions that is intended to be reflated by touring over subsequent (2/3) yearly cycles. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment. This amount enables us to be confident we have the funds required to move forward with the next major show.

Wind up costs: £370k. A one-off reserve. Our policy is to keep sufficient free reserves to cover up to six months core costs, plus a small provision for current liabilities and commitments.

The total of designated funds is £620,000.

General funds

After designated funds, general funds remain of £276,556. It is anticipated that general funds will be used to support a running costs deficit in 2024/2025 and 2025/2026 whilst a new business model is developed to be rolled out from Q2 2026.

The Company recognises that its annual programme fluctuates and therefore, reserves are monitored bi-annually by the Executive Director, Finance and Operations Manager and Treasurer. Reserves are reported quarterly in the management accounts and any conclusions from regular monitoring will be reported and recorded in board meeting minutes. The Trustees review the reserve amounts required to fulfil its continuing obligations on an annual basis.

Statement of Trustees Responsibilities

The Trustees (who are also directors of Theatre de Complicite Education Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these 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 2019 (FRS 102);
- make judgements 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;

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- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable Company's auditor is unaware; and
- the Trustees, having made enquiries of fellow directors and the charitable Company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 2 December 2024 and signed on its behalf by

Tom Morris (Chair)
Trustee

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinion

We have audited the financial statements of Theatre de Complicite Education Limited (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of directors' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 15 and 16, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;

- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;

- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;

- reviewing meeting minutes of those charged with governance throughout the year; and

- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Use of our report

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

Richard Nelson

Mr Richard Nelson FCCA (Senior Statutory Auditor)
For and on behalf of Breckman & Company Ltd
Statutory Auditors
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

2 December 2024

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total £	Unrestricted funds £	Restricted funds £	2023 Total £
Income and endowments from:	**2**						
Donations and legacies - page 22		434,373	-	434,373	443,987	-	443,987
Charitable activities:							
Theatre - pages 22 - 23		1,425,479	133,473	1,558,952	887,372	241,405	1,128,777
Investments - page 23		3,990	-	3,990	10,128	-	10,128
Other - Theatre Tax Relief - page 23		56,951	-	56,951	310,000	-	310,000
Total		1,920,793	133,473	2,054,266	1,651,487	241,405	1,892,892
Expenditure on:							
Raising funds:							
Fundraising - page 23		29,769	-	29,769	21,589	-	21,589
Charitable activities:							
Theatre - pages 24 - 25		1,868,893	128,256	1,997,149	2,129,508	211,095	2,340,603
Total		1,898,662	128,256	2,026,918	2,151,097	211,095	2,362,192
Net income / (expenditure)	**3**	22,131	5,217	27,348	(499,610)	30,310	(469,300)
Reconciliation of funds:							
Total funds brought forward		874,425	30,310	904,735	1,374,035	-	1,374,035
Total funds carried forward	**16, 17**	896,556	35,527	932,083	874,425	30,310	904,735

The notes on pages 30 to 41 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Income from donations and legacies				
Grants				
Arts Council England				
- NPO funding	370,313		370,313	
John Ellerman Foundation	18,500		-	
Joseph Strong Frazer Trust	2,000		2,000	
		390,813		372,313
		390,813		372,313
Donations				
Aficionados/Accomplices/Allies	29,944		24,545	
Legacy	4,000		10,000	
General	2,976		5,769	
Donations in kind	6,640		31,360	
		43,560		71,674
		434,373		443,987
Income from charitable activities				
Theatre				
Theatrical income				
Box office/performance fees		1,035,615		803,161
Recharges		248,984		-
Workshop fees		45,054		49,421
Management fees		625		-
Programmes/merchandise		2,021		2,961
Licensing rights/royalties		74,165		22,174
Education projects		1,685		3,034
Digital offer		3,738		2,540
Mudlarks residency		5,250		3,500
Books		3,377		581
Sundry		4,965		-
		1,425,479		887,372

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	2024 £	2023 £
Income from charitable activities (continued)		
Project specific funding		
Grants		
Arts Council England	31,500	-
Backstage Trust	-	20,000
Doc Society	35,473	21,405
John Ellerman Foundation	21,500	40,000
Golsoncott Foundation	1,000	-
John Lyon's Charity	30,000	36,000
The Leche Trust	-	2,000
Maria Bjornson Memorial Fund	-	10,000
Mirisch & Lebenheim Charitable Trust Foundation	-	100,000
National Lottery	10,000	10,000
Noel Coward Foundation	4,000	2,000
	133,473	241,405
Investment income		
Bank interest	3,990	10,128
Other		
Theatre Tax Relief (TTR)	56,951	310,000
Expenditure on raising funds		
Fundraising costs		
Salaries	20,375	17,790
Accomplices/Allies	9,394	3,799
	29,769	21,589

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Expenditure on charitable activities				
Theatre				
Production/touring costs				
Production salaries	323,231		219,734	
Production fees	244,750		410,849	
Pension costs	1,869		6,817	
Sets	285		109,792	
Costumes	3,572		17,124	
Props	5,356		5,415	
Sound/video/lighting	107,098		193,253	
Travel/transport/accommodation	310,026		292,749	
Hospitality	8,811		4,616	
Insurance	-		35,942	
Venue/tech hires/contras	20,632		33,257	
Rehearsals	41,964		107,749	
Physio medical costs	475		297	
Access/post show facilitation	10,137		6,384	
Royalties/licenses	51,067		18,414	
Legal/consultancy	250		2,175	
Sundry	175		307	
		1,129,698		1,464,874
Projects/online content				
People's Palace Projects film	-		4,333	
The Dark is Rising	-		34,386	
Can I Live	32,880		-	
Figures in Extinction 2	2,451		-	
Marcello Memorial	12,240		-	
Mudlarks	21,141		25,688	
		68,712		64,407
Research and development costs				
General	681		170	
Developed With	-		7,000	
Digital	-		2,537	
		681		9,707
Carried forward		1,199,091		1,538,988

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Brought forward		1,199,091		1,538,988
Education costs				
Workshop fees/expenses	21,553		24,103	
Devising in the Secondary Classroom	1,834		8,296	
Mudlarks Young Devisers	-		18,390	
Plow engagement project	7,048		700	
Grief Chrous	10,000		12,548	
A Complicité Journey	33,276		27,575	
Pegasus Theatre Company	-		2,890	
Resources	-		1,943	
CE Team	3,693		7,546	
		77,404		103,991
Marketing/publicity costs				
Advertising/archive	8,519		4,836	
Digital	20		7,668	
Print/design	749		16,886	
Audience development	19		750	
Website development/maintenance	8,860		24,376	
Merchandise	5,344		2,928	
PR	3,000		7,061	
		26,511		64,505
		1,303,006		1,707,484
Support costs - page 26		687,691		622,634
Governance costs - page 27		13,750		10,485
Closing stock		(7,298)		-
		1,997,149		2,340,603

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	30,000		30,000	
Rent - ground floor	32,500		30,250	
Rates	5,325		4,659	
Utilities	11,646		9,152	
Insurance	8,961		14,308	
Storage	1,170		8,488	
Repairs	2,139		160	
Equipment costs/charges	12,008		24,570	
Computer software/maintenance	9,789		(1,937)	
Cleaning	2,105		1,768	
Depreciation of office equipment	810		1,642	
		116,453		123,060
Administration costs				
Salaries	249,767		223,371	
Fees	188,066		187,192	
Social security costs	22,630		21,688	
Staff pension costs	23,408		26,822	
Staff training	2,265		1,721	
Staff welfare	2,744		936	
Staff recruitment	14,559		3,393	
Travel/transport	17,432		4,816	
Hospitality	4,040		1,394	
Printing/postage/stationery	2,258		1,964	
Subscriptions/licences	4,483		5,399	
Irrecoverable VAT	2,811		10,739	
Sundry	3,693		2,049	
		538,156		491,484
Professional/financial				
Legal/professional/consultancy	23,964		7,061	
Bank charges	1,869		796	
Deficit on foreign exchange	7,249		233	
		33,082		8,090
Carried forward		687,691		622,634

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

	2024		2023	
	£	£	£	£
Brought forward		687,691		622,634
Governance costs				
Board meeting expenses	-		485	
Accountancy	7,250		3,500	
Audit	6,500		6,500	
		13,750		10,485
		701,441		633,119

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Balance Sheet
31 March 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	**8**		552		263
Investments	**9**		1		1
			553		264
Current assets					
Stocks	**10**	7,298		-	
Debtors	**11**	208,272		699,405	
Cash at bank and in hand	**12**	939,510		533,685	
		1,155,080		1,233,090	
Liabilities					
Creditors: amounts falling due within one year	**13**	(223,550)		(328,619)	
Net current assets			931,530		904,471
Total assets less current over total assets			932,083		904,735
The funds of the charity:					
Unrestricted funds	**16**				
- General fund			276,556		579,425
- Designated funds			620,000		295,000
			896,556		874,425
Restricted funds	**17**		35,527		30,310
Total charity funds			932,083		904,735

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board of Trustees on 2 December 2024 and signed on its behalf by

Tom Morris (Chair)
Trustee

Peter Flamman
Trustee

The notes on pages 30 to 41 form an integral part of these financial statements.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities	**22**	402,934	(787,064)
Cash flows from investing activities:			
Dividends, interest and rents from investments		3,990	10,128
Purchase of property, plant and equipment		(1,099)	(519)
Net cash provided by investment activities		2,891	9,609
Change in cash at bank and in hand in the reporting period		405,825	(777,455)
Cash at bank and in hand at the beginning of the reporting period		533,685	1,311,140
Cash at bank and in hand at the end of the reporting period		939,510	533,685

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Notes to The Financial Statements
for the year ended 31 March 2024

1. Accounting policies

1.1. Basis of preparing the financial statements

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 (FRS 102) (issued October 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is a treated as a contingent asset and disclosed if material.

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- Charitable activities
Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities
Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure
All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds
Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities
Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs
The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs
Costs associated with the constitutional and statutory requirements of the charity.

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1.4. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Furniture/fittings	-	20% on cost
Office equipment	-	50% on cost
Touring equipment	-	50% on cost

1.5. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.6. Debtors

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

1.7. Production costs in advance

Costs incurred in respect of a theatre production which opens in the following accounting period, and which are to be paid out of general unrestricted funds, are carried forward at the balance sheet date.

1.8. Cash at bank and in hand

Cash at bank and 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.

1.9. 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.

1.10. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.11. Stock

Stock is valued at the lower of cost and net realisable value.

1.12. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

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1.13. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.14. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

1.15. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.16. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 53% (2023 - 14%).

3. Net income/(expenditure) for the year is stated after charging:	**2024** **£**	**2023** **£**
Depreciation of tangible fixed assets	810	1,642
Deficit on foreign exchange	7,249	233
Auditors' remuneration		
- external audit	6,500	6,500
- other services	7,250	3,500

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4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2023 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2023 - £nil).

5. Staff costs and numbers

	2024	2023
	£	£
Staff costs		
Salaries and wages	593,373	460,895
Social security costs	22,630	21,688
Pension costs	25,277	33,639
	641,280	516,222

No employee earned £60,000 or more during the year (2023 - nil).

The key management personnel of the charity comprise the trustees and the senior management team. The total employee benefits of the key management personnel of the charity were £175,593 which includes creative director fees and pension contributions (2023 - £192,866).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2024	2023
	Number	Number
Production/touring	15	11
Support (including fundraising)	5	5
	20	16

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The company also contributes to the Equity Pension Scheme for performers and stage managers. The pension charge represents contributions due from the company and amounted to £25,277 (2023 - £33,639).

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7. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets

	Furniture/ fittings	Office equipment	Touring equipment	Total
	£	£	£	£
Cost				
1 April 2023	2,438	25,107	2,045	29,590
Additions	-	1,099	-	1,099
31 March 2024	2,438	26,206	2,045	30,689
Depreciation				
1 April 2023	2,437	24,846	2,044	29,327
Charge for year	-	810	-	810
31 March 2024	2,437	25,656	2,044	30,137
Net book values				
31 March 2024	1	550	1	552
31 March 2023	1	261	1	263

9. Fixed Asset Investments

	Subsidiary undertakings shares
	£
Cost	
1 April 2023 / 31 March 2024	1
Net book values	
31 March 2024	1
31 March 2023	1

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9.1. Holdings of 20% or more

The company holds 20% or more of the share capital of the following company:

Company	Country of registration or incorporation	Shares held Class	%
Subsidiary undertaking			
Complicite Enterprises Limited Registered number 05024565	United Kingdom EW - England & Wales	Ordinary	100%

The Company remained dormant during the year. Its aggregate amount of capital and reserves and the results of this undertaking for the last relevant financial year were as follows:

	Capital and reserves £	Profit for the year £
Complicite Enterprises Limited	1	-

10. Stocks

	2024 £	2023 £
Stocks	7,298	-

11. Debtors

	2024 £	2023 £
Trade debtors	65,320	100,710
Other debtors	25,536	7,731
Production costs in advance	-	45,964
Prepayments and accrued income	117,416	545,000
	208,272	699,405

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12. Cash at bank and in hand

	2024	2023
	£	£
Cash on deposits	71,480	162,077
Cash at bank	867,154	370,072
Cash in hand	876	1,536
	939,510	533,685

13. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	35,552	121,784
Other taxation/social security	7,528	5,232
Other creditors	137,570	91,538
Accruals	42,900	80,065
Deferred income (note 14)	-	30,000
	223,550	328,619

14. Deferred income

	£
Balance at 1 April 2023	30,000
Amount released to incoming resources	(30,000)
Balance at 31 March 2024	-

Deferred income relates to grant and fee income received in advance.

15. Limited by guarantee

The private limited company is limited by guarantee, is registered in EW - England & Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £100, to the company should it be wound up. At 31 March 2024 there were 7 members.

Docusign Envelope ID: EB9B5434-816C-4919-90A5-C6D3BEC411A2

16. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	579,425	1,920,793	(1,898,662)	(325,000)	276,556
Designated funds:					
Transfer reserve	50,000	-	-	-	50,000
Wind-up costs	-	-	-	370,000	370,000
Production	-	-	-	100,000	100,000
Research & Development	75,000	-	-	(25,000)	50,000
Creative engagement	70,000	-	-	(45,000)	25,000
Artist development	100,000	-	-	(75,000)	25,000
	874,425	1,920,793	(1,898,662)	-	896,556

Transfer reserve
While the company transitions out of London this fund is available to support new premises opportunities.

Wind-up costs
Our policy is to keep sufficient free reserves to cover up to six months core costs, plus a small provision for current liabilities and commitments.

Production
On-going reserve to put towards capitalisation of productions that is intended to be reflated by touring over subsequent (2/3) yearly cycles. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment. This amount enables us to be confident we have the funds required to move forward with the next major show.

Research & Development
This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R & D initiatives to explore new ideas, either for productions helmed by Simon McBurney, or artistic projects that the Company develops an interest in.

Creative engagement
On-going reserve to subsidise creative engagement costs where programmes cannot be fully funded through other income streams.

Artist development
On-going reserve to subsidise Mudlarks, the company's ideas development programme, the programme and provide seed funding for artists on the Mudlarks programme, or who connect with Complicité in other ways, to help bring their ideas to fruition.

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17. Restricted funds

	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
A Complicité Journey	8,625	30,000	(31,583)	7,042
Drive Your Plow (Rebel Voices)	9,000	-	(7,048)	1,952
Grief Chorus	-	10,000	(10,000)	-
Feasibility Study	-	31,500	(31,500)	-
Can I Live?	12,685	35,473	(29,932)	18,226
Mudlarks	-	21,500	(18,193)	3,307
Mudlarks Young Devisers	-	5,000	-	5,000
	30,310	133,473	(128,256)	35,527

A Complicité Journey
To deliver our in depth schools project, A Complicité journey, to three school classes in Brent, Jan - April 2025.

Drive Your Plow (Rebel Voices)
To deliver our engagement project, Rebel Voices, in partnership with Torch Theatre, Third Age Project and the Ruth Winston Community Centre working with women over 65 to explore their stories of invisibility and rebellion through the medium of theatre.

Grief Chorus
To deliver our engagement project, Grief Chorus, working with community members in Brent and wider London to explore the relationship between Grief, voice and joy.

Feasibility Study
To prepare for our move out of London, review our operational model and undertake an appraisal process of potential locations where we might base ourselves in the SW from mid 2024.

Can I Live?
To deliver subsidise community screenings of our film Can I Live? and to set plans for a follow up project CIL? 2.

Mudlarks
To deliver our ideas development programme, supporting emerging and mid career artists across a range of programmes.

Mudlarks Young Devisers
To deliver our Mudlark Young Devisers training programme. Training programme in devised, collaborative theatre for young theatre makers.

Docusign Envelope ID: EB9B5434-816C-4919-90A5-C6D3BEC411A2

18. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	552	-	-	552
Investments	1	-	-	1
Net current assets	276,003	620,000	35,527	931,530
	276,556	620,000	35,527	932,083

19. Financial commitments

At 31 March 2024 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	2024 £	2023 £
Due:		
Within one year	67,710	69,516
Between one and five years	25,680	81,170
In over five years	-	990
	93,390	151,676

20. Related party transactions

One Trustee made a donation of £5,000 to the charity in the year.

There were no other related party transactions which require disclosure in the financial statements.

