

CONEY LTD

England & Wales · Charity number 1156864

Details

Other names	CONEY
Status	Registered
Legal form	Charitable company
Company number	06713686
Registered	2014-04-30
Register	View on the Charity Commission register

Contact

Address	Unit 15 Toynbee Studios 28 Commercial Street London E1 6AB
Phone	02073770088
Email	knock@coneyhq.org
Website	www.coneyhq.org

Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS ESTABLISHED ARE:-TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE ART OF DRAMA

Activities: Coney makes interactive theatre - creating games, adventures and play where people can choose to take a meaningful part. Our work takes place anywhere that people gather providing great art for everyone; in theatres, schools, museums, on the streets and online. We offer bespoke development support to artists, makers and game designers.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£237,763	£322,821	-	-
2024-03-31	£328,917	£346,647	-	-
2023-03-31	£690,284	£638,764	£125,277	7
2022-03-31	£301,881	£327,700	-	-
2021-03-31	£275,503	£250,385	-	-

Trustees

Name	Role	Appointed
Sydney George Colin Nash	Chair	2021-01-04
Annette Corbett		2021-01-04
Benjamin Charles Payne		2021-01-04
Lydia Hayes		2020-09-30
Philip Henry Clark		2021-01-04
Simon Michaels		2021-07-21

CONEY LTD

England & Wales - Charity number 1156864

Accounts

CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

REPORT AND FINANCIAL STATEMENTS

31ST MARCH 2025

REGISTERED NUMBER: 06713686

CHARITY NUMBER: 1156864

**Frank Lachman
Chartered Accountant
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

FINANCIAL STATEMENTS
for the year ended 31st March 2025

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CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

LEGAL AND ADMINISTRATIVE INFORMATION

31ST MARCH 2025

Company Registered Number

06713686

Registered Charity Number

1156864

Registered Office

**Unit 15 Toynbee Studios
28 Commercial Street
London
E1 6AB**

Directors and Trustees

Phil Clark	Director, Fillip Communications	Resigned 13th May 2025
Annette Corbett	Creative Director, Rough Information	Resigned 13th May 2025
Rachel Louis		Appointed 25th February 2025
Hannah Davey	Art and Actions Coordinator, Greenpeace	Resigned 7th August 2024
Lydia Hayes	Head of Development, Breath Arts Health Research	
Sydney Nash	Director/Vice President of Public Affairs, International Alliance for Responsible Drinking	Resigned 13th May 2025
Jenna Omeltschenko	Director, Down to Earth	
Ben Payne	Director, B&G Partners LLP	Resigned 18th July 2024
Simon Michaels	Director of HW Fisher LLP	Resigned 13th May 2025

Bankers

**HSBC
75 Whitechapel Road
London
E1 1DU**

Examiner

**Frank S Lachman
Chartered Accountant
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT
for the year ended 31st March 2025

Report of the Trustees

The trustees present their report and financial statements for the year ending 31st March 2024.

The Statutory information on page 1 forms part of this Report.

Structure, governance and management

The Charity was incorporated under the Companies Act 1985 as a company limited by guarantee on 2nd October 2008, and its objects and regulations are governed by its Articles of Association following adoption on 21st March 2014. **Company number 06713686**. The guarantees of individual members are limited to £1. The Company is a registered charity. **Charity number 1156864**.

The company directors and charity trustees as of the date of this Report.

Phil Clark
Annette Corbett
Hannah Davey
Lydia Hayes
Sydney Nash

Ben Payne
Simon Michaels

The changes in company directors are shown on page 1 to these accounts.

Directors' responsibilities

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting 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 company will continue in business.

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

Disclosure of information to examiner

So far as each director at the date of approval of this report is aware:

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

Principal activity and charitable objects

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

Membership

The membership of the organisation is now limited to board members only. The current membership of the company is the company directors/charity trustees as listed above.

The trustees have no other interests in the company.

All directors are members of the company and guarantee to contribute to the assets of the company in the event of it being wound up such amounts as may be required not exceeding £1.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2025

Public benefit

In shaping the Charity, the trustees have considered the Charity Commissions Guidance on public benefit. (Section 4 Charities Act 2006).

The trustees consider that it is appropriate to prepare these accounts on a going concern basis. They are confident that the charity will be able to continue for at least 12 months from the date of this report.

Legal and administrative details

Registered Office

Unit 15 Toynbee Studios, 28 Commercial Street, London E1 6AB

Professional Advisors

Frank S Lachman FCA, 31 Fairview Way, Edgware, Middlesex HA8 8JE

Bankers

HSBC 75 Whitechapel Road, E1 1DU

The accounts comply with the current statutory requirements and with the Articles of Association dated 21st March 2014.

Coney Final Trustees Report (2024–25)

1. Closure & Transition

Introduction

Coney has always been an organisation in motion – of ideas, of people, and of possibilities. Since 2006, we have worked across boundaries of art, education, activism, and community to create interactive experiences that spark curiosity and catalyse change. But like any journey, there comes a point when a chapter must end, so that others may begin. This report marks our final year of operation, a time of reflection, celebration, and considered transition. It captures how the legacy of Coney will continue beyond our closure – through the people, projects, and values that have shaped our story.

Closure Decision

The decision to close Coney was made unanimously by the board, following a staff consensus, on 2 October 2024.

Press Release issued in January 2025:

For over fifteen years, Coney has created innovative work at the intersection of play, art, theatre, and social change. During this time, we've been on an unwavering mission to spark change through play, creating unforgettable interactive experiences designed to make the world a little lovelier.

In January 2025, we announced that Coney will close its doors in April 2025. This news follows changes to Coney's funding structure in 2022, including the transition out of Arts Council England's National Portfolio. Since then, our small but mighty team has explored various avenues for Coney's future. Despite these efforts, we have reached the difficult decision that Coney cannot continue to operate in today's challenging funding landscape.

Closure Timeline

Final operational date: **30 April 2025**

Legacy Plans

- **Legacy Website:** Coney now has a legacy website, which will remain live for two years.
- **Archival Records:** Our digital archive has been transferred to **Bristol Theatre Archives**.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2025

- **Projects Transitioned to New Homes:**

- **MOD:**

Toby Peach, Associate Director (2020–2025) has launched Mod, a collective of Playful Activists who use game and experience design to harness the power of play to explore complex systems and catalyse social change. Mod will become home to several of our innovative school projects, including The Playful Activism Toolbox and the Undercover CareTaker Agency, which will continue in partnership with award-winning Kit Theatre – led by Coney co-founder Tom Bowtell. Heritage projects with The National Archives and Norfolk Wildlife Trust will also continue through Mod.

- **Koro:**

Marie Klimis, Coney's former Senior Producer (2022–2024), has launched an exciting new venture, Koro. Koro brings untold stories to life in immersive and unexpected ways, blending theatre, design, and interactivity to craft powerful and joyful experiences. Through Koro, Marie continues to connect people and invite them to explore new perspectives in creative and meaningful environments. As part of Coney's legacy, two of our significant projects—1884 and Watching the House—will find a new home with Koro. This transition ensures these interactive experiences will continue to engage audiences and have impact beyond Coney's closure, carrying forward our methodologies and approaches through Marie's continued stewardship.

- **Lovely Everywhere:**

Tassos Stevens, one of Coney's co-founders (2006–2024), is launching Lovely Everywhere—a new Community Interest Company (CIC) based in Gloucester operating locally, regionally across the South West, and everywhere remotely. Continuing a mission of loveliness and social change sparked through making play, the new venture builds on Tassos's experience of Coney's interactive and playful work at the intersection of arts and social change. The work is being developed in exchange with other playmakers, academics, and communities, with a strong focus on ground-up methods that prioritise local voices.

Final Celebration

We hosted a final farewell drinks reception, following our final show *The Island*, on **12 April 2025**.