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21. Gross Cash Flows

	2024 £	2023 £
Returns on investments and servicing of finance		
Interest received	3,990	10,128
Capital expenditure		
Payments to acquire tangible assets	(1,099)	(519)

22. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2024 £	2023 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	27,348	(469,300)
Depreciation	810	1,642
Dividends, interest and rents from investments	(3,990)	(10,128)
(Increase) in stocks	(7,298)	-
(Increase)/decrease in debtors	491,133	(540,087)
(Decrease)/increase in creditors	(105,069)	230,809
Net cash inflow from operating activities	402,934	(787,064)

THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales - Charity number 1012507

Accounts

DocuSign Envelope ID: E701AFCF-4969-447F-9415-0A18B810B738

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2023

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

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Theatre de Complicite Education Limited

(Limited by Guarantee)

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England & Wales, company number 2625105 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1012507.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by the existing Board of Trustees. A member of the Board of Trustees must propose such a person for election. Notice shall be given to the Board of Trustees for the meeting at which it is intended to propose such persons for election, stating the object of the meeting, the name and address of the person to be proposed and the name of the board member proposing such person.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Martha Awojobi	appointed 14 April 2022
Sarah Coop	resigned 14 April 2022
Inua Ellams	appointed 14 April 2022
Peter Flamman	appointed 14 April 2022
Frances Hughes	
Tom Morris (Chair)	
Nitin Sawhney CBE, D.Mus	
Emma Stevenson	appointed 14 April 2022
Stephen Taylor	resigned 11 July 2022

Secretary

Louise Wiggins

Artistic Director

Simon McBurney

Executive Director

Amber Massie-Blomfield

Auditors

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.
Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.
Aldermore Bank PLC, 1st Floor, Block B, Western House, Lynch Wood, Peterborough PE2 6FZ.
The Charity Bank Ltd, Fosse House, 182 High Street, Tonbridge, Kent TN9 1BE.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Solicitors
Hutchins & Co, 85 Lower Clapton Road, London E5 0NP.

Registered office and operation address
14 Anglers Lane, Kentish Town, London NW5 3DG.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2023

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2023, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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 (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the Company during the year was the promotion of education and performance in the arts and in particular theatre. The company trades under the name "Complicité".

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

Theatre de Complicite Education Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 27 November 2023. It is registered as a charity with the Charity Commission.

Organisation

Executive leadership was provided by Executive Director Amber Massie-Blomfield working alongside Artistic Director Simon McBurney and the staff team.

The Board of Trustees administers the charity. The Executive Director has delegated authority for operational matters including finance, business, organisational planning, partnership development and general management and works in conjunction with Artistic Director Simon McBurney on the Company’s creative direction.

Complicité is committed to employing the most skilled people in the sector. Rates of pay are benchmarked against pay levels in other charities of a similar size operating in the arts sector. Staff welfare is of the upmost importance and staff are provided with the opportunity to engage in training, social events and away days.

Appointment and training of Trustees

Trustees are selected for their areas of expertise and knowledge of specific disciplines, and are proposed by current Trustees. Complicité is committed to a diverse board that represents the full scope of its work and audiences. We ran a successful recruitment in early 2022, which resulted in increased levels of representation including 43% female and 43% Global Majority. On appointment trustees are provided with an Induction Pack, which outlines the function of the Board, the Company’s financial position and the planned programme of work. Trustees are offered training as required.

Continuing Professional Development & Mentoring

Complicité is committed to offering its employees CPD opportunities. In 2022/23 training included: Safeguarding, Charities Act update, Smart Working, First Aid and Cultural Sector Conference.

The Company continues to network with peers via the International Performing Arts Group and the Producing and Touring Forum and is Co-Chair of the International Touring & Sustainability Group exploring ways of touring responsibly in line with the Theatre Green Book (TGB). Our engagement with the TGB has resulted in the publication of a Toolkit supporting sustainable international touring, as well as a Hybrid Toolkit.

Some staff members also act as trustees of external arts organisations including Trowbridge Town Hall, Rhum and Clay and Company of Others.

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Equality

Complicité provides equality of opportunity and equal treatment as an integral part of good practice. Its practices ensure that employees, freelancers, Trustees, and customers are not discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender reassignment, marital status and civil partnerships, sexual orientation, pregnancy and maternity. We offer annual training in equality, diversity and inclusion.

It also supports employees, freelancers and Trustees, in not tolerating any inappropriate, violent or abusive behaviour from colleagues, other organisations or customers.

Fair and Equal Pay Policy

Complicité is committed to the principle of fair and equal pay and to working with trade unions to act to promote and implement fair and equal pay. As a member of UK Theatre, it adheres to agreements with BECTU, Equity, SOLT, the Writers' Guild of GB and other relevant trade unions and associations with regards salaries, fees and subsistence. Complicité recognises that women and men in the workforce should receive equal pay for work of equal value and that this principle is enshrined in both UK and European law. It aims to ensure that its pay system is free of bias. Fairness and equality across gender, age, race and disability are integral to its values and send a positive message on diversity and equality to managers, employees, potential employees, partners and customers and enhance productivity, efficiency and morale.

Risk Management

The Trustees have considered and sought to quantify the major operational risks the company faces in meeting the objectives as well as measure taken to mitigate those risks. Although many restrictions were relaxed COVID-19 continued to impact with some projects cancelled or delivered by alternative means, including online. The risk register is updated quarterly and the principal risks and uncertainties, in both likelihood and impact, are currently identified as follows:

1. Force majeure: we are mitigating this risk by negotiating force majeure clauses in contracts carefully to minimise the potential impact for the company
2. Reduction or loss of government funding: we are mitigating this risk by undertaking business modelling to create more diverse income streams, as well as integrating Arts Council England's Let's Create strategy into the heart of our work
3. Drop in theatre revenue due to cost pressures on venues: we are mitigating this risk by building new partnerships with those able to pay, as well as maximising value for those we have established relationships with
4. Increasing costs to produce our work: this risk is mitigated through careful budgeting as well as diversifying our income streams, for example through our new membership strategy

Objectives & Activities for the Public Benefit

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

The objectives of the charity are:

1. To advance education by establishing, promoting, equipping, organising and managing educational workshops in the promotion of the theatre and the arts
2. To present/promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions for the public benefit

The charity's general aim is to contribute to the quality, vitality and creativity of the performing arts, especially theatre, through the excellence and inventiveness of its work. To achieve this and remain at the forefront of UK theatre it makes performance, digital and participatory work, educational and creative engagement initiatives, and professional development opportunities that defy expectations, and continues to seek out new audiences and new ways of engaging those audiences.

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Our business plan was updated for 2022/23, extending its timeframe in order to retain parity with Arts Council England NPO timeframes. Our goals for the period were identified as follows:

1. Create extraordinary, world class cultural experiences
2. Inspire creativity, delight, imagination and political action in our communities
3. Cultivate a robust, dynamic organisational model, ensuring the sustainability of the work we do
4. Place action and leadership on the Climate and Ecological Emergency at the heart of everything we do
5. Develop communities that are truly reflective of the diversity of the world we live in

REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

2022/23 was a significant year for Complicité, as we fully emerged from the pandemic and returned to producing work on a scale and ambition not seen since our pre-pandemic production *The Encounter*. The year's activity re-established us as one of the best loved touring theatre companies in the world. Our wider programme of work reflected this return to full throttle following the impact of the pandemic, delivering an extensive programme of engagement with our audiences, participants and communities.

Projects/Performances/R&D/Ideas Development

Drive Your Plow Over the Bones of the Dead

In December 2022, we opened our new major production, ***Drive Your Plow Over the Bones of the Dead***, for previews at the Theatre Royal Plymouth, prior to its premiere at London's Barbican in March 2023.

Based on Nobel Prize winning author Olga Tokarczuk's novel of the same name, *Drive Your Plow Over the Bones of the Dead* was a new work for theatre conceived and directed by Simon McBurney. Tokarczuk's controversial, violent, genre defying novel – part thriller, part comedy, and part blistering poetic manifesto for the rights of animals and the environment – caused an uproar in its native Poland upon publication.

With a ten-strong cast, the production tells the story of a small community on a remote Polish mountainside near the Czech-Polish border, where men from the local hunting club are dying in mysterious circumstances. Janina Duszejko (played by Kathryn Hunter) – an eccentric older local woman, ex-engineer, environmentalist, devoted astrologer and enthusiastic translator of William Blake – has her suspicions. She has been watching the animals with whom the community share their isolated, rural home, and she believes they are acting strangely…

Opening this production was a significant moment for us, a return to the large-scale, ambitious work for which the company is known. The response to the work was testament to the huge appetite for what we do. In defiance of sector trends, which have seen audiences return slowly post pandemic, we have reached around 85,000 people with the show to date, playing 17 venues in ten European countries, largely to 90%+ capacity crowds.

Reviewers said:

"Theatrically, this is a masterclass" - *The Guardian* *****

"Complicité's masterly take on Olga Tokarchzuk's eco-thriller is a knockout" – *The Observer* *****

"Wizards of the theatre, shamans of the stage and undoubtedly one of the greatest theatre companies to have ever existed, anywhere, Simon McBurney's Complicité stage the unstageable with supernatural panache" – *Time Out* ****

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A Complicité co-production with Barbican London, Belgrade Theatre Coventry, Bristol Old Vic, Comédie de Genève, Holland Festival, Les Théâtres de la Ville de Luxembourg, L'Odéon-Théâtre de l'Europe, The Lowry, The National Theatre of Iceland, Oxford Playhouse, Ruhrfestspiele Recklinghausen and Theatre Royal Plymouth. The production was generously supported by Mirish & Lebenheim Charitable Foundation; Backstage Trust & Maria Björnson Memorial Fund.

The Dark is Rising

The Dark is Rising was our 12-part audio dramatisation of Susan Cooper's iconic fantasy novel. Originated by Complicité and Simon McBurney, directed and adapted for radio by McBurney with co-adaptor Robert MacFarlane, it was a co-production by Complicité and Catherine Bailey Productions for the BBC World Service.

Starring Toby Jones, Harriet Walter, Paul Rhys and Simon McBurney with an ensemble cast and 13-year old Noah Alexander as Will. With original music by actor and singer-songwriter Johnny Flynn (Emma, Ripley, The Dig), Luisa Gerstein and Heloise Tunstall-Behrens. Sound design is by Olivier and Tony Award winner Gareth Fry (The Encounter). *The Dark Is Rising* tells the story of Will Stanton, an ordinary boy who begins to have eerie and magical experiences on his 11th birthday, one snowy December. Will discovers that he belongs to a group of ancient, time-travelling beings called the Old Ones, who are guardians of 'the Light' –– and must wage an unending battle against the forces of 'the Dark'.

Broadcast in December 2023 on both BBC Radio Four and the World Service, the dramatisation topped the Apple fiction podcast charts in 26 countries around the world, with over one million people having downloaded it, and millions more having listened to it via the World Service broadcast and an omnibus edition broadcast on Radio Four.

Reviewers said:

"I'm already obsessed with the beautiful, atmospheric adaptation of Susan Cooper's 1970s children's fantasy, The Dark is Rising… in its mixture of erudition and entertainment – exactly the sort of thing that the Beeb should be making." – *The Telegraph*

"Irresistible midwinter listening... Cooper's language is rhythmic and enchanting, perfect for radio, read by McBurney's rich voice; the performances, by actors including Harriet Walter and Toby Jones, are sinister and vivid. There is original music from Johnny Flynn, and the sound design – the creak of snow, whispered voices, the rustling of horses – is totally immersive, and best listened to through headphones." – *New Statesman*

Figures in Extinction [1.0]

A Co-Production between Nederlands Dans Theater and Complicité, ***Figures in Extinction [1.0]*** was the first part of a major new collaboration between Director Simon McBurney and Choreographer Crystal Pite, who will work together over four years to create three new works, each developed in response to the last.

We are living in an age of extinction: of animals, of language, of our connection with nature and of age-old ways of knowing. This first phase of the collaboration asked: can we ever hope to give a name to what we are losing? What does it mean to bear witness to a violence in which we are both perpetrators and victims?

Figures in Extinction [1.0] premiered at The Hague on 6 May 2022 followed by a tour of the Netherlands, as part of NDT's Dreams 360 programme. *Figures in Extinction [1.0]* toured to Sadlers Wells from 19-22 April 2023 as part of a trio of short works.

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Reviewers said:

"Astonishingly imaginative conception and choreography, exquisitely designed and lit, spectacularly danced… Stop whatever you're doing, and go." *The Telegraph* *****

"The dance in *Figures in Extinction [1.0]* brings back the feeling to what we don't want to feel. Fabulous lighting and mesmerizing visual and sound effects take us from an orange-red tundra to an ice landscape" *Trouw Newspaper* ****

"A knockout new collaboration from the Canadian choreographer Crystal Pite and the British theatre director and actor Simon McBurney" *The Times* ****

Can I Live?

Can I Live?*,* made in 2021/22, is a vital digital performance about the climate catastrophe conceived, written and performed by Fehinti Balogun (co-directed by Daniel Bailey and Simon McBurney) who shares his personal journey into the biggest challenge of our times. Weaving his story with spoken word, rap, theatre, animation and the scientific facts, Fehinti charts a course through the fundamental issues underpinning the emergency, identifying the intimate relationship between the environmental crisis & the global struggle for social justice, and sharing how, as a young Black British man, he has found his place in the climate movement.

In 22/23, we launched a special programme of grassroots screenings, supported by the Doc Society. Supporting community groups – particularly those that are Global Majority led - with microgrants to create events with space for discussion and - often - eating together, 39 events have taken place so far in 10 countries.

Mudlarks Ideas Development

Mudlarks is Complicité's first ever dedicated programme to identifying and supporting outstanding artists, often at the early stage of their career. We want to help push back the pressures of target driven activity and rebel against the urge to define something as soon as it is conceived. The best gift Complicité can give artists is the freedom to follow their fascinations, to go to the hinterland of their idea. Mudlarks encompasses a series of programmes including Mudlarks International Residency, Supported by Complicité and Mudlarks Young Devisers.

Through the **Supported by** programme during the year, we offered bespoke support to Dickson Mbi, Paula Varjack, Kandinsky's *The Winston Machine* and Dead Centre's *Deaf Republic.*

We also piloted our **Mudlarks International Residency** at Hawkwood Centre for Future Thinking (Gloucestershire) in March 2023. We worked with Schaubühne, Bristol Old Vic, Activate Performing Arts, Nottingham Playhouse and Barbican who nominated and financially supported 6 out of 10 participants. We looked for people who: create innovative work that takes risks (and broadens what we, in the UK, might think of as a traditional forms); are committed to – or have an interest in – activism through the content of their practice or work, finding new ways of telling the story of the Climate and Ecological Emergency; have an integrity of practice, depth of thought and the willingness to do things differently. Participants for this residency were: Shankho Chaudhuri, Rosie Elnile, Alice Boyd, Farrell Cox, Dom Garfield, Zakiya McKenzie, Nora Wardell, Christina Deinsberger, Caroline Williams and Stephanie Levi John.

In collaboration with Barbican Creative we ran **Mudlarks Young Devisers**, a free training programme for young people aged 18-25 with an interest in exploring devised theatre and facing barriers to arts training. It aims to create a community of future theatre makers with a core understanding of working with – and from – the body, supporting and responding to the creativity of each individual. Two Complicité Associates ran the week-long programme attended by 16 young people, 60% of those were from Global Majority backgrounds currently underrepresented in the arts. Funded by the Noel Coward Foundation and The Leche Trust.

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"The week has really helped push forward my own understanding of my practice - I feel inspired and validated at the same time. I now feel like I can articulate why performance is so integral to my work, and how to root storytelling in the body." - Young Participant

Creative Engagement

10 participants joined our performance project **Grief Chorus** for adults, living and working in Brent, exploring how grief is expressed communally across different cultures. Across 11 workshops, song and breath was used to create a final sharing that included a shared meal, performance and conversation with family and friends. The next steps for the project are currently being planned. The project was funded by the National Lottery Community Fund.

"It was wonderful to meet more people from the local community and have something regular to go to each week. A joyful way to be creative in a group without it feeling overwhelming or pressured."

Our schools programme **Devising in the Secondary Classroom** is designed to give teachers and pupils studying GCSE and A-level Drama a foundation in creating devised theatre inspired by Complicité's practice. A full day CPD for teachers and a workshop for students introduce the practices and techniques of the Company's work in the rehearsal room. They are practical and engaging, focusing on devising and collaborating, risk-taking and experimentation. 530 students took part in the programme and teachers offered really positive feedback:

"My A-level candidates are a-buzz with creativity every day since [the workshop]"

"The workshop was the best drama workshop I have ever seen. The students loved it, they loved the enthusiasm of the tutors from Complicité and most of them want to pursue a career in the arts."

A Complicité Journey is an in-depth project taking place over several years with secondary schools in Brent. Each year, students receive a series of devising workshops before coming together with artists and theatre makers to devise a piece of work in dialogue with a Complicité production. In 2022-23 we worked with 126 students at Newman Catholic College, Crest Academy, Ark Elvin Academy, Queens Park Community School and Capital City Academy, using *Drive Your Plow Over the Bones of the Dead* as the starting point. Students explored representations of the natural world in theatre, and went on stimulus gathering expeditions into London's natural spaces to inform the development of the work. The participating schools each have greater than 50% of EAL students.

96% of students surveyed stated that they felt more confident about doing new things, 92% felt that they could be themselves, and 78% felt that their ideas were taken seriously.

Funded by the John Lyon's Charity.

We continue to provide our **Digital Offer** to educational institutions; with 1,525 students having access to productions A Disappearing Number and Can I Live? and engagement project Complicité Does A Level Drama.

Other engagement work included:

- Estimated 1,750 students downloaded the new A-level Drama resource
- 125 people attended workshops connected to our touring production **Drive Your Plow Over the Bones of the Dead**
- Engaged with 39 educational establishments across the year and delivered 127 sessions
- Delivered residencies and workshops to international students including at **Teatru Malta** and the **National Theater Institute (US)**

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DIVERSITY AND REPRESENTATION

The Company continued to embed diversity across the organisation. Training in disability inclusion was offered for our core team, led by an Inclusive Practices specialist. Our wider creative family, including Associates who deliver our training programmes, undertook paid workshops on access in collaborative and creative processes, ensuring best practice is embedded across all we do. For many projects we asked participants to complete an access rider, ensuring their needs were met in the project.

We stay on top of diversity and inclusion best practice through our involvement in networks including the Producing & Touring Network. In Spring 22, we refreshed our commitments to key measures through the INC Arts Unlock Toolkit, designed to embed anti-racism, diversity and localism. As a supporting organisation that coordinated the creation of the 'Anti-Racism Tour Rider', we actioned this with the tour of *Drive Your Plow Over the Bones of the Dead.*

In 2022/23 Global Majority trustees and staff made up 28% of our core team (25% 2021/22) and 43% of our board (17% 2021/22). One member of staff is registered disabled.