Message from the Chair & Interim CEO **Sydney Nash, Chair**

"In bringing Coney's journey to a close, we honour the boldness, generosity, and innovation that defined its every step. I want to personally thank every artist, collaborator, audience member, and funder who helped shape this remarkable organisation. Our closure was not taken lightly, but was done with care, consensus, and a view toward legacy. Coney has always been about making the world more curious, kind, and full of play – and I know that spirit will live on in the staff, audiences, partnerships and legacy projects."

Rachel Louis, Interim CEO (2024–25)

"Joining Coney at this pivotal time has been both an immense responsibility and an enormous privilege. The team were fully committed not only to producing and delivering excellent work, but to doing right by each other and the legacy of the company. I am grateful to the core HQ staff: Toby, Farah, Eliza, Jess, and everyone else who supported our wind-down, for working together with such integrity. I'm happy that together, we've ensured that Coney's closure is not an end, but a transformation and that the legacy continues."

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2025

2. Key Activities in 2024–25

Coney's deliverables in 2024-25 included

- **Undercover Caretakers Agency** in schools across East London.
- **The Climate Agency Box** in partnership with **Greenpeace**, in schools across East London.
- **Smartphone game at Marble Hill** (Playful Heritage)
- **Local Resilience Crew. Stronger Together:** A Partnership with Blue Heart and Agile Rabbit with Communities in Eastbourne.
- **1884** An anti-colonial, immersive game-theatre show inspired by the legacy of the 1884 Berlin Conference.
- **The Island:** A participatory experience sparking conversations around our collective responsibility in the face of the climate crisis, as part of Erasmus+ Codename Seedling
- **Game Jam**, in partnership with University of Bath Spa
- **Project Hydra** in partnership with Greenpeace
- Remake of **Pickles** with the **National Archives**
- **Medway Digital** in partnership with **Gulbenkian Arts Center**

3. Workforce & Governance

Core Staff 2024–25

- **Emily Davis** – Producer (*resigned July 2024*)
- **Farah Najib** – Marketing & Communications Manager (*made redundant April 2025*)
- **Kit Denison** – General Manager (*resigned July 2024*)
- **Marie Klimis** – Senior Producer (*resigned July 2024*)
- **Tassos Stevens** – Director / Interim CEO (*left by mutual agreement December 2024*)
- **Toby Peach** – Associate Director, Young People & Families (*made redundant April 2025*)

New Appointments made in August 2024

- **Jess Donn** – General Manager (*made redundant in April 2025*)
- **Rachel Louis** – Interim CEO
- **Eliza Cass** – Producer (*made redundant April 2025*)

Promotions made in 2024

- **Farah Najib** promoted from Marketing & Admin Officer to Marketing & Communications Manager
- **Toby Peach** promoted from Associate Director to Interim Artistic Director
- **Rachel Louis** promoted from Interim Executive Director to Interim CEO

Board & Governance

- **Board Resignations:**
 - Jenna Omeltschenko – *Resigned 18 July 2024*
 - Hannah Davey – *Resigned 7 August 2024*
- **Senior Management Team (SMT)** disbanded in July 2024 following resignations.

Board members at time of closure:

- **Annette Corbett** – Creative Director, Rough Information (*resigned May 2025*)
- **Ben Payne** – Director, B&G LLP
- **Lydia Hayes** – Head of Development, Breathe Arts Health Research (*resigned May 2025*)
- **Phil Clark** – Director, Fillip Communications
- **Simon Michaels** (Treasurer) – Director, HW Fisher LLP (*resigned May 2025*)
- **Sydney Nash** (Chair) – Vice President of Public Affairs, International Alliance for Responsible Drinking

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2025

Associates and Guild (at time of closure)

Afreena Islam-Wright, Afsana Begum, Angela Clerkin, Anne Langford, Anne Odeke, Arlo Howard, Astrid Breel, Barbara Cala-Lesina, Ben Pacey, Brent Grihalva, Brigitte Adela, Cesía León-Alvarez, Chloe Mashiter, David Finnigan, Dinah Mullen, Dom Garfield, Ed Naujokas, Eliza Cass, Ellie Browning, Emma Frankland, Eve Leigh, Fran Moulds, Gareth Damian Martin, Gary Campbell, Georgia Symons, Georgina Bednar, Gemma Orleans-Thompson, Harriet Bolwell, Hoda Adra, Janisè Sadik, Jeannine Inglis Hall, Jess Sanders, Katherine Hurst, Kathryn Beaumont-Evans, Kieran Lucas, Kirsty Harris, Lewis Lloyd, Lexine Lee, malakaï sargeant, Mareika Chirikure, Maryam Shaharuddin, Maz Hemming, Mel Frances, Michelle McMahon, Morag Iles, Naomi Stafford, Nathan Charles, Omar Bynon, Rachel Hosker, Rebekah Murrell, Rhianna Ilube, Richard Popple, Rubie Green, Ruth Sutcliffe, Sam Wong, Segen Yosef, Suzanna Hurst, Tom Bowtell, Will Drew, Yusra Warsama, Zoe Callow.

5. Acknowledgements

We are profoundly grateful to every funder, partner, school, venue, artist, and audience who has collaborated with us. Thank you for helping us spark change and play with purpose.

This final year, we give special thanks to the HQ team who helped guide us through closure with integrity and imagination: **Toby Peach, Farah Najib, Eliza Cass, Jess Donn and Rachel Louis.**

We also extend deep gratitude to our associates, board members past and present, and our wider Coney Guild – your voices, visions, and ideas have sustained us over nearly two decades.

Going Concern

The trustees confirm that in their opinion it is appropriate to prepare these accounts on a going concern basis .

The trustees are in the process of closing the charity. It is envisaged that the accounts for the year ended 31st March 2025 will be the last ones for the charity.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuring year.

The financial statements comply with the 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) (effective 1 January 2022).

By order of the directors



Sydney Nash Director

Dated

17.12.2025

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2025

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2025 which are set out on pages 8 to 12.

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

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

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



Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex HA8 8JE

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)
STATEMENT OF FINANCIAL ACTIVITIES
Including INCOME AND EXPENDITURE ACCOUNT
for the year ended 31st March 2025

	Note	Restricted Funds £	Designated Funds	Unrestricted Funds £	Total Funds 2025 £	Restricted Funds £	Designated Funds	Unrestricted Funds £	Total Funds 2024 £
Income from:									
Charitable activities	2	139,883	-	97,880	237,763	270,156	-	58,761	328,917
		139,883	-	97,880	237,763	270,156	-	58,761	328,917
Expenditure on:									
Charitable Activity Costs	3	267,159	-	55,662	322,821	160,688	-	185,959	346,647
		267,159	-	55,662	322,821	160,688	-	185,959	346,647
Net income/(expenditure)		(127,276)	-	42,218	(85,058)	109,468	-	(127,198)	(17,730)
Total Funds brought forward		127,296	9,415	(29,164)	107,547	17,828	26,845	80,604	125,277
Transfers		-	-	-	-	-	(17,430)	17,430	-
Total Funds carried forward	9	20	9,415	13,054	22,489	127,296	9,415	(29,164)	107,547

The notes on pages 10 to 12 form part of these accounts.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

BALANCE SHEET AS AT 31st MARCH 2025

	Note	2025		2024	
		£	£	£	£
Current assets					
Debtors	6	1,676		24,306	
Cash at bank and in hand		26,126		117,596	
		<u>27,802</u>		<u>141,902</u>	
Creditors: amounts falling due within one year	7	5,313		34,355	
Net current (liabilities)/ assets			<u>22,489</u>		<u>107,547</u>
Total assets less current liabilities			<u><u>22,489</u></u>		<u><u>107,547</u></u>
Funds					
Total Funds	9		<u><u>22,489</u></u>		<u><u>107,547</u></u>

For the year ended 31 March 2025 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on _____ and signed on their behalf by Sydney Nash


Sydney Nash **Director**

(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS for the year to 31st March 2025

1 Accounting policies

(a) 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 2022) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Coney Limited 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.

(ii) Income

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

(iii) Expenditure

All expenditure is accounted for on an accruals basis excluding value added tax.

Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 4 to these accounts for each SOFA category of cost.

2 Charitable Activities

	Restricted Funds	Designated Funds	Unrestricted Funds	2025	Restricted Funds	Designated Funds	Unrestricted Funds	2024
Project Grants and Income								
Goethe-Institute	-	-	-	-	3,200	-	-	3,200
Canary Wharfe Contractors Limited	-	-	5,000	5,000	5,000	-	-	5,000
Art Council England	7,083	-	-	7,083	140,482	-	-	140,482
Backstage Trust	27,500	-	-	27,500	65,000	-	-	65,000
Shaftesburg Young People's Trust	10,000	-	-	10,000	-	-	-	-
Carbon Reduction Community								
Grants Proramme	2,500	-	-	2,500	-	-	-	-
Erasmus+	23,026	-	-	23,026	-	-	-	-
East London NHS Foundation Trust	8,190	-	-	8,190	-	-	-	-
Tower Hamlets Art & Music								
Education Services	2,500	-	-	2,500	-	-	-	-
City of London	5,000	-	-	5,000	4,000	-	-	4,000
Agile Rabbit	43,333	-	-	43,333	21,667	-	-	21,667
Bath Spa Univesity	9,765	-	-	9,765	15,000	-	-	15,000
English Heritage	-	-	-	-	-	-	2,500	2,500
Gulbenkian Theatre	-	-	-	-	-	-	20,000	20,000
Other Income								
Project income	-	-	57,430	57,430	3,429	-	38,836	42,265
Consultancy fees	-	-	5,650	5,650	-	-	13,050	13,050
Individual giving	986	-	1,835	2,821	-	-	3,056	3,056
Sundry	-	-	4,244	4,244	-	-	1,115	1,115
Theatre Tax Relief	-	-	-	-	-	-	-	-
Bank interest	-	-	1,221	1,221	-	-	2,704	2,704
Deferred Grants Carried Forward	-	-	-	-	-	-	(22,500)	(22,500)
Deferred Grants Brought Forward	-	-	22,500	22,500	12,378	-	-	12,378
	139,883	-	97,880	237,763	270,156	-	58,761	328,917

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS for the year ended 31st March 2025

3 Analysis of Charitable Activity Costs

	Restricted	Designated	Unrestricted	2025	Restricted	Designated	Unrestricted	2024
Salaries and staffing costs	154,643	-	8,139	162,782	76,932	-	126,452	203,384
Production costs	102,838	-	5,412	108,250	77,903	-	4,317	82,220
Travel and subsistence	8,302	-	922	9,224	5,564	-	1,478	7,042
Support costs (Note 4)	1,376	-	37,284	38,660	235	-	47,758	47,993
Governance costs (Note 4)	-	-	3,905	3,905	54.00	-	5,954	6,008
	267,159	-	55,662	322,821	160,688	-	185,959	346,647

Restricted	Designated	Unrestricted	2025	Restricted	Designated	Unrestricted	2024
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4 Analysis of Support and Governance costs

Support Costs

Employers NI and Pension Contributions	-	-	10,889	10,889	-	-	21,576	21,576
Rent and storage	-	-	10,100	10,100	-	-	15,152	15,152
Cleaning and maintenance	-	-	1,000	1,000	-	-	528	528
Insurance	-	-	1,490	1,490	-	-	3,042	3,042
Advertising, PR and marketing	-	-	1,837	1,837	235	-	1,747	1,982
Subscriptions	-	-	1,148	1,148	-	-	1,045	1,045
Printing, postage and stationery	-	-	192	192	-	-	266	266
Telephone and internet	-	-	845	845	-	-	1,092	1,092
Staff Settlement	-	-	5,764	5,764	-	-	-	-
IT Support and Software	-	-	5,395	5,395	-	-	3,310	3,310
	-	-	38,660	38,660	235	-	47,758	47,993

Governance Costs

Staff training, recruitment and welfare	-	-	1,674	1,674	-	-	3,659	3,659
Subndry expenses	-	-	217	217	54	-	309	363
Board expenses	-	-	60	60	-	-	25	25
Bank charges and other fees	-	-	204	204	-	-	211	211
Examiner's remuneration	-	-	1,750	1,750	-	-	1,750	1,750
	-	-	3,905	3,905	54	-	5,954	6,008

There were no employees with emoluments above £60,000 in the year. (2024 - none)

During the year the average number of employees was 5. (2027: 7)

5 Directors and trustees' interests

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

NOTES TO THE FINANCIAL STATEMENTS for the year ended 31st March 2025

7 Debtors	2025	2024
Trade debtors	1,250	8,621
Accrued income	-	15,000
Prepayments	426	685
	1,676	24,306

8 Creditors: amounts due within one year	2025	2024
Trade creditors	3,028	12
Taxes	535	8,119
Deferred grants	-	22,500
Accruals	1,750	2,410
Other creditors	-	1,314
	5,313	34,355

9 Reconciliation of movements

in members funds	Designated	Unrestricted	Restricted	2024	2023
Income	-	97,880	139,883	237,763	328,917
Expenditure	-	(55,662)	(267,159)	(322,821)	(346,647)
Opening funds	9,415	(29,164)	127,296	107,547	125,277
Transfers	-	-	-	-	-
	9,415	13,054	20	22,489	107,547

The above funds are represented by net current assets

Restricted Funds comprise

	2025	2024
Goethe-Institute	-	2,207
Canary Wharfe Contractors Limited	-	-
Art Council England	-	43,970
Backstage Trust	-	45,383
British Council	-	-
City of London	-	9,928
Agile Rabbit	-	10,820
Bath Spa Univesity	-	14,988
	-	127,296

CONEY LTD

England & Wales - Charity number 1156864

Accounts

CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

REPORT AND FINANCIAL STATEMENTS

31ST MARCH 2024

REGISTERED NUMBER: 06713686

CHARITY NUMBER: 1156864

**Frank Lachman
Chartered Accountant
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

FINANCIAL STATEMENTS
for the year ended 31st March 2024

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CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

LEGAL AND ADMINISTRATIVE INFORMATION

31ST MARCH 2024

Company Registered Number

06713686

Registered Charity Number

1156864

Registered Office

**Unit 15 Toynbee Studios
28 Commercial Street
London
E1 6AB**

Directors and Trustees

Phil Clark	Director, Fillip Communications	
James Clayton	Director, Campbell Johnson Clark	Resigned 3rd July 2023
Annette Corbett	Creative Director, Rough Information	
Hannah Davey	Art and Actions Coordinator, Greenpeace	
Lydia Hayes	Head of Development, Breath Arts Health Research	
Sydney Nash	Director/Vice President of Public Affairs, International Alliance for Responsible Drinking	
Jenna Omeltschenko	Director, Down to Earth	Resigned 18th July 2024
Ben Payne	Director, B&G Partners LLP	
Jane Samuels	Access & Equality Manager, The Natural History museum	Resigned 3rd July 2023
Simon Michaels	Director of HW Fisher LLP	

Bankers

**HSBC
75 Whitechapel Road
London
E1 1DU**

Examiner

**Frank S Lachman
Chartered Accountant
31 Fairview Way
Edgware
Middlesex
HA8 8JE**

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT
for the year ended 31st March 2024

Report of the Trustees

The trustees present their report and financial statements for the year ending 31st March 2024.

The Statutory information on page 1 forms part of this Report.

Structure, governance and management

The Charity was incorporated under the Companies Act 1985 as a company limited by guarantee on 2nd October 2008, and its objects and regulations are governed by its Articles of Association following adoption on 21st March 2014. **Company number 06713686**. The guarantees of individual members are limited to £1. The Company is a registered charity. **Charity number 1156864**.

The company directors and charity trustees as of the date of this Report.