FINANCIAL REVIEW

The Company reports a deficit on the year of £469,300 on a turnover of £1,892,892. Overall income increased by 118%, due to an increase in activity including a large-scale touring production *Drive Your Plow Over the Bones of the Dead.* In 2021/22 we were supported by a Culture Recovery Fund grant from Arts Council England (£132k) that boosted our ability to recover from the pandemic and increase our programme of activity as reflected in our charitable activity income, which increased from 5% of turnover in 2020/21 to 23% in this financial year. We also received an additional legacy contribution.

Unrestricted individual donations were significantly lower, mainly due to the legacy received in 2021/22, from which we received a further £10k in 2022/23. Creating our new large-scale production gave us the opportunity to cultivate new supporters, although we did not achieve our target and this was partly due to difficulties in recruiting an Individual Giving Manager. Two new roles have been filled in 2023, combining marketing and fundraising, which we hope improve our targets. Trust and foundation fundraising was much more successful, with an increase of 137% - £241,405 (2021/22 £101,682) split 70/30% productions/engagement work.

The principal source of funding continued to be from Arts Council England NPO grant (£370,313), which represents 83% of the total Donations and Legacies.

Donated services were mostly support for **Drive Your Plow Over the Bones of the Dead**, which represents 86% of the total charitable activity expenditure.

Support (core) costs have increased by 22%, mainly due to freelance fees, and particularly marketing staff, required to support the core team. Difficulties in recruiting marketing staff required us to extend agreements with the freelance marketing team beyond December 2022 as previously planned and the Project Producer continued working on Can I Live? to deliver a project supported by the Doc Society grant. Overheads reduced, which was very positive considering the current challenges, particularly around energy costs.

Prepayments and accrued income make up the majority of the Company's debtors, £310k of which is Theatre Tax Relief that will be claimed once the accounts are approved.

In creditors, deferred income of £30,000 represents presentation fees for performances in May 2023.

Our total reserves level is £904,735, which includes £295,000 of designated reserves. £500k of designated reserves were used for the capitalisation of our large scale touring production, which we

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would seek to recoup in subsequent tours over 2/3 years. £579,425 of general funds covers our 6 month reserve policy to cover operating costs.

Cash in bank and in hand is £533,685 and Restricted Funds of £30,310 remains for our projects *A Complicité Journey, Mudlarks* and *Drive Your Plow engagement project.*

FUTURE PLANS

Our plans for 2023/24 include the following activity:

Productions & Projects

- In 2023/24 *Drive Your Plow Over the Bones of the Dead* continues its international tour from the Barbican, performing at the following venues: Nottingham Playhouse, Belgrade Theatre (Coventry), The Lowry (Salford), Ruhrfestspiele (Recklinghausen), Grand Theatre (Luxembourg), L'Odeon (Paris), Onassis Stegi (Athens), Comédie de Geneve (Geneva), Thalia Theatre (Hamburg), Temporada Alta (Girona)
- *Drive Your Plow Over the Bones of the Dead* filmed and streamed from The Lowry in partnership with Bristol Old Vic in May 23
- *Can I Live?* continues its grassroots tour of community screening events
- The second part of Simon McBurney's collaboration with Crystal Pite (currently untitled) will be created, receiving its premiere at Netherland Dans Teater in February 2024
- The company will begin work on a major stage production, directed by Simon McBurney, to premiere at a London venue in Summer 2024
- An R&D period for a new work by Simon McBurney is planned
- Via Mudlarks: Supported By, support 3+ artists to develop ambitious new ideas – currently those being supported are Paula Varjack, Dickson Mbi, Richard Katz, Poltergeist and Caroline Williams
- A residential ideas development week for 12 creatives at Hawkwood in spring 24
- Via Mudlarks: Young Devisers support 16 young people from lower socioeconomic backgrounds to develop their devising skills through a 6-8 month programme

Creative Engagement & Education

- *A Complicité Journey*: work with five schools in Brent on an intensive programme, addressing the needs of teachers who use us as a chosen practitioner for Devising at Drama GCSE/A Level – reaching 350 students, 40%+ EAL
- *Devising in the Secondary Classroom* – a nationwide taster programme for schools, addressing the needs of teachers who use Complicité as chosen practitioner for devising at Drama GCSE/A level
- 2 co-created community projects: *Grief Chorus* 2 – a cross cultural community choir exploring loss & communal grieving & *Rebel Voices* which celebrates the lives & stories of older women experiencing social isolation, linked to *Drive Your Plow Over the Bones of the Dead*
- 7 workshops for UK & international students aged 18+ to improve practice in devising & designing original work

Other

- Undertake business modelling work as we prepare for our move our of London as part of the NPO-T programme, working with People Make it Work
- Launch new website
- Introduce a range of measures to support increasing awareness and activity on the climate and ecological emergency, including recruiting a 'sustainability champion'
- Recruit up to four new trustees to the Board in the areas of environmental activism, education and engagement and archive/history
- Ongoing staff training programme, including in neurodiversity and carbon literacy

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RESERVES POLICY

The company reserves are split across restricted, designated and general, the latter otherwise referred to as free reserves. As detailed above the designated production reserve and a contribution from the designated building reserve was used to capitalise *Drive Your Plow Over the Bones of the Dead.* We retain £295k as follows:

Artist development £100k – an on-going reserve to support the Company's new Ideas Development Programme Mudlarks and provides seed funding for artists to bring their ideas to fruition.

Research and Development £75k – an on-going reserve. This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R&D initiatives to explore new ideas, either for signature productions, or artistic projects that the Company develops an interest in.

Creative space partnership £50k – a one-off reserve. While the company explores a move out of London this fund is available to support new premises opportunities.

Creative engagement £70k – an on-going reserve to cover all creative engagement costs in the first year of the new plan (resulting from the Education Enquiry) while an income stream is established going forward.

Production £0k – an on-going reserve that will be reflated by touring *Drive Your Plow Over the Bones of the Dead.* New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment considering the difficulties and funding challenges that venues will face when they reopen after the pandemic. This amount enables us to be confident we have the funds required to move forward with the next major show.

The total of designated reserves is £295k, with a target free reserve of 6 months core costs (2022/23 £316k), to provide a working capital cushion to cope with the unpredictability of our income flow. This ensures continued financial stability and acts as a safeguard against continuing economic uncertainty.

The Company recognises that its annual programme fluctuates and therefore, reserves are monitored bi-annually by the Finance Manager and Treasurer. Reserves are reported monthly in the management accounts and any conclusions from regular monitoring will be reported and recorded in board meeting minutes. The Trustees review the reserve amounts required to fulfil its continuing obligations on an annual basis.

Statement of Trustees Responsibilities

The Trustees (who are also directors of Theatre de Complicite Education Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these 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 2015 (FRS 102);
- make judgements 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;

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- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

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

In so far as the Trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable Company's auditor is unaware; and
- the Trustees, having made enquiries of fellow directors and the charitable Company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 27 November 2023 and signed on its behalf by

Tom Morris (Chair)
Trustee

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinion

We have audited the financial statements of Theatre de Complicite Education Limited (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of directors' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 11 and 12, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;

- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;

- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;

- reviewing meeting minutes of those charged with governance throughout the year; and

- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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

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Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Use of our report

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

Richard Nelson

Mr Richard Nelson FCCA (Senior Statutory Auditor)
For and on behalf of Breckman & Company Ltd
Statutory Auditors
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

27 November 2023

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 Total £	Unrestricted funds £	Restricted funds £	2022 Total £
Income and endowments from:	**2**						
Donations and legacies - page 18		443,987	-	443,987	683,013	-	683,013
Charitable activities:							
Theatre - pages 18 - 19		887,372	241,405	1,128,777	82,419	101,682	184,101
Investments - page 19		10,128	-	10,128	3,927	-	3,927
Other - Theatre Tax Relief - page 19		310,000	-	310,000	-	-	-
Total		1,651,487	241,405	1,892,892	769,359	101,682	871,041
Expenditure on:							
Raising funds:							
Fundraising - page 19		21,589	-	21,589	17,790	-	17,790
Charitable activities:							
Theatre - pages 20 - 21		2,129,508	211,095	2,340,603	862,360	132,561	994,921
Total		2,151,097	211,095	2,362,192	880,150	132,561	1,012,711
Net income / (expenditure)	**3**	(499,610)	30,310	(469,300)	(110,791)	(30,879)	(141,670)
Reconciliation of funds:							
Total funds brought forward		1,374,035	-	1,374,035	1,484,826	30,879	1,515,705
Total funds carried forward	**15, 16**	874,425	30,310	904,735	1,374,035	-	1,374,035

The notes on pages 26 to 37 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2023

	2023		2022	
	£	£	£	£
Income from donations and legacies				
Grants				
COVID-19 Emergency funding				
Arts Council England				
- Culture Recovery Fund	-		132,229	
		-		132,229
Arts Council England				
- NPO funding	370,313		370,313	
Joseph Strong Frazer Trust	2,000		-	
		372,313		370,313
		372,313		502,542
Donations				
Aficionados/Accomplices/Allies	24,545		9,497	
Gift Aid tax reclaimed	-		1,354	
Legacy	10,000		94,583	
General	5,769		7,082	
Donations in kind	31,360		67,955	
		71,674		180,471
		443,987		683,013
Income from charitable activities				
Theatre				
Theatrical income				
Box office/performance fees		803,161		43,488
Recharges		-		3,093
Workshop fees		49,421		24,263
Management fees		-		2,190
Programmes/merchandise		2,961		3
Licensing rights/royalties		22,174		335
Education projects		3,034		8,295
Digital offer		2,540		-
Mudlarks residency		3,500		-
Books		581		752
		887,372		82,419

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	2023 £	2022 £
Income from charitable activities (continued)		
Project specific funding		
Grants		
Arts Council England	-	41,182
Backstage Trust	20,000	-
Calouste Gulbenkian	-	19,500
British Council	-	41,000
Doc Society	21,405	-
John Ellerman Foundation	40,000	-
John Lyon's Charity	36,000	-
The Leche Trust	2,000	-
Maria Bjornson Memorial Fund	10,000	-
Mirisch & Lebenheim Charitable Trust Foundation	100,000	-
National Lottery	10,000	-
Noel Coward Foundation	2,000	-
	241,405	101,682
Investment income		
Bank interest	10,128	3,927
Other		
Theatre Tax Relief (TTR)	310,000	-
Expenditure on raising funds		
Fundraising costs		
Salaries	17,790	17,790
Accomplices/Allies	3,799	-
	21,589	17,790

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2023

	2023		2022	
	£	£	£	£
Expenditure on charitable activities				
Theatre				
Production/touring costs				
Production salaries	219,734		-	
Production fees	410,849		78,902	
Pension costs	6,817		-	
Sets	109,792		6,458	
Costumes	17,124		656	
Props	5,415		119	
Sound/video/lighting	193,253		59,126	
Travel/transport/accommodation	292,749		9,999	
Hospitality	4,616		3,409	
Insurance	35,942		-	
Venue/tech hires/contras	33,257		56,700	
Rehearsals	107,749		5,322	
Physio medical costs	297		-	
Access/post show facilitation	6,384		1,400	
Sustaiinability	-		120	
Royalties/licenses	18,414		1,350	
Legal/consultancy	2,175		300	
Sundry	307		439	
		1,464,874		224,300
Projects/online content				
Dreamscape	-		400	
Ways of Listening	-		12,697	
The Walk	-		5,017	
People's Palace Projects film	4,333		2,000	
COP London event	-		577	
The Dark is Rising	34,386		-	
Mudlarks	25,688		-	
		64,407		20,691
Research and development costs				
General	170		-	
Associates	-		20,000	
Developed With	7,000		10,805	
Digital	2,537		-	
Drive Your Plow Over The Bones Of The	-		96,827	
		9,707		127,632
Carried forward		1,538,988		372,623

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2023

	2023		2022	
	£	£	£	£
Brought forward		1,538,988		372,623
Education costs				
Workshop fees/expenses	24,103		25,321	
Breaking Point	-		5,636	
Devising in the Secondary Classroom	8,296		5,156	
A-Level Drama	-		34,340	
Mudlarks Young Devisers	18,390		-	
Plow engagement project	700		-	
Grief Chrous	12,548		-	
A Complicité Journey	27,575		-	
Pegasus Theatre Company	2,890		4,303	
Resources	1,943		-	
CE Team	7,546		-	
Can I Live? engagement	-		8,830	
		103,991		83,586
Marketing/publicity costs				
Advertising/archive	4,836		2,239	
Digital	7,668		1,630	
Print/design	16,886		3,375	
Audience development	750		4,059	
Website development/maintenance	24,376		5,641	
Merchandise	2,928		-	
PR	7,061		1,500	
		64,505		18,444
		1,707,484		474,653
Support costs - page 22		622,634		509,868
Governance costs - page 23		10,485		10,400
		2,340,603		994,921

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2023

	2023		2022	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	30,000		30,000	
Rent - ground floor	30,250		27,750	
Rates	4,659		4,659	
Utilities	9,152		10,135	
Insurance	14,308		10,096	
Storage	8,488		8,947	
Repairs	160		3,165	
Equipment costs/charges	24,570		20,000	
Computer software/maintenance	(1,937)		4,490	
Cleaning	1,768		1,008	
Sustainability	-		1,074	
Depreciation of office equipment	1,642		2,375	
		123,060		123,699
Administration costs				
Salaries	223,371		215,417	
Fees	187,192		96,830	
Social security costs	21,688		19,972	
Staff pension costs	26,822		18,325	
Staff training	1,721		1,460	
Staff welfare	936		114	
Staff recruitment	3,393		2,345	
Travel/transport	4,816		4,471	
Hospitality	1,394		855	
Printing/postage/stationery	1,964		671	
Subscriptions/licences	5,399		5,115	
Irrecoverable VAT	10,739		10,856	
Sundry	2,049		6,898	
		491,484		383,329
Professional/financial				
Legal/professional/consultancy	7,061		2,246	
Bank charges	796		540	
Deficit on foreign exchange	233		54	
		8,090		2,840
Carried forward		622,634		509,868

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Theatre de Complicite Education Limited

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Year ended 31 March 2023

	2023		2022	
	£	£	£	£
Brought forward		622,634		509,868
Governance costs				
Board meeting expenses	485		-	
Accountancy	3,500		3,900	
Audit	6,500		6,500	
		10,485		10,400
		633,119		520,268

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Theatre de Complicite Education Limited

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Balance Sheet
31 March 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	**8**		263		1,386
Investments	**9**		1		1
			264		1,387
Current assets					
Debtors	**10**	699,405		159,318	
Cash at bank and in hand	**11**	533,685		1,311,140	
		1,233,090		1,470,458	
Liabilities					
Creditors: amounts falling due within one year	**12**	(328,619)		(97,810)	
Net current assets			904,471		1,372,648
Total assets less current over total assets			904,735		1,374,035
The funds of the charity:					
Unrestricted funds	**15**				
- General fund			579,425		579,035
- Designated funds			295,000		795,000
			874,425		1,374,035
Restricted funds	**16**		30,310		-
Total charity funds			904,735		1,374,035

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board of Trustees on 27 November 2023 and signed on its behalf by

Pete Flamman

Tom Morris (Chair)
Trustee

Peter Flamman
Trustee

The notes on pages 26 to 37 form an integral part of these financial statements.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities	**21**	(787,064)	92,525
Cash flows from investing activities:			
Dividends, interest and rents from investments		10,128	3,927
Purchase of property, plant and equipment		(519)	(2,767)
Net cash provided by investment activities		9,609	1,160
Change in cash and cash equivalents in the reporting period		(777,455)	93,685
Cash and cash equivalents at the beginning of the reporting period		1,311,140	1,217,455
Cash and cash equivalents at the end of the reporting period		533,685	1,311,140

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Notes to The Financial Statements
for the year ended 31 March 2023

1. Accounting policies

1.1. Basis of preparing the financial statements

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 (FRS 102) (issued October 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is a treated as a contingent asset and disclosed if material.

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- Charitable activities
Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities
Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure
All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds
Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities
Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs
The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs
Costs associated with the constitutional and statutory requirements of the charity.

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1.4. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Furniture/fittings	-	20% on cost
Office equipment	-	50% on cost
Touring equipment	-	50% on cost

1.5. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.6. Debtors

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

1.7. Production costs in advance

Costs incurred in respect of a theatre production which opens in the following accounting period, and which are to be paid out of general unrestricted funds, are carried forward at the balance sheet date.

1.8. Cash at bank and in hand

Cash at bank and 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.

1.9. 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.

1.10. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.11. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

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1.12. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.13. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

1.14. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.15. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity. The proportion of incoming resources derived from outside the UK amounted to 14% (2022 - 3%).

3. Net income/(expenditure) for the year is stated after charging:	**2023** **£**	**2022** **£**
Depreciation of tangible fixed assets	1,642	2,375
Deficit on foreign exchange	233	54
Auditors' remuneration		
- external audit	6,472	6,500
- other services	3,500	3,900

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4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2022 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2022 - £nil).

5. Staff costs and numbers

	2023	2022
	£	£
Staff costs		
Salaries and wages	460,895	246,516
Social security costs	21,688	19,972
Pension costs	33,639	18,325
	516,222	284,813

No employee earned £60,000 or more during the year (2022 - nil).

The key management personnel of the charity comprise the trustees and the senior management team. The total employee benefits of the key management personnel of the charity were £192,866 which includes creative director fees and pension contributions (2022 - £119,554).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2023	2022
	Number	Number
Production/touring	11	2
Support (including fundraising)	5	5
	16	7

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The company also contributes to the Equity Pension Scheme for performers and stage managers. The pension charge represents contributions due from the company and amounted to £33,639 (2022 - £18,325).