Phil Clark
Annette Corbett
Hannah Davey
Lydia Hayes
Sydney Nash

Ben Payne
Simon Michaels

The changes in company directors are shown on page 1 to these accounts.

Directors' responsibilities

Company Law which is also applicable to charitable companies in England and Wales requires the directors, who are also trustees of the company, to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the company and of the results of the company for that period.

In preparing those financial statements, the directors/trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting 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 company will continue in business.

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

Disclosure of information to examiner

So far as each director at the date of approval of this report is aware:

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

Principal activity and charitable objects

To advance education for the public benefit by the promotion of the arts, in particular but not exclusively the art of drama.

Membership

The membership of the organisation is now limited to board members only. The current membership of the company is the company directors/charity trustees as listed above.

The trustees have no other interests in the company.

All directors are members of the company and guarantee to contribute to the assets of the company in the event of it being wound up such amounts as may be required not exceeding £1.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

Public benefit

In shaping the Charity, the trustees have considered the Charity Commissions Guidance on public benefit. (Section 4 Charities Act 2006).

The trustees consider that it is appropriate to prepare these accounts on a going concern basis. They are confident that the charity will be able to continue for at least 12 months from the date of this report.

Legal and administrative details

Registered Office

Unit 15 Toynbee Studios, 28 Commercial Street, London E1 6AB

Professional Advisors

Frank S Lachman FCA, 31 Fairview Way, Edgware, Middlesex HA8 8JE

Bankers

HSBC 75 Whitechapel Road, E1 1DU

The accounts comply with the current statutory requirements and with the Articles of Association dated 21st March 2014.

MAKING PLAY TO SPARK CHANGE

Coney's mission is to spark change through play, always following the principles of adventure, curiosity, and loveliness.

Everything we make is like a gift: to help people play well, and to make their world a little lovelier. From nurturing self-care and resilience for individuals and their immediate communities, to our practice of 'playful activism'; enabling people to influence the systems and structures beyond, and responding to causes which matter to people.

We are leaders in impact design and interactive dramaturgy. We use accessible, playful comms platforms to centre participants and communities at the heart of each experience. Collaboration and dialogue are at the heart of our work: with audiences, peers, partners, and a network of makers. Responding to research, we adapt our practice and gameplay to co-design formats for impact in many different contexts, including schools, communities, heritage sites and collections, workplaces, public spaces, theatres, and wherever people connect online.

We are BAFTA-winning, listed in Stage 100, and "pushing at the boundaries of theatre and technology" (Lyn Gardner, Stagedoor).

INTRODUCTION TO THIS YEAR'S REPORT

Sydney Nash, Chair of the Board of Trustees:

"Having been unsuccessful in its bid to remain a National Portfolio Organisation in 2023, Coney has transitioned from NPO funding, and undertaken necessary work to identify a new approach to ensure resilience and sustainability in the years to come. Working with the Board of Trustees, Coney has completed a strategic review, sought external advice on fundraising, aimed to sharpen the focus of its activities, and begun the process of reorganising itself internally.

With the external economic environment remaining extremely challenging (in particular for the creative arts sector) there remains much that needs to be done to guarantee Coney's future success. However, in spite of this, Coney continues to deliver groundbreaking work that wins the plaudits of audiences and reviewers alike.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

OUR WORK IN 2023-24

IN SCHOOLS

We continued to deliver our Primary Schools Programme, principally with our six partner schools in Tower Hamlets, as well as with schools in Bristol and Basildon. The flagship of the programme is the **Young Coneys Training Programme** - a workshop series that encourages Year 5 pupils to explore their own identities and passions for change, as well as develop key skills of agency, imagination, compassion and resilience. In 2023-24, over 350 young people attended Young Coneys sessions, and approximately 1,000 people were indirectly reached through the sharing of 'gifts' created during the sessions - a social impact project designed to benefit the wellbeing of an individual or Community. This year, we introduced a graduation event to conclude the programme, where participants celebrated their stories of change-making with their peers.

"The Young Coneys has given my courage a big fat kick."
Young Coneys participant

The Undercover CareTaker Agency (UCA) is a day-long interactive classroom adventure for Years 3 and 4 sparking conversations on important topics including wellbeing. With UCA Episode 1 now firmly established with our partner schools - directly engaging 420 young people in 2023-24 - we began development for UCA Episode 2, and we devoted time to developing partnerships to further UCA's reach and impact.

In secondary schools, we delivered the first pilot of **The Climate Agency Box**, created in partnership with **Greenpeace**. Over the course of eight sessions, this dynamic and playful learning experience aims to empower secondary school students to develop resilience to eco-anxiety, offering creative tools and games to support students in the crafting of meaningful climate actions within their school community. 56 students from three secondary schools in Tower Hamlets took part in this pilot, creating playful climate actions including a swap shop to tackle the school's consumption of fast fashion.

"I realise that I, as an individual, have the power to make change and I should be actively supporting and improving the world around me."
Climate Agency Box participant from Swanlea School

Outside of our core Schools programme, we were commissioned by **A New Direction** as part of their I Am Festival to develop a model of our Playful Activism practice tailored for SEND schools, culminating with a sharing at Kensington Palace in March 2024.

"We have never experienced a project quite like our secret agency mission with Coney... [which] seamlessly matched the interests and passions of our pupils."
Elise Robinson from The Queensmill Trust.

IN HERITAGE SITES

Following on from *Common Ground: Playtest* in 2022-23, **Norfolk and Norwich Festival** commissioned us again to redevelop one of the games from this project in collaboration with Norfolk Wildlife Trust, called *Nature Corridor Protectors*. Launched in July 2023, this interactive smartphone adventure invited children and their grownups to explore urban green spaces in King's Lynn and to learn about the importance of local wildlife.

In February 2024, we began development on a commission from **English Heritage**, as part of our Playful Heritage Programme, supported by Arts Council England (read more about the programme below). We ran two creative weekends at Marble Hill House in Richmond for a group of local teenagers to learn about the sites' colonial history, and to develop ideas for a new interactive smartphone game, to be launched at Marble Hill in 2024-25.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

IN COMMUNITIES

With funding from the **Greater London Authority's** Stronger Communities Fund, we created *The Middlesex Map* with users of Artizan Street Library. The map celebrates memories of the area shared by residents of Middlesex Street Estate and Middlesex Street, and offers direction towards places of community, creativity and practical wellbeing support.

In January 2024, as part of **Blue Heart** - a pilot funded by the Department for Environment, Food & Rural Affairs - we began a six-month programme of playful community engagement in Eastbourne, with the aim of building community resilience in the face of adversity, including flood risk and the cost-of-living crisis.

PUBLIC EVENTS

Following on from an initial research period at Shoreditch Town Hall in January 2023, this year we further developed **1884**, an anti-colonial game-theatre show created with Coney Associate Rhianna Ilube, inspired by the legacy of the 1884 Berlin Conference. This included a work-in-progress sharing as part of Talawa Firsts in July 2023, and two weeks of R&D at Shoreditch Town Hall in October 2024. In August 2023, we received an Arts Council England Projects Grant funding our Playful Heritage programme, exploring innovative interactive theatre formats to engage diverse audiences with colonial history, centred around the premiere run of *1884* in early 2024-25.

We also spent a week of development at the National Theatre Studio in February 2024 for ***Desire Maps***, an interactive map-making performance, in collaboration with Projekt Europa.

OUR ENGINE

The engine of our programme is developing playful change-making practice in exchange or sharing with other makers, to better respond to our causes and impacts. It is also about exchanging and teaching practice with other makers and students.

Goethe-Institut London commissioned us to explore the theme of trust in expertise, especially around vaccination, and we developed a suite of games each exploring the buttons, biases and tactics which help build and erode trust. These games were first playtested with a public audience as part of the Now Play This Festival at Somerset House in April, and then delivered in a seminar at the Goethe Institut's Kultursymposium in Weimar, Germany in May.