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Notes to The Financial Statements
for the year ended 31 March 2023

7. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets

	Furniture/ fittings	Office equipment	Touring equipment	Total
	£	£	£	£
Cost				
1 April 2022	2,438	24,588	2,045	29,071
Additions	-	519	-	519
31 March 2023	2,438	25,107	2,045	29,590
Depreciation				
1 April 2022	2,437	23,204	2,044	27,685
Charge for year	-	1,642	-	1,642
31 March 2023	2,437	24,846	2,044	29,327
Net book values				
31 March 2023	1	261	1	263
31 March 2022	1	1,384	1	1,386

9. Fixed Asset Investments

	Subsidiary undertakings shares
	£
Cost	
1 April 2022 / 31 March 2023	1
Net book values	
31 March 2023	1
31 March 2022	1

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9.1. Holdings of 20% or more

The company holds 20% or more of the share capital of the following company:

Company	Country of registration or incorporation	Shares held Class	%
Subsidiary undertaking			
Complicite Enterprises Limited Registered number 05024565	United Kingdom EW - England & Wales	Ordinary	100%

The Company remained dormant during the year. Its aggregate amount of capital and reserves and the results of this undertaking for the last relevant financial year were as follows:

	Capital and reserves £	Profit for the year £
Complicite Enterprises Limited	1	-

10. Debtors

	2023 £	2022 £
Trade debtors	100,710	9,105
Other debtors	7,731	9,760
Production costs in advance	45,964	-
Prepayments and accrued income	545,000	140,453
	699,405	159,318

11. Cash at bank and in hand

	2023 £	2022 £
Short term deposits	-	200,000
Cash on deposits	162,077	454,184
Cash at bank	370,072	655,987
Cash in hand	1,536	969
	533,685	1,311,140

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12. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	121,784	16,710
Other taxation/social security	5,232	5,982
Other creditors	91,538	2,956
Accruals	80,065	29,937
Deferred income (note 13)	30,000	42,225
	328,619	97,810

13. Deferred income

	£
Balance at 1 April 2022	42,225
Amount released to incoming resources	(42,225)
Amount deferred in the year	30,000
Balance at 31 March 2023	30,000

Deferred income relates to grant and fee income received in advance.

14. Limited by guarantee

The private limited company is limited by guarantee, is registered in EW - England & Wales, and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £100, to the company should it be wound up. At 31 March 2023 there were 7 members.

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Notes to The Financial Statements
for the year ended 31 March 2023

15. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	579,035	1,651,487	(2,151,097)	500,000	579,425
Designated funds:					
Creative space partnership	250,000	-	-	(200,000)	50,000
Production	300,000	-	-	(300,000)	-
Research & Development	75,000	-	-	-	75,000
Creative engagement	70,000	-	-	-	70,000
Artist development	100,000	-	-	-	100,000
	1,374,035	1,651,487	(2,151,097)	-	874,425

Creative space partnership
While the company explores a move out of London this fund is available to support new premises opportunities.

Production
New signature productions require substantial working capital to fund lengthy development periods and the mounting of an initial tour. In 22/23 this funded our new production 'Drive Your Plow Over the Bones of the Dead' and will be recouped on subsequent tours.

Research & Development
R & D is the essential lifeblood of the company's creative output. This fund is to ensure the company always has the resources to fund unbudgeted R & D initiatives to explore new ideas, either for signature productions, or artistic projects.

Creative engagement
The creative engagement reserve supports new project ideas and enables us to respond to opportunities that might present themselves during the year.

Artist development
This fund supports our Mudlarks artist development programme and provides seed funding for artists to bring their ideas to fruition.

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16. Restricted funds

	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
A Complicité Journey	-	36,000	(27,375)	8,625
Drive Your Plow	-	130,000	(121,000)	9,000
Grief Chorus	-	10,000	(10,000)	-
Can I Live?	-	21,405	(8,720)	12,685
Mudlarks	-	44,000	(44,000)	-
	-	241,405	(211,095)	30,310

A Complicité Journey
A grant from John Lyon's Charity towards A Complicité Journey (Plow schools project), topped up by cost of living grant.

Drive Your Plow
Grants from Backstage Trust, The Mirisch & Lebenheim Foundation, Maria Bjornson Memorial Fund and John Ellerman to fund production costs, schools programme and engagement

Grief Chorus
Grant from National Lottery towards Grief Chorus project.

Can I Live?
Grant from Doc Society of $75,000, part paid in 22/23, remaining due in 23/24, for Can I Live? community screenings.

Mudlarks
Grants from John Ellerman Foundation, The Leche Trust and Noel Coward Foundation towards Mudlarks programme, digital and environmental work, as well as Mudlarks Young Devisers pilot (originally titled The Ensemble).

17. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	263	-	-	263
Investments	1	-	-	1
Net current assets	579,161	295,000	30,310	904,471
	579,425	295,000	30,310	904,735

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18. Financial commitments

At 31 March 2023 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	2023	2022
	£	£
Due:		
Within one year	69,516	76,943
Between one and five years	81,170	152,685
In over five years	990	-
	151,676	229,628

19. Related party transactions

The company had no related party transactions which require disclosure in the financial statements.

20. Gross Cash Flows

	2023	2022
	£	£
Returns on investments and servicing of finance		
Interest received	10,128	3,927
Capital expenditure		
Payments to acquire tangible assets	(519)	(2,767)

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21. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2023 £	2022 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(469,300)	(141,670)
Depreciation	1,642	2,375
Dividends, interest and rents from investments	(10,128)	(3,927)
(Increase)/decrease in debtors	(540,087)	204,338
Increase in creditors	230,809	31,409
Net cash outflow from operating activities	(787,064)	92,525

THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales - Charity number 1012507

Accounts

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2022

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Theatre de Complicite Education Limited

(Limited by Guarantee)

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England & Wales, company number 2625105 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1012507.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by the existing Board of Trustees. A member of the Board of Trustees must propose such a person for election. Notice shall be given to the Board of Trustees for the meeting at which it is intended to propose such persons for election, stating the object of the meeting, the name and address of the person to be proposed and the name of the board member proposing such person.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Martha Awojobi	appointed 14 April 2022
Roger Graef OBE	deceased 3 March 2022
Stephen Taylor	resigned 11 July 2022
Inua Ellams	appointed 14 April 2022
Peter Flamman	appointed 14 April 2022
Sarah Coop	resigned 14 April 2022
Emma Stevenson	appointed 14 April 2022
Frances Hughes	
Tom Morris (Chair)	
Nitin Sawhney CBE, D.Mus	

Secretary

Louise Wiggins

Artistic Director

Simon McBurney

Executive Director

Amber Massie-Blomfield

Auditors

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.
Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.
Aldermore Bank PLC, 1st Floor, Block B, Western House, Lynch Wood, Peterborough PE2 6FZ.
The Charity Bank Ltd, Fosse House, 182 High Street, Tonbridge, Kent TN9 1BE.

Solicitors
Hutchins & Co, 85 Lower Clapton Road, London E5 0NP.

Registered office and operation address
14 Anglers Lane, Kentish Town, London NW5 3DG.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2022

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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 (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the Company during the year was the promotion of education and performance in the arts and in particular theatre. The company trades under the name "Complicité".

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

Theatre de Complicite Education Limited is a company limited by guarantee governed by its Memorandum and Articles of Association dated 28 June 1991. It is registered as a charity with the Charity Commission.

Organisation

Executive leadership was provided by Executive Director Amber Massie-Blomfield working alongside Artistic Director Simon McBurney and the staff team.

The Board of Trustees administers the charity. The Executive Director has delegated authority for operational matters including finance, business, organisational planning, partnership development and general management and works in conjunction with Artistic Director Simon McBurney on the Company's creative direction.

Complicité is committed to employing the most skilled people in the sector. Rates of pay are benchmarked against pay levels in other charities of a similar size operating in the arts sector. Staff welfare is of the upmost importance and staff are provided with the opportunity to engage in training, social events and away days.

Appointment and training of Trustees

Trustees are selected for their areas of expertise and knowledge of specific disciplines, and are proposed by current Trustees. Complicité is committed to a diverse board that represents the full scope of its work and audiences. Currently the Trustees are 33% female and 17% Global Majority. We ran a recruitment process in early 2022, which will increase the levels of representation from April 2022 to 38% female and 38% Global Majority. On appointment trustees are provided with an Induction Pack, which outlines the function of the Board, the Company's financial position and the planned programme of work. Trustees are offered training as required.

Continuing Professional Development & Mentoring

Complicité is committed to offering its employees CPD opportunities. In 21/22 training included: Disability Access, Mental Health First Aid, International Touring & Environmental Responsibility, Charity Finance Group Annual Conference.

The Company continues to network with peers via the International Performing Arts Group and the Producing and Touring Forum. In 21/22 we became Co-Chair of the International Touring & Sustainability Group exploring ways of touring responsibly in line with the Theatre Green Book.

Some staff members also act as trustees of external arts organisations including Trowbridge Town Hall, Rhum and Clay and Company of Others.

Equality

Complicité provides equality of opportunity and equal treatment as an integral part of good practice. Its practices ensure that employees, freelancers, Trustees, and customers are not discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender reassignment, marital status and civil partnerships, sexual orientation, pregnancy and maternity. One member of staff is registered disabled.

It also supports employees, freelancers and Trustees, in not tolerating any inappropriate, violent or abusive behaviour from colleagues, other organisations or customers.

Fair and Equal Pay Policy

Complicité is committed to the principle of fair and equal pay and to working with trade unions to act to promote and implement fair and equal pay. As a member of UK Theatre, it adheres to agreements with BECTU, Equity, SOLT, the Writers' Guild of GB and other relevant trade unions and associations with regards salaries, fees and subsistence. Complicité recognises that women and men in the workforce should receive equal pay for work of equal value and that this principle is enshrined in both UK and European law. It aims to ensure that its pay system is free of bias. Fairness and equality across gender, age, race and disability are integral to its values and send a positive message on diversity and equality to managers, employees, potential employees, partners and customers and enhance productivity, efficiency and morale.

Risk Management

The Trustees have considered and sought to quantify the major operational risks the company faces in meeting the objectives as well as measures taken to mitigate those risks. Although many restrictions were relaxed COVID-19 continued to impact with some projects cancelled or delivered by alternative means, including online. The risk register was updated at January 2022 and the principal risks and uncertainties, in both likelihood and impact were identified as follows:

Category	Risk	Risk Management
Artistic	Brexit impacts on artistic collaborations by limiting freedom of movement & making international partnerships difficult.	Contribute to sector lobbying of Government. Maintain adequate reserves to support international collaboration.
Artistic	Ongoing impact of the pandemic on partners being willing/able to work with us	Maintain strong relationships with venue partners for both signature & Developed With work. Look to overseas venues with larger budgets, speak to partners early so they have sufficient planning time.
Touring/ Financial	COVID-19 impacts on future touring plans as venues/partners are unable to commit to co-production and/or presentation of our work.	Long term planning to allow venues time to budget for our work; look to international partners better able to provide support.
Financial	Target EAL schools struggle to pay for our programmes.	Approach funding partners to subsidise programmes, with harder-to-reach schools charged only a nominal fee.
Organisational	Conflict between our artistic vision and our environmental goals	Seek ways to integrate sustainability into the dramaturgy of our work, provoking thoughts around this from the outset. Draw freelance creative team into the environmental consideration at the outset of any project.
Organisational	Conflict between international touring model and our environmental goals	Follow Theatre Green Book guidance. Lead the sector in discourse around how this conflict might be resolved and use this to stimulate a new working model.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit : running a charity (PB2)'.

The objectives of the charity are:

- To advance education by establishing, promoting, equipping, organising and managing educational workshops in the promotion of the theatre and the arts.
- To present/promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions for the public benefit.

The charity's general aim is to contribute to the quality, vitality and creativity of the performing arts, especially theatre, through the excellence and inventiveness of its work. To achieve this and remain at the forefront of UK theatre it makes performance, digital and participatory work, educational initiatives, and professional development opportunities that defy expectations, and continues to seek out new audiences and new ways of engaging those audiences.

This was the final year of our 2018-2022 Business Plan, which included the following aims:

1. Produce work by Artistic Director Simon McBurney that continues to innovate and push the boundaries of theatre.
2. Support the development of Artists, responding to the needs and context of each relationship, to extend their practice and our own.
3. Grow our Creative Engagement Programme to broaden and deepen our engagement, particularly with schools and with under-represented groups across our communities.
4. Extend our audience reach, both through our artistic work and through an integrated approach to communication, embedding the innovative use of technology and digital platforms.
5. Embed diversity and representation at all levels – within the core Company, our collaborators, participants and audiences.
6. Develop a sustainable business model that will support the Company into the future.

COVID-19 continued to impact the delivery of our programme, with a planned tour of **The Encounter** curtailed as venues managed the backlog of shows and a reduced schools tour for our **A-Level Drama** pieces. We did, however, focus on the research and development for our next signature production; pilot new education projects and deliver a successful digital performance **Can I Live?** enabling us to trial a 'Pay what you decide' model and explore the future of digital distribution for the company.

REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

Creative Engagement

Breaking Point was an engagement project that ran alongside **Can I Live?** (see performance section). A week-long project, with 12 young people of Bangladeshi Heritage aged 13-17 years from Tower Hamlets, it was run in partnership with Half Moon and was designed to empower the participants to stage their own acts of creative activism.

"My biggest takeaway from this week was how important community is in making an impact. And how interconnected the conversations on race / ableism / sexism intersect with sustainability and climate change" young participant

The **Can I Live?** film was offered to UK secondary schools in response to feedback that the conversation around the climate crisis often lacks the inclusion of climate justice. We supported schools to put the messages from Can I Live? at the forefront of their teaching. It has also been screened at schools in Germany, Netherlands, USA and Australia.

"Powerful, innovative, engaging, like nothing we've seen before! As part of their E-assessment, these Grade 11 students will now be creating their own plays, inspired by Can I live? - and are super excited to get started."

Complicité does A-Level Drama saw a group of long-standing Complicité Associates devise two pieces under A-Level Drama exam conditions; to experience it from the students' perspective and to demystify the process of devising for teachers and pupils. The performances and a Q&A toured to three schools (the remaining were cancelled due to Covid-19) and the feedback from teachers and students was extremely positive:

"The project is a godsend for Drama teachers as it is so bespoke and in tune with what they must guide the students to do. I don't know of any other company which does this." *Teacher*

Alongside this a 30-minute film was created to share our working processes practical ideas to inspire students and teachers, as well as to support their learning.

"I just want to say how incredible this resource is! I wish every theatre company were as clever and as playful with approaching outreach work with college students as Complicité have been - the Complicité does A-Level documentary was so inspiring and has gripped my students already." Teacher

Other engagement work included:

- Complicité Associate working with **Pegasus Young Company** over 4 months to devise a piece performed at Pegasus Theatre, Oxford.
- Delivered **Devising in the Secondary Classroom** programme to 278 students in 16 London schools.
- 2-day recruitment workshop for 13 participants (62% from Global Majority background). 4 were recruited as workshop facilitators to assist our experienced Associates across a range of education projects.
- Accessibility training day with Complicité Associates led by a visually impaired theatre maker.
- International workshops for 142 students at the Eugene O'Niell National Theater Institute, Connecticut & Stockholms Dramatiska Högskola, Sweden.
- International workshops for 12 early career theatre makers with learning disabilities at the National Theatre of Malta and with the ensemble of Glad Theater.
- **Complicité Training Ensemble** pilot weekend for 17 young people aged 18-25 to shape our longer-term training programme that will start in autumn 2022.

Projects/Performances/R&D

Can I Live?
Following a year of R&D and online read-throughs we presented our made-for-digital piece **Can I Live?** by 'Developed With' artist Fehinti Balogun. It is a vital digital performance about the climate catastrophe and a thought-provoking, musical call-to-arms, using a score of hip-hop, jazz, and sound design to make a nuanced, complicated, science-based exploration of climate justice accessible to a wide audience.

'As innovative as any piece of theater to emerge during Covid-19' New York Times

The piece emerged from the activism work Fehinti undertook with XR, and shares the story of his journey into eco-activism, looking critically at the lack of global majority perspectives in mainstream British climate activism. It featured prominently in the programme of COP26, the only theatre piece as part of the official programme. Soon afterwards we held a rapid response event at the Roundhouse, platforming the voices of Indigenous artists who had been excluded at the COP26 conversation.

Can I Live? toured to ten UK venues and was hosted on their websites to an audience of c8.5k people. It encouraged our partner organisations to examine their practice, particularly around digital hosting, climate and racial justice. Many long-term opportunities have arisen from the film, including a 2022/23 distribution strategy will see it play in community settings across the world, accompanied by talks and social/dining events. We are in discussions with Netflix for a major online distribution, and we have begun preparations for a follow-up feature film. Our 'Developed With' programme supports under-represented artists to develop ambitious devised work and this work has raised Fehinti Balogun's profile, giving talks and appearing on panel events, such as the Creative Collation Event chaired by Nicholas Serota. The film has also leveraged significant funding as part of the British Council's UK/Australia Season, with it programmed to appear at the Adelaide Festival and for First Nations audiences at the Sydney Opera House.

Alongside the film we delivered online workshops, talks and resources connecting activists with Global Majority audiences, designed to support finding their own routes into activism.

'*It helped me realise I'm not alone in this cloud…' workshop participant*

New Signature Production R&D
We have secured the rights to adapt for the stage Olga Tokarczuk's novel **Drive Your Plow Over the Bones of the Dead** as our next signature production. Three weeks of R&D took place, bringing together award-winning creatives to explore its themes and ideas and many of our UK and international venue partners are keen to invest as co-producers.

Crystal Pite & Nederlands Dans Theater
A unique, 3-year long, collaboration with world-renowned choreographer Crystal Pite that began with Crystal and Artistic Director Simon McBurney exchanging ideas reflecting on their fears and cautious hopes for the age we are living in, and how artists can meaningfully create in the face of mass destruction. Three new works will be created, each developed in response to the last, with the first of the triptych premiering in May 2022.