"Coney's innovative approach, delving more deeply into the subject than we anticipated, sparked thought-provoking discussions within our team and the audiences who experienced their games."

Francis Christeller, Goethe-Institut London

We continued to work closely in collaboration with higher institution partners. We completed the first phase of work with the University of Bath Spa and audience evaluation specialists Pudding as part of a programme of work funded by the Arts and Humanities Research Council (AHRC) to explore emergent impact over 2023-25. We received two micropilots from the Performing Planet Activism fund at UCL, supporting exchanges between artists and UCL climate researchers - one exploring climate finance architecture, the other looking at sparking playful activism collaborations between staff and students. With the University of Bristol, we began a research practice exchange, developing gameplay for engaging students around digital futures and responsible innovation.

EDUCATION, TRAINING & TALENT DEVELOPMENT

Coney worked in collaboration with a diverse Network of 1,344 artists, makers and other practitioners (increased by 23% since 2022-23). The people we meet in this way range from writers and game designers, to researchers and creative programmers. In 2023-24, we engaged 79 freelancers and 7 employees.

Of those who chose to self-report, 76% of our overall workforce were women or gender expansive people. 70% identified as being of a Global Majority ethnicity, and 37% identified as being from a working-class background. A wide range of LGBTQIA+ identities were represented, totalling 61% of our workforce. 15% of people who worked for us identify as neurodivergent, and 5% as deaf, disabled or as having a long-term health condition.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

In 2023-24, we:

- ran a free programme of workshops, mentoring and placements for eight emerging Global Majority artists;
- held two free workshops to meet artists local to Tower Hamlets, and we successfully recruited six new facilitators for our Young Coneys Training Programme, with eight of the 12 artists being from Global Majority backgrounds;
- reshaped our EDI action plan, with new processes to better structure and monitor our EDI goals;
- spent over £65,000 on freelance artist and maker fees across our programme;

THE CONEY TEAM IN 2023-24

Coney is powered by a small team at HQ, steered by the Board of Trustees, and deploying a wide network of makers. In 2023-24, Coney HQ comprised:

HQ

- Emily Davis - Producer
- Farah Najib - Marketing & Admin Officer
- Kit Denison - General Manager
- Marie Klimis - Senior Producer
- Rhianna Ilube - Associate Director, Playful Heritage (until May 2023)
- Tassos Stevens - Director | CEO
- Toby Peach - Associate Director, Young People & Families

Following the stepping down of Adam Gallacher as Executive Director and JCEO in March 2023, it was decided not to recruit a replacement immediately, but to wait until the shift in strategic direction clarified the best role, and financial resilience to afford the role. Therefore, Tassos Stevens has become Interim CEO, and one part of a Senior Management Team with Kit Denison and Marie Klimis.

Board of Trustees

Coney has a strong board of Trustees in accordance with its Memorandum & Articles of Association. The Board meets at least four times a year in order to agree company budgets and project plans. Artistic plans are assessed in light of financial, operational and reputational risks and advantages. Individual Trustees assist through the year in an informal capacity, and participate in specialist subgroups, according to their expertise and passions.

- Annette Corbett – Creative Director, Rough Information
- Ben Payne – Director, B&G LLP
- Hannah Davey – Art and Actions Coordinator, Greenpeace
- Jenna Omeltschenko - Director, Down to Earth
- Lydia Hayes – Head of Development and Interim Co-Director, Breathe Arts Health Research
- Phil Clark – Director, Fillip Communications
- Simon Michaels (Treasurer) – Director of HW Fisher LLP
- Sydney Nash (Chair) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Associates:

Arlo Howard, Astrid Breel, Chloe Mashiter, Eve Leigh, Gemma Orleans-Thompson, Janisè Sadik, Jess Sanders, Kathryn Beaumont-Evans, Kirsty Harris, Maryam Shaharuddin, Mel Frances, Omar Bynon, Rhianna Ilube and Suzanna Hurst.

Makers in the Guild:

Afreena Islam-Wright, Afsana Begum, Angela Clerkin, Anne Langford, Anne Odeke, Barbara Cala-Lesina, Ben Pacey, Brent Grihalva, Brigitte Adela, Cesia León-Alvarez, David Finnigan, Dinah Mullen, Dom Garfield, Ed Naujokas, Eliza Cass, Ellie Browning, Emma Frankland, Fran Moulds, Gareth Damian Martin, Gary Campbell, Georgia Symons, Georgina Bednar, Harriet Bolwell, Hoda Adra, Jeannine Inglis Hall, Katherine Hurst, Kieran Lucas, Lewis Lloyd, Lexine Lee, malakaï sargeant, Mareika Chirikure, Maz Hemming, Michelle McMahon, Morag Iles, Naomi Stafford, Nathan Charles, Rachel Hosker, Rebekah Murrell, Richard Popple, Rubie Green, Ruth Sutcliffe, Sam Wong, Segen Yosef, Tom Bowtell, Will Drew, Yusra Warsama and Zoe Callow.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

We are grateful to all of our donors and funders in 2023-24:

Friends of Coney: Annette Corbett, Christopher Hong, Edwina Stevens, Jonathan Wakeham, Juliet Desailly, Kat Nilsson, Lydia Hayes, Matthew & Molly Hawn, Paul Groombridge and one anonymous individual.

Trusts, Foundations and other organisations: Artsadmin, Arts and Humanities Research Council (AHRC), Arts Council England, Agile Rabbit, British Council, The Backstage Trust, Canary Wharf Contractors' Fund, City of London Corporation, English Heritage and Goethe-Institut London.

Going Concern

The trustees confirm that in their opinion it is appropriate to prepare these accounts on a going concern basis .

The trustees are in the process of closing the charity. It is envisaged that the accounts for the year ended 31st March 2025 will be the last ones for the charity.

Independent Examiner

A resolution will be proposed at the Annual General Meeting that Frank Lachman be re-appointed as Independent Examiner to the charity for the ensuing year.

The financial statements comply with the 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) (effective 1 January 2022).

By order of the directors



Sydney Nash Director

Dated 17/12/2024

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)
DIRECTORS' AND TRUSTEES' REPORT (continued)
for the year ended 31st March 2024

Independent Examiner's Report on the Accounts

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2024 which are set out on pages 9 to 13.

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

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

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



Frank S Lachman
Chartered Accountant
Independent Examiner

31 Fairview Way
Edgware
Middlesex HA8 8JE

CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

STATEMENT OF FINANCIAL ACTIVITIES
Including INCOME AND EXPENDITURE ACCOUNT

for the year ended 31st March 2024

	Note	Restricted Funds £	Designated Funds	Unrestricted Funds £	Total Funds 2024 £	Restricted Funds £	Designated Funds	Unrestricted Funds £	Total Funds 2023 £
Income from:									
Charitable activities	2	270,156	-	58,761	328,917	10,848	45,000	634,437	690,285
		270,156	-	58,761	328,917	10,848	45,000	634,437	690,285
Expenditure on:									
Charitable Activity Costs	3	160,688	-	185,959	346,647	4,389	20,507	613,869	638,765
		160,688	-	185,959	346,647	4,389	20,507	613,869	638,765
Net income/(expenditure)		109,468	-	(127,198)	(17,730)	6,459	24,493	20,568	51,520
Total Funds brought forward		17,828	26,845	80,604	125,277	20,114	17,941	35,702	73,757
Transfers		-	(17,430)	17,430	-	(8,745)	(15,589)	24,334	-
Total Funds carried forward	9	127,296	9,415	(29,164)	107,547	17,828	26,845	80,604	125,277

The notes on pages 11 to 13 form part of these accounts.

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

BALANCE SHEET AS AT 31st MARCH 2024

	Note	2024	2023
		£	£
Current assets			
Debtors	6	24,306	3,418
Cash at bank and in hand		117,596	146,094
		<u>141,902</u>	<u>149,512</u>
Creditors: amounts falling due within one year	7	34,355	24,235
Net current (liabilities)/ assets		<u>107,547</u>	<u>125,277</u>
Total assets less current liabilities		<u><u>107,547</u></u>	<u><u>125,277</u></u>
Funds			
Total Funds	9	<u><u>107,547</u></u>	<u><u>125,277</u></u>

For the year ended 31 March 2024 the company was entitled to exemption under section 477(2) of the Companies Act 2006.

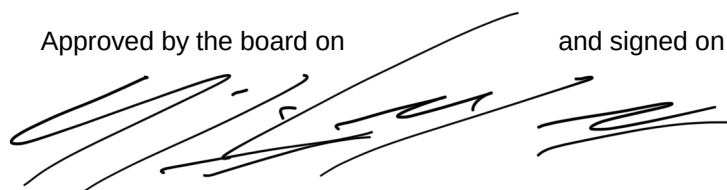
No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for:

- i. ensuring the company keeps accounting records which comply with section 386; and
- ii. preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its profit and loss for the financial year in accordance with the section 393, and which otherwise comply with the requirements of the Companies Act relating to accounts, so far as applicable to the company.

The accounts have been prepared in accordance with the special provisions in Part 15 applicable to companies subject to the small companies' regime under Companies Act 2006 and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

Approved by the board on _____ and signed on their behalf by Sydney Nash


Sydney Nash **Director**

(A COMPANY LIMITED BY GUARANTEE AND HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS for the year to 31st March 2024

1 Accounting policies

(a) 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)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Coney Limited 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.

(ii) Income

Income derived from co-production agreements, performance fees and other sales is credited to the Statement of Financial Affairs (SOFA) in the period to which it relates on the basis of entitlement - excluding value added tax. Grants and donations represent amounts from individuals, corporations, trusts and other funding bodies and are credited to the SOFA in the year in which they are expended.

(iii) Expenditure

All expenditure is accounted for on an accruals basis excluding value added tax.

Costs are allocated to a category in the SOFA either because such costs are directly incurred in relation to such category, or because they are support costs in respect of which an apportionment has been made between the SOFA categories.

Support costs consist of infrastructure costs for salaries, premises, office administration. Such costs are apportioned on a reasonable and consistent basis to the various SOFA categories with a view to determining, as accurately as possible, the total resources expended for each category. The basis of apportionment used is either a function of staff time applied to a given activity, or an estimate of the proportion of costs associated with the same, or a combination of both.

Direct and Support costs are separately shown by natural classification in Note 4 to these accounts for each SOFA category of cost.

2 Charitable Activities

	Restricted Funds	Designated Funds	Unrestricted Funds	2024	Restricted Funds	Designated Funds	Unrestricted Funds	2023
Project Grants and Income								
Goethe-Institute	3,200	-	-	3,200	4,800	-	-	4,800
Canary Wharfe Contractors Limited	5,000	-	-	5,000	-	5,000	-	5,000
Art Council England	140,482	-	-	140,482	-	-	125,088	125,088
Backstage Trust	65,000	-	-	65,000	-	40,000	-	40,000
Innovate UK	-	-	-	-	4,998	-	-	4,998
British Council	-	-	-	-	2,500	-	-	2,500
City of London	4,000	-	-	4,000	9,878	-	-	9,878
Agile Rabbit	21,667	-	-	21,667	-	-	-	-
Bath Spa Univesity	15,000	-	-	15,000	-	-	-	-
English Heritage	-	-	2,500	2,500	-	-	-	-
Gulbenkian Theatre	-	-	20,000	20,000	-	-	-	-
Other Income								
Project income	3,429	-	38,836	42,265	1,050	-	473,990	475,040
Consultancy fees	-	-	13,050	13,050	-	-	11,140	11,140
Individual giving	-	-	3,056	3,056	-	-	4,154	4,154
Sundry	-	-	1,115	1,115	-	-	146	146
Theatre Tax Relief	-	-	-	-	-	-	19,251	19,251
Bank interest	-	-	2,704	2,704	-	-	668	668
Deferred Grants Carried Forward	-	-	(22,500)	(22,500)	(12,378)	-	-	(12,378)
Deferred Grants Brought Forward	12,378	-	-	12,378	-	-	-	-
	270,156	-	58,761	328,917	10,848	45,000	634,437	690,285

CONEY LIMITED
(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)

NOTES TO THE FINANCIAL STATEMENTS for the year ended 31st March 2024

3 Analysis of Charitable Activity Costs

	Restricted	Designated	Unrestricted	2024	Restricted	Designated	Unrestricted	2023
Salaries and staffing costs	76,932	-	126,452	203,384	4,200	17,233	519,006	540,439
Production costs	77,903	-	4,317	82,220	73	2,540	19,619	22,232
Travel and subsistence	5,564	-	1,478	7,042	116	444	8,393	8,952
Support costs (Note 4)	235	-	47,758	47,993	-	251	60,080	60,331
Governance costs (Note 4)	54.00	-	5,954	6,008	-	39	6,771	6,810
	160,688		185,959	346,647	4,389	20,507	613,869	638,764
	Restricted	Designated	Unrestricted	2024	Restricted	Designated	Unrestricted	2023

4 Analysis of Support and Governance costs

Support Costs

Employers NI and Pension Contributions	-	-	21,576	21,576	-	-	22,756	22,756
Rent	-	-	15,152	15,152	-	-	14,321	14,321
Cleaning and maintenance	-	-	528	528	-	-	650	650
Insurance	-	-	3,042	3,042	-	-	2,919	2,919
Advertising, PR and marketing	235	-	1,747	1,982	-	206	11,383	11,589
Subscriptions	-	-	1,045	1,045	-	-	1,520	1,520
Printing, postage and stationery	-	-	266	266	-	-	761	761
Telephone and internet	-	-	1,092	1,092	-	-	1,446	1,446
Website hosting and development	-	-	-	-	-	-	45	45
IT Support and Software	-	-	3,310	3,310	-	45	3,661	3,706
Consumable equipment	-	-	-	-	-	-	618	618
	235	-	47,758	47,993	-	251	60,080	60,331

Governance Costs

Staff training and welfare	-	-	3,659	3,659	-	39	4,629	4,668
Subndry expenses	54	-	309	363	-	-	289	289
Board expenses	-	-	25	25	-	-	-	-
Bank charges and other fees	-	-	211	211	-	-	253	253
Examiner's remuneration	-	-	1,750	1,750	-	-	1,600	1,600
	54	-	5,954	6,008	-	39	6,771	6,810

There were no employees with emoluments above £60,000 in the year. (2023 - none)

During the year the average number of employees was 7. (2023: 7)

5 Directors and trustees' interests

During the year, none of the trustees received any remuneration from the trust and no expenses were paid for or reimbursed to any of them.