Other projects during the year included:

- Co-production of Wayward Productions' **The Language of Kindness** a celebration of NHS nurses based on the bestselling memoir of the same name, presented at Warwick Arts Centre, Assembly Hall Tunbridge Wells and Shoreditch Town Hall.
- Mentoring new 'Developed With' artist and choreographer **Dickson Mbi** on his new work 'Enowate'.
- Participation in **Little Amal: The Walk**, welcoming the larger-than-life puppet that had travelled overland from Syria to the UK as she arrived at the White Cliffs of Dover.
- Funded by Pro Helvetia (the Swiss Arts Council), we worked with Swiss-South African artist **Ntando Cele** to host an online artists' workshop exploring ecofeminism and race, entitled *De-Cology: Walking in our Mothers' Gardens.*
- Supporting the R&D of an adaptation of poetry collection 'Deaf Republic' by Ilya Kaminsky with Irish theatre company **Dead Centre**.
- In partnership with People's Palace Projects (Brazil), commissioned a new short film by Takuma Kuarup, an indigenous film maker in Brazil, as part of **A Time Of Monsters** film festival
- **Ways of Listening**, a British Council funded project with 10 Algerian theatre makers, was an experimental online devising exploration.

DIVERSITY AND REPRESENTATION

The Company continued to actively embed diversity across all areas of the organisation. **Can I Live?** saw us diversify the artists and audiences who we work with and reach, and enriched our work through the lived experience of young artists from diverse backgrounds. The project expands and diversifies the base of creatives from which we can draw upon in the future, and the subject matter assists us to engage new audiences. Providing a platform for these artists is a crucial aspect of our work, giving space to voices from the Global Majority (GM), who are written out of the narrative around climate activism.

In 21/22 Global Majority artists, trustees and audiences made up the following:

- 48% of our creative teams for Signature and Developed With projects (22% in 20/21)
- 25% of our core team (17% in 20/21)
- 17% of our board

We also worked on increasing access for D/deaf and disabled people. In September '21 we held access training for our core team, led by an Inclusive Practices specialist. Our wider creative family, including Associates who deliver our training programmes, undertook paid workshops on access in collaborative and creative processes, ensuring best practice is embedded across all we do. Two core staff undertook mental health first aid training to ensure we can properly support team members in need.

We stay on top of diversity and inclusion best practice through our involvement in networks including the Producing & Touring Network and AMA's Diversity Academy. We were a supporting organisation that coordinated the creation of the 'Anti-Racism Tour Rider' published in Spring 2021. We have made a commitment to undertake key measures outlined in the INC Arts Unlock Toolkit, designed to embed anti-racism, diversity and localism in the fields of Hire, Work & Care and Leadership.

DIGITAL DEVELOPMENT

Complicité has always embraced new technological innovations, and the pandemic has advanced our thinking in terms of the possibilities of digital distribution. There is a huge appetite for experiencing our work online. In 2010 more than 22,000 people watched the NT Live broadcast of **A Disappearing Number** in cinemas, in 2016 67,500 saw **The Encounter** live stream free of charge, and the re-broadcast in 2020 had over one million views across multiple platforms. **Can I Live?** is our first project that has been led by our digital distribution methodology – sitting in the space between a theatre performance and a film, it has provoked us to consider the huge creative potential of this new medium. Beyond this, through our 'digital tour' in Autumn 21, we explored how the format enabled us to connect with Global Majority audiences that might never attend a live show, and tested a 'Pay What You Decide' ticketing model. We also held one-to-one feedback meetings with creatives and programmers during our evaluation and for the first time we ran an online box office, which gave us direct access to data and audience insights. All of this will inform our digital practice going forward.

In January 2022 we created a special digital offer for UK and international schools and colleges, providing online access to the film of our production **A Disappearing Number** and our new documentary **Complicité Does A-Level Drama**. To date, more than 40 schools have requested access.

In addition to those highlighted in the Online/Performance/R&D section, we also achieved:

- An increase in social media subscribers - Instagram 16%, Twitter 2%, YouTube 3%, Facebook 1%
- An increase in mailing list subscribers by 5%
- 16 new pieces of content uploaded to YouTube or Vimeo with 69,185 views
- More than 10,000 views of **A Disappearing Number** on Digital Theatre+

ENVIRONMENTAL SUSTAINABILITY

We were selected to take part in Arts Council England and the Development Platform (Denmark)'s **International Touring and Environmental Responsibility Programme** between January and March 2022, and our learning through this will feed into our 22/23 activity.

Since 2019 we have been part of **Julie's Bicycle's Accelerator** programme, receiving support and training to improve the sustainability of our practices and document our journey in reducing our impact. Through our productions, in 21/22 we have committed to the following steps:

- To exceed The Theatre Green Book Baseline standard for making our productions, which includes numerous measures including aiming for 50% of each category of materials used in the production (set, props, costumes etc) to have had a previous life and 65% of all materials to be reused or recycled after the show
- To measure the carbon footprint of the making and touring
- We are following the Gold Standard offsetting guide: reducing energy use for preference wherever possible or alternatively to offset carbon use, moving towards carbon neutrality
- Carbon is offset through investment in renewable wind & solar power, as recommended by *The Ethical Consumer* as the preferable form of offsetting

Can I Live? was our pilot project in this programme. We worked with Reset Scenery who recycle used sets, and made our set from 100% recycled materials. 43% of all the costume was sourced from re-used materials, but 100% of it will be re-used with none going to landfill. 56% of the props were from reused materials and 100% were re-used. We used zero emission transport for the creative team within London.

We measured the footprint of the making of the production, from the rehearsal period onwards. We measured the online meetings, transport, hotels and energy usage at our rehearsal studio and The Barbican where we filmed. The total footprint figure will be used to benchmark reductions in future comparable projects.

For **Complicité does A-level Drama** we reached Advanced, the Theatre Green Book's highest level of sustainable practice.

FUTURE PLANS

Creative Engagement:

- Deliver **Grief Chorus**, a participatory performance project for adults, living and working in Brent, exploring how grief is expressed communally across different cultures.
- Develop the **Ensemble** training programme working with young people aged 18-25 with 50% from backgrounds currently under-represented in the arts.
- Continue to run **Devising in the Secondary Classroom** skills-based workshop programme, including a CPD day for teachers, to 20 schools.
- Take young people on an ecological themed journey in **Another Word for World**, a project exploring ways of expressing the environment through language and movement.

Production

- **Drive Your Plow Over the Bones of the Dead** previews at Theatre Royal Plymouth followed by a six-month UK/international tour, supported by twelve UK and international co-producers.
- Start of a unique three-year collaboration with award-winning choreographer Crystal Pite. The first piece **Figures in Extinction [1.0]** with Nederlands Dans Theater to be premiered at Amare, The Hague in May 2022.
- R&D with Dead Centre to develop a stage adaptation of Ilya Kaminsky's **Deaf Republic**.
- Further collaboration talks with choreographer Crystal Pite, with the aim of realising a production in 22/23.

Artist Development

- Pilot **Mudlarks**, our new Ideas Development Programme, with UK and International artists, nominated by our long-standing partners and delivered by our Artistic Director along with collaborator Jos Houben. We aim to identify three artists to become Mudlarks with a year-long programme of support from the Company.
- Establish new 'Developed With' relationship.

Online/Digital

- UK and international digital tour of **Can I Live?** with 25 organisations, experimenting with distribution partners outside of the theatre sector and supported by the Doc Society.
- Digital distribution of signature production, engaging a digital associate and partnering with Bristol Old Vic and MyWorld.
- Create a digital archive offering access to academically significant materials about our history and learning resources.
- Integrate access into the creation of the work, also offering audio-described and subtitled versions of all digital work.
- Invest in digital marketing such as online advertising and promoted social media, as opposed to print materials, reducing our environmental footprint.

Other

- Undertake research into new creative evaluation model, that particularly responds to the Company's risk-taking approach to creative processes, learning from peer organisations and exploring academic partnerships to support this.
- Continue paid evaluation process with creatives for each project.
- Staff anti-racism and gender awareness training.
- Recruit up to four new trustees to the Board in the areas of environmental activism, education and engagement and archive/history.

FINANCIAL REVIEW

The Company reports a deficit on the year of £141,670 on a turnover of £871,041. Overall income increased by 5%, supported by a Culture Recovery Fund grant from Arts Council England (£132k) that boosted our ability to recover from the pandemic and increase our programme of activity as reflected in our charitable activity income, which increased from 5% of turnover in 20/21 to 23% in this financial year. We also received an additional legacy contribution.

Unrestricted individual donations increased by 17% as we transitioned from the pandemic. 2022 will see us focus on a refreshed supporter scheme based on feasibility study recommendations. Creating our new large-scale

production presents us with the ideal opportunity to cultivate new supporters. We also engaged two freelance fundraisers to focus on grant bids to trusts and foundations. This will mostly come to fruition in 22/23 with 94% of our target grant income achieved to date.

The principal source of funding continued to be from Arts Council England NPO grant (£370,313), which represents 54% of the total Donations and Legacies.

Donated services were significantly higher this year thanks to in-kind support provided by the Barbican Centre and equipment suppliers for the filming of **Can I Live?** our main production of the year. This is reflected in the increased tech and hires expenditure in charitable activities.

We invested £97k in five weeks of research and development for the new signature production and our education programme restarted with schools work and new project **A-Level Drama**, which contributed to a total spend of £83k.

Although support (core) costs are showing a decrease, the 20/21 accounts included a large one-off pension contribution to the Artistic Director and therefore, in real terms the core costs have increased by c£56k. This is mainly due to building repairs, IT purchases, utility charges and investment in freelance fees to support the core team (as a result of an organisational review) in the areas of book-keeping, tour booking, fundraising and project coordination. Overheads continue to be scrutinised particularly as we head into the challenge of energy increases and general cost of living.

Prepayments and accruals make up the majority of the Company's debtors. Deferred income of £42,225 represents £40k grant funding from John Lyon's Charity and the National Lottery Community Fund and £2,225 workshop fee.

Our total reserves level is £1,374,035, which includes £795,000 of designated reserves. Cash in bank and in hand is £1,311,140. All Restricted Funds were expended in the financial year.

RESERVES POLICY

The company reserves are split across restricted, designated and general, the latter otherwise referred to as free reserves.

Reserves, accumulated through prudent planning and effective budget management, enabled the Company to weather the storm of Covid-19 and remain financially stable. With the Company working towards a new business model, the Trustees have reviewed the reserves policy by reviewing existing funds, assessing future income streams and likely future expenditure and examining past operational trends and risks facing the organisation.

The following designated fund levels have been set to provide assurance that the annual programme can continue to be delivered:

Artist development £100k – an on-going reserve to support the Company's new Ideas Development Programme Mudlarks. The fund will provide a springboard for the pilot project. The amount reserved reflects the element of uncertainty while rolling out the pilot.

Research and Development £75k – an on-going reserve. This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R&D initiatives to explore new ideas, either for signature productions, or artistic projects that the Company develops an interest in.

Creative space partnership £250k – a one-off reserve to explore the possibility of developing an onsite creative space at Hawkwood College. This would cover the Company's share of the investment to establish the space.

Creative engagement £70k – an on-going reserve to cover all creative engagement costs in the first year of the new plan (resulting from the Education Enquiry) while an income stream is established going forward.

Production £300k – an on-going reserve. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment considering the difficulties and funding challenges that venues will face when they reopen after the pandemic. This amount enables us to be confident we have the funds required to move forward with the next major show.

The total of designated reserves is £795k, with a target free reserve of £270k, which covers six months of budgeted operating expenditure required to provide a working capital cushion to cope with the unpredictability of our income flow. This ensures continued financial stability and acts as a safeguard against continuing economic uncertainty.

The Company recognises that its annual programme fluctuates and therefore, reserves are monitored bi-annually by the Finance Manager and Treasurer. Reserves are reported monthly in the management accounts and any conclusions from regular monitoring will be reported and recorded in board meeting minutes. The Trustees review the reserve amounts required to fulfil its continuing obligations on an annual basis.

Statement of Trustees Responsibilities

The Trustees (who are also directors of Theatre de Complicite Education Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these 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 2015 (FRS 102);

- make judgements 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 charitable company will continue in operation.

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

In so far as the Trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable Company's auditor is unaware; and

- the Trustees, having made enquiries of fellow directors and the charitable Company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 11 October 2022 and signed on its behalf by

Tom Morris (Chair)
Trustee

Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinion

We have audited the financial statements of Theatre de Complicite Education Ltd (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the trustees annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of directors' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 11 & 12, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Discussions with and enquiries of management and those charged with governance were held with a view to identifying those laws and regulations that could be expected to have a material impact on the financial statements. During the engagement team briefing, the outcomes of these discussions and enquiries were shared with the team, as well as consideration as to where and how fraud may occur in the entity.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the FRC's website at: https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor%E2%80%99s-responsibilities-for. This description forms part of our auditor's report.

Use of our report

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

Mr Richard Nelson FCCA (Senior Statutory Auditor)
For and on behalf of Breckman & Company Ltd
Statutory Auditors
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

11 October 2022

Theatre de Complicite Education Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
Income and endowments from:	**2**						
Donations and legacies - page 17		683,013	-	683,013	721,960	-	721,960
Charitable activities:							
Theatre - pages 17 - 18		82,419	101,682	184,101	45,694	41,182	86,876
Investments - page 18		3,927	-	3,927	6,743	-	6,743
Other - Theatre Tax Relief - page 18		-	-	-	15,000	-	15,000
Total		769,359	101,682	871,041	789,397	41,182	830,579
Expenditure on:							
Raising funds:							
Fundraising - page 18		17,790	-	17,790	26,152	-	26,152
Charitable activities:							
Theatre - pages 19 - 20		862,360	132,561	994,921	700,533	10,303	710,836
Total		880,150	132,561	1,012,711	726,685	10,303	736,988
Net income / (expenditure)	**3**	(110,791)	(30,879)	(141,670)	62,712	30,879	93,591
Reconciliation of funds:							
Total funds brought forward		1,484,826	30,879	1,515,705	1,422,114	-	1,422,114
Total funds carried forward	**15, 16**	1,374,035	-	1,374,035	1,484,826	30,879	1,515,705

The notes on pages 25 to 35 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Income from donations and legacies				
Grants				
COVID-19 Emergency funding				
Arts Council England				
- Culture Recovery Fund	132,229		-	
HMRC Coronavirus Job Retention Scheme	-		2,500	
		132,229		2,500
Arts Council England				
- NPO funding	370,313		370,313	
Joseph Strong Frazer Trust	-		2,000	
		370,313		372,313
		502,542		374,813
Donations				
Aficionados/Accomplices/Allies	9,497		14,000	
Gift Aid tax reclaimed	1,354		1,750	
Legacy	94,583		310,000	
General	7,082		5,232	
Donations in kind	67,955		16,165	
		180,471		347,147
		683,013		721,960
Income from charitable activities				
Theatre				
Theatrical income				
Box office/performance fees		43,488		27,000
Recharges		3,093		-
Workshop fees		24,263		4,649
Management fees		2,190		500
Programmes/merchandise		3		85
Licensing rights/royalties		335		4,663
Education projects		8,295		7,454
Books		752		1,343
		82,419		45,694

	2022 £	2021 £
Income from charitable activities (continued)		
Project specific funding		
Grants		
Arts Council England	41,182	41,182
Calouste Gulbenkian	19,500	-
British Council	41,000	-
	101,682	41,182
Investment income		
Bank interest	3,927	6,743
Other		
Theatre Tax Relief (TTR)	-	15,000
Expenditure on raising funds		
Fundraising costs		
Salaries	17,790	24,500
Accomplices/Allies	-	1,652
	17,790	26,152

	2022		2021	
	£	£	£	£
Expenditure on charitable activities				
Theatre				
Production/touring costs				
Production fees	78,902		15,700	
Sets	6,458		-	
Costumes	656		-	
Props	119		-	
Sound/video/lighting	59,126		-	
Travel/transport/accommodation	9,999		75	
Hospitality	3,409		-	
Venue/tech hires/contras	56,700		-	
Rehearsals	5,322		14,000	
Access	1,400		-	
Sustaiinability	120		-	
Royalties	1,350		10,127	
Legal/consultancy	300		-	
Sundry	439		-	
		224,300		39,902
Projects/online content				
The Encounter live stream	-		3,178	
Online talks	-		3,545	
ETRMD	-		2,500	
Dreamscape	400		-	
Ways of Listening	12,697		-	
The Walk	5,017		-	
People's Palace Projects film	2,000		-	
COP London event	577		-	
		20,691		9,223
Research and development costs				
Signature Production	-		50,483	
Richard III	-		3,836	
Fehiniti Balogun	-		20,087	
Associates	20,000		4,928	
Developed With	10,805		-	
Drive Your Plow Over The Bones Of The	96,827		-	
		127,632		79,334
Carried forward		372,623		128,459

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Brought forward		372,623		128,459
Education costs				
Workshop fees/expenses	25,321		5,092	
Breaking Point	5,636		-	
Devising in the Secondary Classroom	5,156		-	
A-Level Drama	34,340		-	
Voices of the Earth	-		6,017	
Pegasus Theatre Company	4,303		150	
Education Enquiry	-		1,341	
Can I Live? engagement	8,830		-	
		83,586		12,600
Marketing/publicity costs				
Advertising/archive	2,239		-	
Digital	1,630		-	
Print/design	3,375		3,726	
Audience development	4,059		426	
Website development/maintenance	5,641		1,979	
PR	1,500		-	
		18,444		6,131
		474,653		147,190
Support costs - pages 21 - 22		509,868		553,646
Governance costs - pages 21 - 22		10,400		10,000
		994,921		710,836

	2022		2021	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	30,000		30,000	
Rent - ground floor	27,750		27,000	
Rates	4,659		4,659	
Utilities	10,135		7,299	
Insurance	10,096		9,737	
Storage	8,947		8,507	
Repairs	3,165		68	
Equipment costs/charges	20,000		19,671	
Computer software/maintenance	4,490		1,077	
Cleaning	1,008		595	
Sustainability	1,074		1,636	
Depreciation of office equipment	2,375		991	
		123,699		111,240
Administration costs				
Salaries	215,417		199,795	
Fees	96,830		69,350	
Social security costs	19,972		19,088	
Staff pension costs	18,325		111,537	
Staff training	1,460		1,490	
Staff welfare	114		257	
Staff recruitment	2,345		7,774	
Travel/transport	4,471		1,267	
Hospitality	855		889	
Printing/postage/stationery	671		917	
Subscriptions/licences	5,115		4,660	
Irrecoverable VAT	10,856		18,267	
Sundry	6,898		2,310	
		383,329		437,601
Professional/financial				
Legal/professional/consultancy	2,246		4,213	
Bank charges	540		245	
Bad debts	-		151	
Deficit on foreign exchange	54		196	
		2,840		4,805
Carried forward		509,868		553,646

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2022

	2022		2021	
	£	£	£	£
Brought forward		509,868		553,646
Governance costs				
Accountancy	3,900		3,500	
Audit	6,500		6,500	
		10,400		10,000
		520,268		563,646

Theatre de Complicite Education Limited

(Limited by Guarantee)

Balance Sheet
31 March 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**8**		1,386		994
Investments	**9**		1		1
			1,387		995
Current assets					
Debtors	**10**	159,318		363,656	
Cash at bank and in hand	**11**	1,311,140		1,217,455	
		1,470,458		1,581,111	
Liabilities					
Creditors: amounts falling due within one year	**12**	(97,810)		(66,401)	
Net current assets			1,372,648		1,514,710
Total assets less current over total assets			1,374,035		1,515,705
The funds of the charity:					
Unrestricted funds	**15**				
- General fund			579,035		690,526
- Designated funds			795,000		794,300
			1,374,035		1,484,826
Restricted funds	**16**		-		30,879
Total charity funds			1,374,035		1,515,705

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board of Trustees on 11 October 2022 and signed on its behalf by

Tom Morris

Tom Morris (Chair)
Trustee

Pete Flamman

Peter Flamman
Trustee

The notes on pages 25 to 35 form an integral part of these financial statements.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities	**21**	92,525	(277,614)
Cash flows from investing activities:			
Dividends, interest and rents from investments		3,927	6,743
Purchase of property, plant and equipment		(2,767)	(1,982)
Net cash provided by investment activities		1,160	4,761
Change in cash and cash equivalents in the reporting period		93,685	(272,853)
Cash and cash equivalents at the beginning of the reporting period		1,217,455	1,490,308
Cash and cash equivalents at the end of the reporting period		1,311,140	1,217,455

1. Accounting policies

1.1. Basis of preparing the financial statements

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 (FRS 102) (issued October 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is a treated as a contingent asset and disclosed if material.