CONEY LIMITED

**(A COMPANY LIMITED BY GUARANTEE AND
HAVING NO SHARE CAPITAL)**

NOTES TO THE FINANCIAL STATEMENTS for the year ended 31st March 2024

7 Debtors	2024	2023
Trade debtors	8,621	1,888
Accrued income	15,000	-
Prepayments	685	1,530
	24,306	3,418

8 Creditors: amounts due within one year	2024	2023
Trade creditors	12	1,277
Taxes	8,119	5,224
Deferred grants	22,500	12,378
Accruals	2,410	4,068
Other creditors	1,314	1,288
	34,355	24,235

9 Reconciliation of movements

in members funds	Designated	Unrestricted	Restricted	2024	2023
Income	-	58,761	270,156	328,917	690,284
Expenditure	-	(185,959)	(160,688)	(346,647)	(638,764)
Opening funds	26,845	80,604	17,828	125,277	73,757
Transfers	(17,430)	17,430	-	-	-
	9,415	(29,164)	127,296	107,547	125,277

The above funds are represented by net current assets

Restricted Funds comprise

	2024	2023
Goethe-Institute	2,207	-
Canary Wharfe Contractors Limited	-	5,000
Art Council England	43,970	-
Backstage Trust	45,383	600
British Council	-	2,500
City of London	9,928	9,728
Agile Rabbit	10,820	-
Bath Spa Univesity	14,988	-
	127,296	17,828

CONEY LTD

England & Wales - Charity number 1156864

Accounts



CONEY LIMITED

(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

CHARITY REGISTRATION NUMBER: 1156864

COMPANY REGISTRATION NUMBER: 06713686

Prepared by:
Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

CONEY LIMITED

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FOR THE YEAR ENDED 31 MARCH 2023

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CONEY LIMITED

LEGAL AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31 MARCH 2023

Charity registration number: 1156864

Company registration number: 06713686

Principle address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Registered office address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Trustees and Directors:

Phil Clark - Director, Fillip Communications

James Clayton - Director, Campbell Johnston Clark

Annette Corbett (from January 2021) – Creative Director, Rough Information

Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace

Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research

Joanna Marschner - Senior Curator, Historic Royal Palaces (resigned 21 April 2021)

Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko - Director, Down to Earth

Ben Payne (from 4 January 2021) - Director, B&G Partners LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada (resigned 21 April 2021)

Simon Michaels - Director of HW Fisher LLP

Company secretary: Dr T S Stevens

Accountants: Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex

Bankers: HSBC
75 Whitechapel Road
London, E1 1DU

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

MAKING PLAY TO SPARK CHANGE

Coney's mission is to spark change through play, always following the principles of adventure, curiosity, and loveliness.

Everything we make is like a gift: to help people play well, and to make their world a little lovelier. From nurturing self-care and resilience for individuals and their immediate communities, to our practice of 'playful activism'; enabling people to influence the systems and structures beyond, and responding to causes which matter to people.

We are leaders in impact design and interactive dramaturgy. We use accessible, playful comms platforms to centre participants and communities at the heart of each experience. Collaboration and dialogue are at the heart of our work: with audiences, peers, partners, and a network of makers. Responding to research, we adapt our practice and gameplay to co-design formats for impact in many different contexts, including schools, communities, heritage sites and collections, workplaces, public spaces, theatres, and wherever people connect online.

We are BAFTA-winning, listed in Stage 100, and "pushing at the boundaries of theatre and technology" (Lyn Gardner, Stagedoor).

INTRODUCTION TO THIS YEAR'S REPORT

Sydney Nash, Chair of the Board of Trustees:

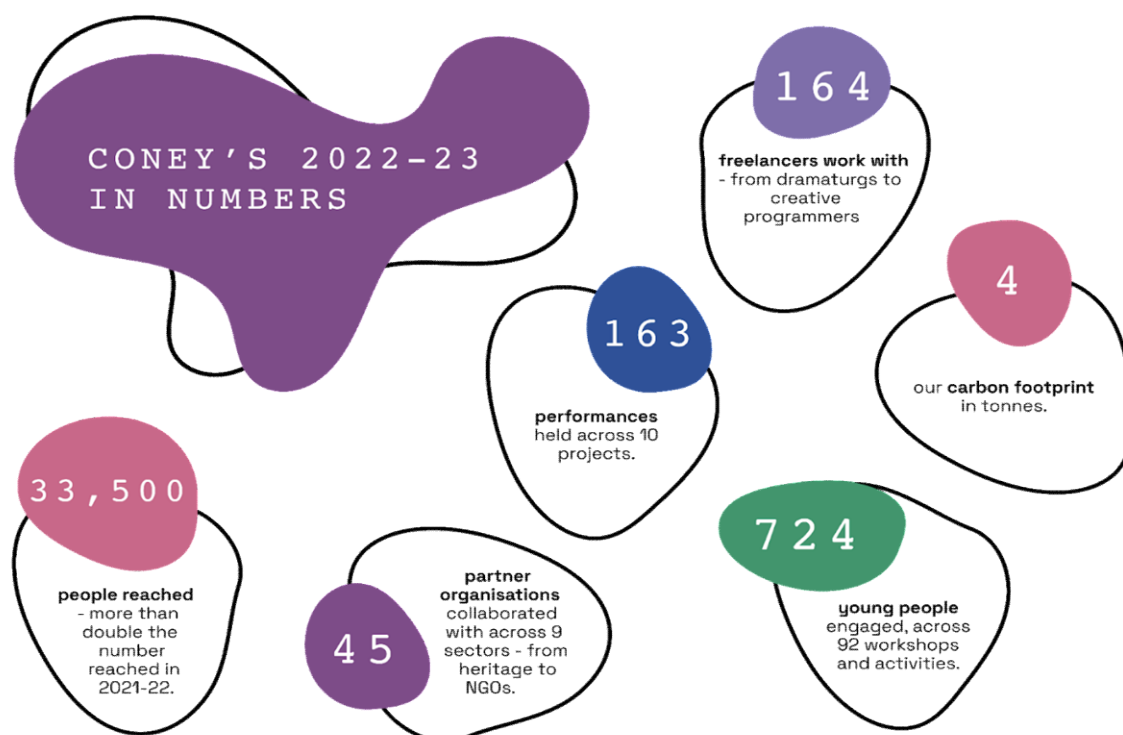
"The past 12 months has been one of contrasts, from the extraordinary success of delivering The Golden Key for the City of London Corporation (Coney's largest commission to date), to the disappointment of being unsuccessful in our bid to remain a National Portfolio Organisation. Lessons have been learnt and Coney is more resilient, while remaining as creative and exciting as ever. Senior leadership changes, a mission review, the introduction of more efficient internal structures, and the initiation of long-term strategic planning are all laying the foundations for Coney's continuing success. There is plenty still to do, but no shortage of energy and talent to get it done".

Tassos Stevens, Director | CEO:

"This last year has been a unicorn with two horns, only one of which was golden. These horns were the two quite singular events which defined the year: a critical and wounding funding outcome, following the startling success of Coney literally being handed The Golden Key to the City of London. I'm proud of how we'd responded to the many challenges of this commission, not just the numbers - 4 months to pull together a 1-day event engaging over 30,000 people over 17 locations with over 200 artists - but also holding our line through the process to engage constructively and creatively with some of the spikier political angles of the commission.

It's a longer story than I can tell here, but can be glimpsed from one of my event highlights, The Future Council: in which young people from neighbouring boroughs played themselves 25 years in the future as the Members' Council which governs the City, in the Great Hall of the Guildhall where the present council sits. They played as if they were in a relatively positive climate future, but one we can only reach if we the grown-ups in the room presently do all the right things from here.

That's also the challenge for Coney, to do all the right things from here. It's been heartening to recognise that the best path to a resilient future for the charity is to double down on why we make play: to help people play well together, to spark change towards a better world. And for us to make play well together, us being my excellent colleagues who make up Coney HQ, the diverse brilliant makers of our Guild and wider network without whom... and a dynamic and generous board of Trustees. And you, reading this... ready to play?"



OUR WORK IN 2022-23

Our work in the first half of the year was dominated by a commission from the City of London, of an unusually large scale for us: *The Golden Key*. While this commission contributed significantly to our healthy Year End position, other programmes and priorities for the company were postponed or reduced in order to ringfence the capacity of the team required to deliver the project against a tight timeline.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

Autumn brought the disappointing news that, having been a National Portfolio Organisation (NPO) of Arts Council England (ACE) since 2012, we were unsuccessful in our bid to remain an NPO, which we applied for under the new Transfer programme. The decision to enter the Transfer Programme felt right at the time, in tune with a vision of a network of local hubs - in Tower Hamlets, in Gloucester, and a third borough that would have been identified had the NPO application been successful - with which we had written our NPO application. It was a decision we took time and care to make well, consulting Gloucester-based organisations on what Coney transferring there might mean to them. ACE were clear that this outcome was not a reflection on our value as an organisation to the sector, and have given us a statement to that effect.