- Charitable activities

Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.4. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Furniture/fittings	-	20% on cost
Office equipment	-	50% on cost
Touring equipment	-	50% on cost

1.5. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.6. Debtors

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

1.7. Cash at bank and in hand

Cash at bank and 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.

1.8. 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.

1.9. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.10. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

1.11. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.12. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

1.13. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.14. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity, including an exceptional legacy from a one-time supporter of the company (more details in the Trustee's Report). The proportion of incoming resources derived from outside the UK amounted to 3% (2021 - 1%).

3. Net income/(expenditure) for the year is stated after charging:	**2022 £**	**2021 £**
Depreciation of tangible fixed assets	2,375	991
Deficit on foreign exchange	54	196
Auditors' remuneration		
- external audit	6,500	6,500
- other services	3,900	3,500

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2021 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2021 - £nil).

5. Staff costs and numbers

	2022	2021
	£	£
Staff costs		
Salaries and wages	246,516	230,526
Social security costs	19,972	19,088
Pension costs	18,325	111,537
	284,813	361,151

No employee earned £60,000 or more during the year (2021 - nil).

The key management personnel of the charity comprise the trustees and the senior management team. The total employee benefits of the key management personnel of the charity were £119,554 which includes creative director fees and pension contributions (2021 - £202,600).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2022 Number	2021 Number
Production/touring	2	1
Support (including fundraising)	5	6
	7	7

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The company also contributes to the Equity Pension Scheme for performers and stage managers. The pension charge represents contributions due from the company and amounted to £18,325 (2021 - £111,537).

7. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets

	Furniture/ fittings £	Office equipment £	Touring equipment £	Total £
Cost				
1 April 2021	2,438	21,821	2,045	26,304
Additions	-	2,767	-	2,767
31 March 2022	2,438	24,588	2,045	29,071
Depreciation				
1 April 2021	2,437	20,829	2,044	25,310
Charge for year	-	2,375	-	2,375
31 March 2022	2,437	23,204	2,044	27,685
Net book values				
31 March 2022	1	1,384	1	1,386
31 March 2021	1	992	1	994

9. Fixed Asset Investments

	Subsidiary undertakings shares £
Cost	
1 April 2021 / 31 March 2022	1
Net book values	
31 March 2022	1
31 March 2021	1

9.1. Holdings of 20% or more

The company holds 20% or more of the share capital of the following company:

Company	Country of registration or incorporation	Shares held Class	%
Subsidiary undertaking			
Complicite Enterprises Limited Registered number 05024565	United Kingdom EW - England & Wales	Ordinary	100%

The Company remained dormant during the year. Its aggregate amount of capital and reserves and the results of this undertaking for the last relevant financial year were as follows:

	Capital and reserves £	Profit for the year £
Complicite Enterprises Limited	1	-

10. Debtors

	2022 £	2021 £
Trade debtors	9,105	342
Other debtors	9,760	5,505
Prepayments and accrued income	140,453	357,809
	159,318	363,656

11. Cash at bank and in hand

	2022 £	2021 £
Short term deposits	200,000	200,000
Cash on deposits	454,184	446,715
Cash at bank	655,987	569,738
Cash in hand	969	1,002
	1,311,140	1,217,455

12. Creditors: amounts falling due within one year	2022 £	2021 £
Trade creditors	16,710	12,694
Other taxation/social security	5,982	5,068
Other creditors	2,956	2,110
Accruals	29,937	19,279
Deferred income (note 13)	42,225	27,250
	97,810	66,401

13. Deferred income	£
Balance at 1 April 2021	27,250
Amount released to incoming resources	(27,250)
Amount deferred in the year	42,225
Balance at 31 March 2022	42,225

Deferred income relates to grant and fee income received in advance.

14. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £100, to the company should it be wound up. At 31 March 2022 there were 5 members.

15. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	690,526	769,359	(880,150)	(700)	579,035
Designated funds:					
Creative space partnership	250,000	-	-	-	250,000
Production	300,000	-	-	-	300,000
Research & Development	75,000	-	-	-	75,000
Creative engagement	69,300	-	-	700	70,000
Artist development	100,000	-	-	-	100,000
	1,484,826	769,359	(880,150)	-	1,374,035

Creative space partnership
The company is exploring the possibility of developing an onsite creative space at Hawkwood College in Gloucestershire. Formerly named 'Building reserve' this one-off fund would cover the company's share of the investment required to establish the space.

Production
New signature productions require substantial working capital to fund lengthy development periods and the mounting of an initial tour. The production reserve allows us to sustain any deficit before recouping costs on subsequent tours.

Research & Development
R & D is the essential lifeblood of the company's creative output. This fund is to ensure the company always has the resources to fund unbudgeted R & D initiatives to explore new ideas, either for signature productions, or artistic projects.

Creative engagement
The creative engagement reserve is set to support creative engagement costs in the first year of the new plan (as a result of the Education Enquiry) while an income stream is established going forward.

Artist development
This fund provides a springboard for Mudlarks, our new two-part artist development programme, enabling the company to run it as a pilot programme for the first year.

16. Restricted funds

	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Can I Live?	30,879	85,682	(116,561)	-
Ways of Listening	-	16,000	(16,000)	-
	30,879	101,682	(132,561)	-

Can I Live?
ACE, British Council and Calouste Gulbenkian project grants to fund Can I Live? a digital performance using original hip-hop and spoken word, that joins actor, theatre maker and activist Fehinti Balogun on a journey into the world of environmental activism.

Ways of Listening
British Council grant towards 'Ways of Listening' a digital project with 10 Algerian artists.

17. Analysis of net assets between funds

	General funds £	Designated funds £	Total £
Fund balances at 31 March 2022 are represented by:			
Tangible fixed assets	1,386	-	1,386
Investments	1	-	1
Net current assets	577,648	795,000	1,372,648
	579,035	795,000	1,374,035

18. Financial commitments

At 31 March 2022 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	2022 £	2021 £
Due:		
Within one year	76,943	73,943
Between one and five years	152,685	217,628
	229,628	291,571

19. Related party transactions

The company had no related party transactions which require disclosure in the financial statements.

20. Gross Cash Flows

	2022 £	2021 £
Returns on investments and servicing of finance		
Interest received	3,927	6,743
Capital expenditure		
Payments to acquire tangible assets	(2,767)	(1,982)

21. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2022 £	2021 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(141,670)	93,591
Depreciation	2,375	991
Dividends, interest and rents from investments	(3,927)	(6,743)
Decrease/(increase) in debtors	204,338	(289,263)
Increase/(decrease) in creditors	31,409	(76,190)
Net cash inflow from operating activities	92,525	(277,614)

THEATRE DE COMPLICITE EDUCATION LIMITED

England & Wales - Charity number 1012507

Accounts

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2021

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Theatre de Complicite Education Limited

(Limited by Guarantee)

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Theatre de Complicite Education Limited

(Limited by Guarantee)

Reference and Administrative Details

Constitution

The company is a private company limited by guarantee registered in EW - England & Wales, company number 2625105 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1012507.

Directors and trustees

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association the trustees are appointed by the existing Board of Trustees. A member of the Board of Trustees must propose such a person for election. Notice shall be given to the Board of Trustees for the meeting at which it is intended to propose such persons for election, stating the object of the meeting, the name and address of the person to be proposed and the name of the board member proposing such person.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees throughout the year and since the year end, were :

Roger Graef OBE
Stephen Taylor
Sarah Coop
Frances Hughes
Tom Morris (Chair)
Nitin Sawhney - CBE, D.Mus

Secretary

Louise Wiggins

Artistic Director

Simon McBurney

Interim Executive Director

Polly Gifford

Auditors

Breckman & Company Ltd, Chartered Certified Accountants, 49 South Molton Street, London W1K 5LH.

Bankers

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.
Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.
Aldermore Bank PLC, 1st Floor, Block B, Western House, Lynch Wood, Peterborough PE2 6FZ.
The Charity Bank Ltd, Fosse House, 182 High Street, Tonbridge, Kent TN9 1BE.

Solicitors

Hutchins & Co, 85 Lower Clapton Road, London E5 0NP.

Registered office and operation address

14 Anglers Lane, Kentish Town, London NW5 3DG.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

The Trustees present their annual report together with the financial statements of the charity for the year ended 31 March 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The reference and administrative details set out on page 1 forms part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association 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 (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the Company during the year was the promotion of education and performance in the arts and in particular theatre. The company trades under the name "Complicité".

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

Theatre de Complicite Education Limited is a Company limited by guarantee governed by its Memorandum and Articles of Association dated 28 June 1991. It is registered as a charity with the Charity Commission.

Organisation

Executive leadership continued to be provided by Interim Executive Director Polly Gifford at year end, working alongside Artistic Director Simon McBurney and the staff team. A permanent Executive Director appointment was made in January 2021 and Amber Massie-Blomfield will join the team on 1 April 2021.

The Board of Trustees administers the charity. The Interim Executive Director has delegated authority for operational matters including finance, business, organisational planning, partnership development and general management and works in conjunction with Artistic Director Simon McBurney on the Company's creative direction.

Complicité is committed to employing the most skilled people in the sector. Rates of pay are benchmarked against pay levels in other charities of a similar size operating in the arts sector. Staff welfare is of the upmost importance and staff are provided with the opportunity to engage in training, social events and away days.

Appointment and training of Trustees

Trustees are selected for their areas of expertise and knowledge of specific disciplines, and are proposed by current Trustees. Complicité is committed to a diverse board that represents the full scope of its work and audiences. Currently the Trustees are 30% female and 17% Global Majority and we aim to increase this level of representation by March 2022. On appointment trustees are provided with an Induction Pack, which outlines the function of the Board, the Company's financial position and the planned programme of work. Trustees are offered training as required.

Continuing Professional Development & Mentoring

Complicité is committed to offering its employees CPD opportunities. During the pandemic most opportunities were online, including: Immersive Storytelling, Storyfutures; Julie's Bicycle Accelerator Programme; the Theatre & Touring Symposium; Brexit: The Future of International Touring; Audience Diversity Academy and Speak Listen Reset, Anti-Racism Conference.

The Company also joined two important groups – the International Performing Arts Group, created by Arts Council to explore the many issues surrounding the future of international touring post-Brexit and the Producing and Touring Forum, which focuses on sharing advice around a range of issues that affect the sector, from sustainability to anti-racism.

Some staff members also act as Trustees of external arts organisations including Trowbridge Town Hall and Rhum and Clay.

Equality

Complicité provides equality of opportunity and equal treatment as an integral part of good practice. Its practices ensure that staff, workers, Trustees, and customers are not discriminated against on any grounds including age, disability, race, sex, religion or cultural beliefs, gender reassignment, marital status and civil partnerships, sexual orientation, pregnancy and maternity. One member of staff is registered disabled.

It also supports staff, workers, Trustees and contractors in not tolerating any inappropriate, violent or abusive behaviour from colleagues, other organisations or customers.

Fair and Equal Pay Policy

Complicité is committed to the principle of fair and equal pay and to working with trade unions to act to promote and implement fair and equal pay. As a member of UK Theatre, it adheres to agreements with BECTU, Equity, SOLT, the Writers' Guild of GB and other relevant trade unions and associations with regards salaries, fees and subsistence. Complicité recognises that women and men in the workforce should receive equal pay for work of equal value and that this principle is enshrined in both UK and European law. It aims to ensure that its pay system is free of bias. Fairness and equality across gender, age, race and disability are integral to its values and send a positive message on diversity and equality to managers, employees, potential employees, partners and customers and enhance productivity, efficiency and morale.

Risk Management

The Trustees have considered and sought to quantify the major operational risks the company faces in meeting the objectives as well as measures taken to mitigate those risks. The year was hindered by COVID-19, with many projects cancelled or delivered by alternative means, including online. The risk register was updated at March 2021 and the principal risks and uncertainties were identified as follows:

Category	Risk	Likelihood	Impact	Risk Management
Artistic	New vision not agreed by end of transition period.	Low	High	Robust processes in place to facilitate development of a new vision.
Artistic	Development of Signature work takes longer than anticipated and/or not all work developed proves artistically fruitful, presenting a risk to reputation and cash flow.	Low	High	Hold sufficient reserves to sustain on-going overheads without having to proceed with work in which there is not sufficient creative confidence.
Artistic	Reputation and/or brand at risk while diversifying work via Associates and 'Developed With Complicité' programme.	Medium	High	Clear differentiation between the two strands of work, with each branded distinctly. High calibre of artists selected and programme adequately resourced.
Artistic	Brexit impacts on artistic collaborations through limiting freedom of movement and making international partnership more difficult.	High	High	Contribute to sector lobbying of Government to put in place measures to meet needs of the cultural sector. Maintain adequate reserves to support international collaboration.
Artistic/ Technical	Schedule disruption and cost overruns due to artistic and technological ambition.	Medium	Medium	Hold sufficient R&D reserves to enable experimentation.
Touring	Reduced commission budgets make it more difficult to find co-commissioning partners.	Medium	Medium	Maintain and develop strong venue partner relationships for signature and Associate work.
Touring	Performances cancelled at short notice by touring venues.	Low	High	Rigorous contracting process and working with established and long-standing partners.

Touring	Brexit impacts on international touring, making it more difficult and/or expensive.	High	Medium	Contribute to sector lobbying of Government to put in place measures to meet the needs of the cultural sector.
Touring	Political situation in Brazil impacts on The Encounter tour through reduction in funding to agencies that could support the tour.	High	High	Maintain close communication with partners in Brazil.
Touring/ Financial	COVID-19 impacts on future touring plans as venues/partners are unable to commit to co-production and/or presentation of our work.	High	High	Monitor the situation closely and maintain communication with partners. Also, explore different ways of making and sharing work.
Financial	Deficit on the creation and initial tour of new productions.	High	Medium	Plan deficit recoupment by reviving successful productions for successive touring seasons.
Financial	Loss of Arts Council funding.	Low	High	Engage with new Arts Council 10-year strategy to underpin next NPO application.
Fundraising	Inability to achieve fundraising targets.	Medium	High	Executive Director to take on more responsibility for strategic fundraising. Ensure fundraising expertise remains part of the Board skill set. Training for other staff as required.
Fundraising	Loss of trust with donors leading to a reduction in income from membership scheme.	Medium	Medium	Maintain regular communication to ensure they feel valued and involved. Improve offer for donors and develop plan for proactive recruitment.
Organisational	Staff capacity not sufficient to deliver new strands of work.	Medium	Medium	Regularly review capacity against upcoming slate of projects. Meet short term needs through recruiting paid interns.
Organisational	Loss of key staff.	Low	High	Strong recruitment procedures to recruit high quality staff. Robust appraisal system. Improve working conditions, training and career development.
Organisational	Trustees lack relevant skills, commitment or representation to support the organisation going forward.	Medium	Medium	Board succession planning, including skills audit. Work with partners such as Artistic Directors of the Future to ensure diversity and representation. Improve Trustee induction.
Organisational	IT systems failure.	Medium	High	Review IT support package. Create clear plan for maintenance and upgrades and budget for replacement of equipment.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit : running a charity (PB2)'.

The objectives of the charity are:
- To advance education by establishing, promoting, equipping, organising and managing educational workshops in the promotion of the theatre and the arts.
- To present/promote the production of plays, operas, variety performances, concerts, dramatic, musical and artistic performances and exhibitions for the public benefit.

The charity's general aim is to contribute to the quality, vitality and creativity of the performing arts, especially theatre, through the excellence and inventiveness of its work. To achieve this and remain at the forefront of UK theatre it makes performance, digital and participatory work, educational initiatives, and professional development opportunities that defy expectations, and continues to seek out new audiences and new ways of engaging those audiences.

We continued to work towards the following business plan aims in 2020/21, however, as expected, COVID-19 significantly impacted the delivery of this and a revised programme of activity was required, as detailed in the review section:

1. Produce work by Artistic Director Simon McBurney that continues to innovate and push the boundaries of theatre.
2. Support the development of Artists, responding to the needs and context of each relationship, to extend their practice and our own.
3. Grow our Creative Engagement Programme to broaden and deepen our engagement, particularly with schools and with under-represented groups across our communities.
4. Extend our audience reach, both through our artistic work and through an integrated approach to communication, embedding the innovative use of technology and digital platforms.
5. Embed diversity and representation at all levels – within the core Company, our collaborators, participants and audiences.
6. Develop a sustainable business model that will support the Company into the future.

Despite having successfully navigated the financial peaks and troughs associated with touring theatre in recent years and building free reserves, the pandemic impacted on the organisation significantly including:

- Cancellation of the UK tour of a co-production with The Wardrobe Ensemble
- Postponement of an R&D week supported by a major venue
- Cancellation of 3 iterations of **everything that rises must dance** at major venues
- Cancellation of numerous workshops in schools and other locations
- Postponement of Development Manager recruitment

Initially, the Company was less exposed than many in the sector, having planned a smaller season of activity during the concluding period of enquiry and transition. We continued working throughout, with our small staff team of six working largely from home, developing and presenting digital content, and progressing our enquiry into new ways of working. We managed to run both in-person and online research and development periods. For the work we undertook during the second lockdown, we employed an external Health & Safety expert to advise us and produce a rigorous set of guidelines for working safely, including a Mobilisation Plan, Testing Implementation Strategy and a COVID-19 Handbook developed specifically for our residential venue Hawkwood College. This is the foundation we will work from going forward, adapting for different projects.

What became most apparent, in conversations around future tours, was how touring would be impacted later in the year. We were unable to secure a tour of **The Encounter***,* our primary income driver, until late 2022 despite major interest from international partners. The initial tour of Fehinti Balogun's new work is having to move online with a completely different income model. And, since venues reopening there are still stresses on presenting visiting companies and fees.

Therefore, we revised our plans to deliver a programme of low-risk COVID-19 secure activity to build our viability and sustainability in 2021/22, piloting new strands of work which will form part of the business plan going forward, whilst at the same time sowing the seeds for a major new international tour when it is safe to do so.

REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

Creative Engagement

The Education Enquiry, instigated in 2018, was concluded and the key findings were to:

- Change the name to 'Creative Engagement' to express the intent of the Company's ambition for the work.
- Create a route for new practitioners to join the Company's engagement team, to enable it to diversify and broaden its team of practitioners.
- Create **Devising in the Secondary Classroom** and **A Complicité Journey** for a deeper engagement programme for schools.
- Change Complicité Schools Network to **Schools Community** creating a more dedicated programme for each school.
- Increase work in state schools offering opportunities for students who are marginalized or otherwise disadvantaged.
- Extend schools offer beyond London.
- Increase written and video resources for schools.
- Create enhanced workshops and CPD opportunities for schools and teachers.

Despite not being able to launch the new programme fully we laid the groundwork, through conversations and building relationships with teachers, with a view to starting the programme in summer 2021.

Other engagement work included:

- Engaged 1,656 young people and adults across 53 sessions.
- Continued **Voices of the Earth** project with Global Generation, culminating in a project for families that explored the medicinal use of plants through story-telling, gardening and theatre. The stories were weaved together into seven audio pieces and 3 live performances were attended by an audience of 90.
- 106 students from Rose Bruford College attended Q&A session with Simon McBurney.
- Started recruiting schools for the launch of **Devising in the Secondary Classroom** and **Complicité do A-level Drama** in summer 2021.
- Developed new international relationships with the National Theatre of Malta and Glad Teater, Copenhagen.
- Two day in-person workshop at Mountview for 10 students on the MA in Community & Education course.
- Two-week teaching workshop to 16 students studying the MA in Contemporary Theatre Making at the Estonian Academy of Music and Theatre Arts.

"It was amazing fun getting to perform in the park and churchyard, it made me feel a bond with the space that I will never forget." Young participant, Voices of the Earth

Online Events/Performances/R&D

Our priorities were to engage with audiences through digital work and to support artists through Covid-secure R&D's. Our digital work was overwhelmingly successful with nearly 1m views across a variety of social media platforms. Although some of the work generated income, most were offered free of charge while we explored how to harness the possibilities of digital technology and planned for a future that includes a digital offering alongside each Company production.

Our 'Developed With' artist Fehinti Balogun was the focus of our production ambitions this year, with an R&D week and Zoom read-throughs resulting in **Can I Live?**, a vital new digital performance about the climate catastrophe. Fehinti's story will be weaved with spoken word, rap, theatre, animation and scientific facts, as he charts a course through the fundamental issues underpinning the emergency, identifying the intimate relationship between the environmental crisis and the global struggle for social justice, and sharing how, as a

young Black British man, he has found his place in the climate movement. The production is supported by Arts Council England and the Calouste Gulbenkian Foundation. Achievements in the year included:

- Two films to highlight the desperate plight of the Kuikuro people as a result of Covid, including a fundraising film and another about how the Kuikuro people live. They were viewed more than 28k times and to date almost £30k has been raised to help send urgent medical supplies to the Xingu region of Brazil.
- Online talk **Theatre Making for the Future** with Simon McBurney, filmmaker Takumã Kuikuro, writer Charlotte du Cann, Professor Paul Heritage and author Lisa Appingnanesi with 14.5k views on YouTube and Facebook.
- Online talk **Ways of Listening** with Simon McBurney, Brian Eno, Laurie Anderson and Nitin Sawhney with 15k views on YouTube.
- Online talk **Telling Stories: Truth, lies and the death of compassion** with Simon McBurney, Amin Maalouf and Karen Armstrong, with 5k views on YouTube.
- Re-broadcast of **The Encounter** with a new introduction, created to contextualise the show and what it has to say about the current state of the world. We partnered with 34 external organisations who embedded the show on their websites, enabling them to provide an online show opportunity for their audiences. It had over 900k views on YouTube and Twitter.
- Online version of **ETRMD** created with 40 local women, in association with HOME, Manchester and available online from Jun-Dec 2020. It received a total of 21k views on YouTube and Facebook.
- Re-stream of **Beware of Pity** (Schaübuhne, Berlin website) had 10k views.
- In-person read through/workshop of Richard III with 10 freelance actors.
- In-person **Can I Live?** R&D at Barbican, London with 11 freelancers, furthering development of Fehinti Balogun's piece about the climate crisis.
- Online zoom read-through of **Can I Live?** followed by a facilitated discussion with an invited audience of 54.
- In-person R&D for next signature production with 10 freelance creatives.
- The Arts Hour (BBC World Service), hosted by Simon McBurney, that explored how listening to culture and storytelling can help us imagine where we go post COVID-19.

Freelancers were, and still are, severely impacted by the pandemic and continuing lockdown. When work was cancelled, we honoured all existing contracts and kept in close contact with its Associates and wider freelance family. We sponsored two Associates to join the Freelance Task Force and are currently digesting the wide-ranging outcomes and recommendations.

DIVERSITY AND REPRESENTATION

The Company continued to actively embed diversity across all areas of the organisation. The development of Fehinti Balogun's **Can I Live?** enriched the company's work through the lived experience of young artists from diverse backgrounds, who have much to teach us. The project expands and diversifies the base of creatives from which we can draw upon in the future, and the subject matter helps us to engage new audiences. Providing a platform for these artists is a crucial aspect of our work. Global Majority artists, trustees and audiences made up the following:

- 50% creatives on **Can I Live?**
- 100% of invited audience for **Can I Live?** read-throughs
- 17% Board trustees
- 83% cast in **The Language of Kindness**
- 17% of our core team (global majority and/or migrant background)

The Company adopted the Anti-Racism Touring Rider, a document created by touring company leaders to establish a baseline of expectations between stakeholders on touring productions. We are committed to adopting the rider to create good practice in the touring environment.

Being a part of networks including the Producing and Touring Network and the AMA Diversity Academy also ensures that we stay on top of best practice when it comes to diversity and representation.

DIGITAL DEVELOPMENT

Complicité has always embraced new technological innovations, and the pandemic advanced our thinking in terms of the possibilities of digital distribution. There is a huge appetite for experiencing our work online. **Can I Live?** will be the first project led by our digital distribution methodology, sitting in the space between a theatre performance and a film, it has provoked us to consider the creative potential of this new medium.

Our vision for the use of digital in 2018-2022 centres on:

Digital culture - developing an organisational mind set where digital is an integral part of our thinking, across all our work, and experimenting with new digital approaches is encouraged to drive excellence.
Experimentation – a space for exploration and play with digital technologies and ideas will be created to ensure the Company can respond when opportunities arise and to encourage all core members of staff to start thinking digitally.
Creativity – establishing a digital content strategy that expands the scope and impact online and through our Creative Engagement Programme to meet the level of creative digital innovation we are known for through our productions.
Audiences – understanding our audiences better by building deeper engagement with existing audiences and responding to the interests of new audiences.
Resources – investing in staff training and in digital infrastructure that allows us to operate in more efficient and flexible ways.

In addition to those highlighted in the Online/Performance/R&D section, we also achieved:

- An increase in social media subscribers - Instagram 31%, Twitter 7%, YouTube 116%, Facebook 19%
- An increase in mailing list subscribers by 50%
- 11 new pieces of content uploaded to YouTube or Vimeo with 267,719 views
- 1 core staff attended Digital Rights session
- 7 audios pieces created from **Voices of the Earth** and an additional resource that was viewed 4,756 times
- More than 14,000 views of **A Disappearing Number** times on Digital Theatre+
- YouTube viewing figures – 267,719 for new content and 419,821 in total

ENVIRONMENTAL SUSTAINABILITY

The Company started to develop a robust toolkit to encourage sustainable practice during Covid, despite not all planned activity going ahead, with advice and feedback from Julie's Bicycle, as a part of the Accelerator Programme which moved online during lockdown. The core team and Company Associates took part in Carbon Literacy training with HOME, Manchester to inform our understanding and development of a toolkit.

The first pilot project is planned for **Can I Live?** in June 2021, which will be filmed at the Barbican, London. In addition, we will follow the Theatre Green Book, created by theatre-makers and sustainability experts to provide a common standard for making theatre sustainable. The aim for the pilot is to achieve the Baseline Standard, moving towards Intermediate and Advanced within the next five years.

We are also exploring digital platforms for distributing **Can I Live?** in autumn 2021 and how to measure the carbon footprint of an online tour.

We reduced our company-wide energy, waste and travel emissions by 9 tonnes, most notably due to the pandemic, however this has fuelled deeper discussions about the ways that we work in the future; the requirement for a large office space and how we can continue to reduce our carbon footprint and play a key role in finding innovative solutions to our impact of international touring.

Complicité has played a key role in Culture Declares Emergency (CDE) since its inception. As well as making our declaration in July 2019 we have provided administrative support including banking, grant management and employing the CDE Coordinator.

FUTURE PLANS

With 2020/21 being a year of reduced activity, the next 12 months will focus on delivering the new Education Programme; developing **Can I Live?** through R&D and audience engagement and piloting **Mudlarks***,* the new Ideas Development Programme, as detailed below:

Creative Engagement:

- **Complicité do A Level Drama** – Complicité Associates take their A-Level Drama, creating two pieces that will tour to schools.
- Roll out **Devising in the Secondary Classroom** workshop programme to 20 schools.
- Deliver project with Half Moon Theatre, working with 12 young people from Tower Hamlets, to creatively explore their own acts of activism in response to Can I Live?.
- Pilot Training Programme for young people aged 18-25 led by Complicité Associates.
- 4-day online workshop to undergraduate Performance, Directing and Playwriting students at the Eugene O'Neill National Theatre Institute in Connecticut.
- Glad Teater 4-week creative exploration with their ensemble and guest creatives.
- 5-day workshop at National Theatre of Malta for early career theatre makers.
- Recruit 3/4 new practitioners to assist with engagement projects in autumn 2021.
- 4-day masterclass at Stockholms Dramatiska Högskola for MA Acting students.
- Workshop with young theatre makers in Algeria as part of an artist exchange with Oran Theatre.

Production

- R&D for next signature production*.*
- Mentor dancer Dickson Mbi on his new work **Enowate***.*
- R&D with Dead Centre to develop a stage adaptation of Ilya Kaminsky's **Deaf Republic***.*
- Further collaboration talks with choreographer Crystal Pite, with the aim of realising a production in 2022/23.
- Perform **ETRMD** in Australia as part of the Brisbane Festival, supported by the British Council and seeking further commissions at international festivals and venues as circumstances allow.
- Co-production of Wayward Productions' **The Language of Kindness***,* a play about NHS nurses, presented at four UK venues.
- Cultural partner on Good Chance Theatre and Handspring's **Little Amal: The Walk***,* with creative direction by a Complicité Associate.

Artist Development

- Pilot **Mudlarks**, our new Ideas Development Programme, with UK and International artists, nominated by our long-standing partners and delivered by our Artistic Director along with collaborator Jos Houben. We aim to identify three artists to become Mudlarks with a year-long programme of support from the Company.
- Undertaking residencies with Theatre de la Fourmi in Algeria (supported by the British Council) and the National Theatre of Iceland, with a view to developing new creative partnerships
- Establish new 'Developed With' relationship.

Online/Digital

- Digital tour of **Can I Live?** to nine UK organisations.
- Online workshops for **Can I Live?** audiences from the global majority.
- Rescen micro-site for the **everything that rises must dance** movement archive will be developed with final films available in 2020/21.
- Cinema screenings and talks at COP26 in partnership with climate charity If Not Us Then Who? as part of DEFRA's official programme in the IMAX and Glasgow Centre for Contemporary Arts.
- **A Disappearing Number** recording for schools as part of education programme.
- In partnership with People's Palace Projects, commission a short film by Takumã Kuikuro, an indigenous film maker in Brazil, as part of A Time of Monsters film festival.
- Develop new website that better suits our digital ambitions.

Other

- Recruit up to four new trustees to the Board to bring a greater diversity of expertise.
- Staff access training.
- Conclude Accelerator Programme and implement Sustainability Toolkit on all projects.

FINANCIAL REVIEW

The Company is reporting a surplus on the year of £93,591 on a turnover of £830,579. Overall income increased by £307k mainly due to an unexpected and unrestricted legacy. Our total reserves level is £1,515,705, which includes £794,300 of designated reserves. The principal source of funding continued to be from Arts Council England, which was £370,313 and represented 45% of total income. A significantly reduced programme due to COVID-19 resulted in only 5% of total income (£46k) being raised from charitable activities, with the remaining income from smaller donations, management fees, royalties, merchandise sales and bank interest.

As a touring Company, the impact of COVID-19 was delayed until the latter part of the year, which resulted in one staff member going on flexible furlough and applying to Arts Council England's Culture Recovery Fund to support activity in the early part of 2021/22. We were also successful in raising £82,364 for the digital iteration of **Can I Live?** from Arts Council England, with 50% accrued to 2021/22. Fundraising, in general, has been incredibly challenging while many funders focusing on Covid related activity. The Development Manager post remains on hold while the new Executive Director reviews current fundraising capacity and the organisational structure.

The designated funds were reviewed by the Board and revised levels agreed (see Reserves below), resulting in £166k being transferred to the general fund. Deferred income of £27,250 represents £25k fund from the British Council to present ETRMD in Australia postponed until 2021/22 and £2,250 from the Coronavirus Job Retention Scheme.

We continue to have a loyal supporter base and unrestricted individual donations only reduced by 5% despite the pandemic. Increased digital activity will contribute to the regular opportunities we have to maintain contact with these supporters.

Core costs increased by 15% mainly due to the negotiation of a new agreement with our Artistic Director that included a one-off pension contribution, in line with contributions made to senior management staff in previous years. Other overheads have been scrutinised and, where possible, savings have been made.

Income generation from digital distribution will be road tested by offering audiences a 'Pay What You Decide' ticketing structure for **Can I Live?** and exploring alternative distribution partners (e.g. tv, cinema) would be a new, and potentially lucrative, avenue for the company.

RESERVES POLICY

The Company reserves are split across restricted, designated and general, the latter otherwise referred to as free reserves.

Reserves, accumulated through prudent planning and effective budget management, enabled the Company to weather the storm of COVID-19 and remain financially stable. With the Company working towards a new business model, the Trustees have reviewed the reserves policy by reviewing existing funds, assessing future income streams and likely future expenditure and examining past operational trends and risks facing the organisation.

The following designated fund levels have been set to provide assurance that the annual programme can be delivered:

Artist development £100k – an on-going reserve to support the Company's new Ideas Development Programme **Mudlarks**. The fund will provide a springboard for the pilot project in the first year. The amount reserved reflects the element of uncertainty while rolling out the pilot.

Research and Development £75k – an on-going reserve. This is the essential lifeblood of the Company's creative output and the reserve ensures that there are resources to fund unbudgeted R&D initiatives to explore new ideas, either for signature productions, or artistic projects that the Company develops an interest in.

Creative space partnership £250k – a one-off reserve to explore the possibility of developing an onsite creative space at Hawkwood College. This would cover the Company's share of the investment to establish the space.

Creative engagement £70k – an on-going reserve to cover all creative engagement costs in the first year of the new plan (resulting from the Education Enquiry) while an income stream is established going forward.

Production £300k – an on-going reserve. New signature productions require substantial working capital to fund lengthy development periods and the mounting of the initial tour. This reserve is especially important in today's environment considering the difficulties and funding challenges that venues will face when they reopen after the pandemic. This amount enables us to be confident we have the funds required to move forward with the next major show.

The total of designated reserves is £794k, with a further free reserve of £691k, which includes an equivalent to six months of budgeted operating expenditure required to provide a working capital cushion to cope with the unpredictability of our income flow, ensure continued financial stability and act as a safeguard against continuing economic uncertainty.

The Company recognises that its annual programme fluctuates and therefore, reserves are monitored bi-annually by the Finance Manager and Treasurer. Reserves are reported monthly in the management accounts and any conclusions from regular monitoring will be reported and recorded in board meeting minutes. The Trustees review the reserve amounts required to fulfil its continuing obligations on an annual basis.

The balance of the restricted fund for **Can I Live?** (£30,879) is carried forward to 2021/22 and will be fully spent in the year.

Statement of Trustees Responsibilities

The Trustees (who are also directors of Theatre de Complicite Education Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these 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 2015 (FRS 102);

- make judgements 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 charitable company will continue in operation.

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

In so far as the Trustees are aware at the time of approving our Trustees' annual report:

- there is no relevant information, being information needed by the auditor in connection with preparing their report, of which the charitable Company's auditor is unaware; and

- the Trustees, having made enquiries of fellow directors and the charitable Company's auditor that they ought to have individually taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

Small Company Exemptions

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies. This report was approved by the Board of Trustees on 18 November 2021 and signed on its behalf by

Stephen Taylor
Stephen Taylor (Nov 18, 2021 09:39 GMT)

Stephen Taylor
Trustee

Independent Auditors' Report to the Members of Theatre de Complicite Education Limited

Opinion

We have audited the financial statements of Theatre de Complicite Education Ltd (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;

- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and

- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or

- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the trustees' annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- the directors' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or

- the financial statements are not in agreement with the accounting records and returns; or

- certain disclosures of directors' remuneration specified by law are not made; or

- we have not received all the information and explanations we require for our audit; or

- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 11 & 12, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements

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

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

Use of our report

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

Mr Richard Nelson FCCA (Senior Statutory Auditor)
For and on behalf of Breckman & Company Ltd
Statutory Auditors
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

18 November 2021

Theatre de Complicite Education Limited

(Limited by Guarantee)

Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
Income and endowments from:	**2**						
Donations and legacies - page 17		721,960	-	721,960	413,728	-	413,728
Charitable activities:							
Theatre - pages 17 - 18		45,694	41,182	86,876	80,983	10,000	90,983
Investments - page 18		6,743	-	6,743	5,778	-	5,778
Other - Theatre Tax Relief - page 18		15,000	-	15,000	12,778	-	12,778
Total		789,397	41,182	830,579	513,267	10,000	523,267
Expenditure on:							
Raising funds:							
Fundraising - page 18		26,152	-	26,152	3,498	-	3,498
Charitable activities:							
Theatre - pages 19 - 20		700,533	10,303	710,836	751,596	31,172	782,768
Total		726,685	10,303	736,988	755,094	31,172	786,266
Net income / (expenditure)	**3**	62,712	30,879	93,591	(241,827)	(21,172)	(262,999)
Reconciliation of funds:							
Total funds brought forward		1,422,114	-	1,422,114	1,663,941	21,172	1,685,113
Total funds carried forward	**15, 16**	1,484,826	30,879	1,515,705	1,422,114	-	1,422,114

The notes on pages 25 to 35 form an integral part of these financial statements.
The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Income from donations and legacies				
Grants				
COVID-19 Emergency funding				
HMRC Coronavirus Job Retention Scheme	2,500		-	
		2,500		-
Arts Council England				
- NPO funding	370,313		363,622	
Joseph Strong Frazer Trust	2,000		-	
		372,313		363,622
		374,813		363,622
Donations				
Aficionados/Accomplices/Allies	14,000		14,100	
Gift Aid tax reclaimed	1,750		1,934	
Legacy	310,000		-	
General	5,232		6,000	
Donations in kind	16,165		28,072	
		347,147		50,106
		721,960		413,728
Income from charitable activities				
Theatre				
Theatrical income				
Box office/performance fees		27,000		18,711
Recharges		-		1,607
Workshop fees		4,649		48,168
Management fees		500		2,000
Programmes/merchandise		85		556
Licensing rights/royalties		4,663		1,887
Education projects		7,454		2,630
Books		1,343		2,514
Sundry		-		2,910
		45,694		80,983

	2021 £	2020 £
Income from charitable activities (continued)		
Project specific funding		
Grants		
Arts Council England	41,182	-
Calouste Gulbenkian	-	5,000
ResCen	-	5,000
	41,182	10,000
Investment income		
Bank interest	6,743	5,778
Other		
Theatre Tax Relief (TTR)	15,000	12,778
Expenditure on raising funds		
Fundraising costs		
Salaries	24,500	-
Accomplices/Allies	1,652	3,498
	26,152	3,498

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Expenditure on charitable activities				
Theatre				
Production/touring costs				
Production salaries	-		23,870	
Production fees	15,700		14,483	
Pension costs	-		621	
Sets	-		5,720	
Costumes	-		1,048	
Props	-		984	
Sound/video/lighting	-		10,098	
Travel/transport/accommodation	75		15,094	
Hospitality	-		304	
Insurance	-		84	
Venue/tech hires/contras	-		9,258	
Rehearsals	14,000		7,672	
Royalties	10,127		1,000	
Sundry	-		233	
		39,902		90,469
Online content				
The Encounter live stream	3,178		-	
Online talks	3,545		-	
ETRMD	2,500		-	
		9,223		-
Research and development costs				
The Wardrobe Ensemble	-		30,000	
The Happy Tragedy of Being Woke	-		37,256	
Signature Production	50,483		-	
Richard III	3,836		-	
everything that rises must dance	-		6,277	
Culture Declares Emergency	-		35,048	
Fehiniti Balogun	20,087		16,600	
General	-		900	
Associate Management	-		2,773	
Associates	4,928		-	
		79,334		128,854
Carried forward		128,459		219,323

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Brought forward		128,459		219,323
Education costs				
Travel/subsistence	-		888	
Workshop fees/expenses	5,092		28,340	
Materials/miscellaneous	-		1,554	
CSN/Embodying Maths	-		5,362	
Voices of the Earth	6,017		600	
Barbican Box	-		2,176	
A Studio Season	-		5,087	
Pegasus Theatre Company	150		300	
Education Enquiry	1,341		19,354	
		12,600		63,661
Marketing/publicity costs				
Advertising/archive	-		16,165	
Print/design	3,726		-	
Audience development	426		-	
Website development/maintenance	1,979		750	
Merchandise	-		1,339	
Digital Development	-		1,100	
		6,131		19,354
		147,190		302,338
Support costs - pages 21 - 22		553,646		465,891
Governance costs - pages 21 - 22		10,000		14,539
		710,836		782,768

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Support and governance costs				
Support costs				
Office overheads				
Office rent	30,000		30,000	
Rent - ground floor	27,000		26,750	
Rates	4,659		4,586	
Utilities	7,299		8,669	
Insurance	9,737		8,634	
Storage	8,507		8,107	
Repairs	68		721	
Equipment costs/charges	19,671		17,950	
Computer software/maintenance	1,077		2,330	
Cleaning	595		1,125	
Sustainability	1,636		-	
Depreciation of office equipment	991		-	
		111,240		108,872
Administration costs				
Salaries	199,795		211,372	
Fees	69,350		94,000	
Social security costs	19,088		18,522	
Staff pension costs	111,537		9,531	
Staff training	1,490		3,939	
Staff welfare	257		948	
Staff recruitment	7,774		2,266	
Travel/transport	1,267		5,388	
Hospitality	889		2,389	
Printing/postage/stationery	917		1,169	
Subscriptions/licences	4,660		2,352	
Irrecoverable VAT	18,267		3,513	
Sundry	2,310		511	
		437,601		355,900
Professional/financial				
Legal/professional/consultancy	4,213		730	
Bank charges	245		254	
Bad debts	151		20	
Deficit on foreign exchange	196		115	
		4,805		1,119
Carried forward		553,646		465,891

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2021

	2021		2020	
	£	£	£	£
Brought forward		553,646		465,891
Governance costs				
Board meeting expenses	-		3,789	
Accountancy	3,500		4,250	
Audit	6,500		6,500	
		10,000		14,539
		563,646		480,430

Theatre de Complicite Education Limited

(Limited by Guarantee)

Balance Sheet
31 March 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	**8**		994		3
Investments	**9**		1		1
			995		4
Current assets					
Debtors	**10**	363,656		74,393	
Cash at bank and in hand	**11**	1,217,455		1,490,308	
		1,581,111		1,564,701	
Liabilities					
Creditors: amounts falling due within one year	**12**	(66,401)		(142,591)	
Net current assets			1,514,710		1,422,110
Total assets less current over total assets			1,515,705		1,422,114
The funds of the charity:					
Unrestricted funds	**15**				
- General fund			690,526		455,612
- Designated funds			794,300		966,502
			1,484,826		1,422,114
Restricted funds	**16**		30,879		-
Total charity funds			1,515,705		1,422,114

The trustees have prepared these accounts in accordance with section 398 of the Companies Act 2006 and section 138 of the Charities Act 2011. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board of Trustees on 18 November 2021 and signed on its behalf by

Stephen Taylor
Stephen Taylor (Nov 18, 2021 09:39 GMT)

Stephen Taylor
Trustee

Roger Graef
Roger Graef (Nov 18, 2021 09:56 GMT)

Roger Graef OBE
Trustee

The notes on pages 25 to 35 form an integral part of these financial statements.

Theatre de Complicite Education Limited

(Limited by Guarantee)

Cash Flow Statement
for the year ended 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities	**21**	(277,614)	(176,076)
Cash flows from investing activities:			
Dividends, interest and rents from investments		6,743	5,778
Purchase of property, plant and equipment		(1,982)	-
Net cash provided by investment activities		4,761	5,778
Change in cash and cash equivalents in the reporting period		(272,853)	(170,298)
Cash and cash equivalents at the beginning of the reporting period		1,490,308	1,660,606
Cash and cash equivalents at the end of the reporting period		1,217,455	1,490,308

1. Accounting policies

1.1. Basis of preparing the financial statements

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 (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

The company and its subsidiary comprise a small group. The company has taken advantage of the exemption provided by Section 398 of the Companies Act 2006 not to prepare group financial statements.

The financial statements present information about it as an individual undertaking and not about its group.

1.2. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is a treated as a contingent asset and disclosed if material.

- Charitable activities
Theatre income - income from box office, performance fees and sundry other theatrical income is included in incoming resources in the period in which the relevant show takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities
Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

- Investment income
Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.3. Expenditure
All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds
Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities
Theatre production costs - costs incurred in production and running of productions toured in the year.

- Support costs
The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs
Costs associated with the constitutional and statutory requirements of the charity.

1.4. Tangible fixed assets and depreciation

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Furniture/fittings	-	20% on cost
Office equipment	-	50% on cost
Touring equipment	-	50% on cost

1.5. Investments

Fixed asset investments are stated at cost less provision for diminution in value.

1.6. Debtors

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

1.7. Cash at bank and in hand

Cash at bank and 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.

1.8. 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.

1.9. Leasing

Rentals payable under operating leases are charged to the income and expenditure account on a straight line basis over the lease term.

1.10. Pensions

The company operates a defined contribution scheme for the benefit of its employees. Contributions payable are recognised as expenditure when due.

1.11. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.

- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.12. Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date. Transactions in foreign currencies are translated at the date of the transactions. All gains and losses on exchange are written off in the income and expenditure account.

1.13. Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value, and subsequently measured at their settlement value.

1.14. Significant Accounting Estimates and Judgements

In determining the carrying amounts of certain assets and liabilities, the charity makes assumptions of the effects of uncertain future events on those assets and liabilities at the balance sheet date. The charity's estimates and assumptions are based on historical experience and expectation of future events and are reviewed annually.

2. Incoming resources

The total incoming resources for the year has been derived from the principal activity, including an exceptional legacy from a one-time supporter of the company (more details in the Trustee's Report). The proportion of incoming resources derived from outside the UK amounted to 1% (2020 - 6%).

3. Net income/(expenditure) for the year is stated after charging:	**2021 £**	**2020 £**
Depreciation of tangible fixed assets	991	-
Deficit on foreign exchange	196	115
Auditors' remuneration		
- external audit	6,500	6,500
- other services	3,500	4,250

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year (2020 - £nil).

The aggregated amount reimbursed to trustees during the year was £nil (2020 - £39).

5. Staff costs and numbers

	2021	2020
	£	£
Staff costs		
Salaries and wages	230,526	211,372
Social security costs	19,088	18,522
Pension costs	111,537	10,152
	361,151	240,046

No employee earned £60,000 or more during the year (2020 - nil).

The key management personnel of the charity comprise the trustees and the senior management team. The total employee benefits of the key management personnel of the charity were £202,600 which includes creative director fees and an in-lieu pension payment (2020 - £122,500).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

	2021 Number	2020 Number
Production/touring	1	1
Support (including fundraising)	6	6
	7	7

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The company also contributes to the Equity Pension Scheme for performers and stage managers. The pension charge represents contributions due from the company and amounted to £111,537 (2020 - £10,152).

7. Corporation Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

8. Fixed assets - tangible assets

	Furniture/ fittings £	Office equipment £	Touring equipment £	Total £
Cost				
1 April 2020	2,438	19,839	2,045	24,322
Additions	-	1,982	-	1,982
31 March 2021	2,438	21,821	2,045	26,304
Depreciation				
1 April 2020	2,437	19,838	2,044	24,319
Charge for year	-	991	-	991
31 March 2021	2,437	20,829	2,044	25,310
Net book values				
31 March 2021	1	992	1	994
31 March 2020	1	1	1	3

9. Fixed Asset Investments

	Subsidiary undertakings shares £
Cost	
1 April 2020 / 31 March 2021	1
Net book values	
31 March 2021	1
31 March 2020	1

9.1. Holdings of 20% or more

The company holds 20% or more of the share capital of the following company:

Company	Country of registration or incorporation	Shares held Class	%
Subsidiary undertaking			
Complicite Enterprises Limited Registered number 05024565	United Kingdom EW - England & Wales	Ordinary	100%

The Company remained dormant during the year. Its aggregate amount of capital and reserves and the results of this undertaking for the last relevant financial year were as follows:

	Capital and reserves	Profit for the year
	£	£
Complicite Enterprises Limited	1	-

10. Debtors

	2021	2020
	£	£
Trade debtors	342	27,779
Other debtors	5,505	6,527
Prepayments and accrued income	357,809	40,087
	363,656	74,393

11. Cash at bank and in hand

	2021	2020
	£	£
Short term deposits	200,000	200,000
Cash on deposits	446,715	487,987
Cash at bank	569,738	801,345
Cash in hand	1,002	976
	1,217,455	1,490,308

12. Creditors: amounts falling due within one year	2021 £	2020 £
Trade creditors	12,694	15,800
Other taxation/social security	5,068	5,717
Other creditors	2,110	9,101
Accruals	19,279	69,398
Deferred income (note 13)	27,250	42,575
	66,401	142,591

13. Deferred income	£
Balance at 1 April 2020	42,575
Amount released to incoming resources	(42,575)
Amount deferred in the year	27,250
Balance at 31 March 2021	27,250

Deferred income relates to grant and fee income received in advance.

14. Limited by guarantee

The company is limited by guarantee and does not have a share capital. Each member gives a guarantee to contribute a sum, not exceeding £100, to the company should it be wound up. At 31 March 2021 there were 6 members.

15. Unrestricted funds	Brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Carried forward £
General fund	455,612	789,397	(720,417)	165,934	690,526
Designated funds:					
Creative space partnership	300,000	-	-	(50,000)	250,000
Production	400,000	-	-	(100,000)	300,000
Research & Development	100,000	-	-	(25,000)	75,000
Creative engagement	80,646	-	(1,340)	(10,006)	69,300
Artist development	85,856	-	(4,928)	19,072	100,000
	1,422,114	789,397	(726,685)	-	1,484,826

Creative space partnership
The company is exploring the possibility of developing an onsite creative space at Hawkwood College in Gloucestershire. Formerly named 'Building reserve' this one-off fund would cover the company's share of the investment required to establish the space.

Production
New signature productions require substantial working capital to fund lengthy development periods and the mounting of an initial tour. The production reserve allows us to sustain any deficit before recouping costs on subsequent tours.

Research & Development
R & D is the essential lifeblood of the company's creative output. This fund is to ensure the company always has the resources to fund unbudgeted R & D initiatives to explore new ideas, either for signature productions, or artistic projects.

Creative engagement
Formerly named 'Education reserve' the creative engagement reserve is set to support creative engagement costs in the first year of the new plan (as a result of the Education Enquiry) while an income stream is established going forward.

Artist development
Formerly named 'Development of associates' this fund provides a springboard for Mudlarks, our new two-part artist development programme, enabling the company to run it as a pilot programme for the first year.

16. Restricted funds

	Brought forward £	Incoming resources £	Outgoing resources £	Carried forward £
Can I Live?	-	41,182	(10,303)	30,879
	-	41,182	(10,303)	30,879

Can I Live?
ACE project grant to fund Can I Live? a digital performance using original hip-hop and spoken word, that joins actor, theatre maker and activist Fehinti Balogun on a journey into the world of environmental

17. Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2021 are represented by:				
Tangible fixed assets	994	-	-	994
Investments	1	-	-	1
Net current assets	689,531	794,300	30,879	1,514,710
	690,526	794,300	30,879	1,515,705

18. Financial commitments

At 31 March 2021 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	2021 £	2020 £
Due:		
Within one year	73,943	49,928
Between one and five years	217,628	42,002
	291,571	91,930

19. Related party transactions

The company had no related party transactions which require disclosure in the financial statements.

20. Gross Cash Flows

	2021 £	2020 £
Returns on investments and servicing of finance		
Interest received	6,743	5,778
Capital expenditure		
Payments to acquire tangible assets	(1,982)	-

21. Reconciliation of net income/(expenditure) to net cashflow from operating activities

	2021 £	2020 £
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	93,591	(262,999)
Depreciation	991	-
Dividends, interest and rents from investments	(6,743)	(5,778)
(Increase) in debtors	(289,263)	(4,024)
(Decrease)/increase in creditors	(76,190)	96,725
Net cash outflow from operating activities	(277,614)	(176,076)