While the shifting and sharpening of our mission towards a more sustainable and resilient business model was already underway, this news was a catalyst that made this work more urgent. Released from immediate financial pressures as a result of the income from *The Golden Key*, much of our effort in the second half of 2022-23 focused on developing a more sustainable programme. We have begun reframing last year's six programmes towards one programme differentiated by the contexts where we land and the causes for which we make play. We have also established a pipeline process for identifying and prioritising opportunities for both fundraised and commissioned income.

We devoted time and resources to better communicate our mission, our practice and the impacts of our work. This included the redevelopment of our website with design agency Splitpixel and illustrator Jess Sanders, and the design of impact frameworks and theories of change across the full spectrum of our work, in collaboration with Dr Astrid Breel (Impact Research Fellow at Bath Spa University) as part of a secondment funded by Innovate UK.

Read on for Coney highlights in 2022-23.

THE GOLDEN KEY

In May 2022, Coney was commissioned by The City of London Corporation to create a large-scale immersive event, transforming The City for one day in October 2022.

The brief was to open up The City to new audiences who may consider that The City is not for them, with a target of over 30,000 visitors in one day. Due to the architecture of the City - no single space could hold more than 1,000 people at a time - we adopted a modular format with a series of events in 17 locations across The City; from large-scale festivals around key landmarks, to intimate immersive shows in secret corners of the Square Mile. The project was curated and produced by Coney in partnership with a network of artists and companies, featuring 76 performances, games and installations, 32 new commissions, and over 200 artists. The event was attended by an estimated 32,000 people.

The programme included:

- **The Fairs** - three family-friendly festivals around The City's landmarks, including The Fair of Topsy Turvy Power at Guildhall, The Fair of Pathways and Passage at St Paul's, and The Fair of Tall and Small Stories at the Museum of London & London Wall Highwalks. The programme combined interactive theatre, music, dance, circus, puppetry, games, as well as spectacular fire finales.

- **The Maze of Adventures** - twelve smartphone-guided adventures across the Square Mile inspired by The City's untold stories. These adventures started at iconic red doors installed in public squares, leading to immersive theatre pieces at secret locations. We believe this format has good potential for revival in other locations and communities.
- **The Hunt** - a smartphone-led cryptic treasure hunt led by a dragon and inspired by the mythologies of the City of London. This self-led piece combined audio and text played via web browser, texts and phone calls from public phone boxes, a printed book containing clues and riddles, and live performance at Tower Bridge, Mansion House and the Old Bailey.
- **The Future Council** - recruited from boroughs neighbouring the City of London, 11 young people aged 12-17 played themselves as members of the Future Council of the City of London in 2047.

"I really enjoyed the Maze of Adventures and getting to see parts of the City I had never been to before. [...] It was absolutely magical. This event really changed the way I see and think about the City of London."

- Audience member

IN SCHOOLS

We continued to deliver further work with young people in Tower Hamlets through the **Young Coneys Training Programme** (YCTP), a three-part workshop series focusing on youth empowerment and social change. Funded by the Backstage Trust and Canary Wharf Contractors, the programme encourages participants to explore their own identities and passions for change, as well as develop key skills of agency, imagination, compassion and resilience. In 2022-23, over 350 Year 5 pupils attended YCTP sessions, and over 800 people were engaged through the sharing of 'gifts' created during the sessions. Additionally in Autumn 2022, we led Young Coneys workshops with two classes in Gloucester in partnership with Strike A Light, as part of scoping a 'local hub' in the city.

"After the day I had, I think I can change Tower Hamlets."

- Young Coney participant, Maryam

We also continued development of the **Undercover CareTaker Agency** (UCA), a day-long interactive classroom adventure for Year 3 and Year 4 primary school students to explore mental health and wellbeing. In May 2022, UCA landed in classes across five schools in Tower Hamlets, inducting 150 young people into the Undercover CareTaker Agency and resulting in five different creative projects being made to benefit the wellbeing of their schools.

"UCA has been a great workshop for children in my class to understand mental health and learn the tools to help manage their anxieties and worries in a beneficial and productive way."

- Bilal Chowdhry, Teacher at Osmani Primary School

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

Towards the end of 2022, we began work towards a pilot commission from **Greenpeace** to create **The Climate Agency Box**, building on our previous collaboration with Greenpeace (*Codename: Violet*). Facilitated through a bespoke website, teacher and artist-led activities and an Escape Room-esque Box, the project explores Playful Climate Activism through global stories of the climate crisis, the political and economic context of climate crisis, and how art can be used to spark change. The pilot will test the content and format with three secondary schools in the 2023-24 school year, and we are already exploring avenues for further development.

"Coney's work is a champion of cheer and optimism through hard conversations on difficult topics [...] Coney lifts young people up so high, that it makes them feel like they can do anything."

- Sandra Ata, Greenpeace

IN HERITAGE SITES

In July 2022, **The National Archives** presented **The 1671 Crown Jewels Heist**, a Coney adventure to solve a very royal mystery, and the latest episode of the Ministry of Time Travel (MOTT) - a series of interactive experiences Coney has created for the National Archives. Presented throughout summer 2022, almost 500 young people and families arrived at the MOTT's mysterious Misfires Room at The National Archives and virtually met ministry operatives Ola and Jay, to help them decode strange time signals from 1671.

"The whole thing was literally AWESOME. It is probably the best children's activity we have ever done. We'll never forget it. Phenomenal."

- Audience Feedback on *The 1671 Crown Jewels Heist*

We were also commissioned by **Norfolk & Norwich Festival** to create and deliver **Common Ground: Playtest**, a series of creative, playful workshops for 13-18 year-olds across heritage sites in East Anglia. Young people learned about game design, teamwork and interactive design, to dream up new ways for audiences to explore their local heritage sites. Throughout August 2022, we landed in four different heritage sites and worked with dozens of teenagers across the region. During four week-long workshops, we developed interactive experiences that allowed audiences to explore the heritage and natural sites in unique ways, guided by the interests and creativity of the young people involved.

"Commissioning Coney to design and deliver the project was one of the best decisions we made. Coney were brilliant collaborators and our partners felt inspired and included in the process - they really understood the brief and the stakeholders involved."

- Georgia Jacob, Project Manager for Common Ground

IN TOWNS, BOROUGHES AND NEIGHBOURHOODS

In May 2022, we presented the second episode in our **Ends & Tales** series in and about places of diaspora communities, made with theatre company Tamasha and local makers. **10k Heartbeats: A Local's Guide to Liverpool Chinatown** was a smartphone adventure inviting audiences to walk in the footsteps of Chinatown residents past and present, in partnership with Liverpool Everyman & Unity. The third planned piece in the series was pinned to Bristol and local Black history, partnering with Trinity Centre, and a making team recruited for developing the adventure in 2023-24. We also secured an additional R&D for an Ends & Tales piece in London Bridge about Global Majority workforce, in partnership with the local BID.

The groundwork laid for a potential local hub in Gloucester included partnerships seeded with Gloucester Cultural Trust, JOLT Studios, Strike A Light, and GL4 in Matson. We ran pilot workshops with GL4 and Matson community, towards developing The Matson Association as a follow-on part of a commission of *We The People* for 2023-24, plus a workshop meeting Gloucester young artists via JOLT.

Closer to HQ and our developing local hub in Tower Hamlets, we secured a commission from the Greater London Authority Stronger Communities Fund to develop *The Middlesex Map* with local residents of the Middlesex Estate plus Artizan Library, delivered in 2023-24, and have built relationships with MIND Tower Hamlets and the Working Well Trust, as well as continuing our work in Tower Hamlets schools. *The Golden Key* also engaged resident communities of the City of London as Keyholders, sharing their secrets and stories with the public.

IN WORKPLACES

We had less capacity for this part of our programme this year, but we have taken on board useful learning from *The Magic Parcel* project in 2021-22 and shifted our approach for corporate workplaces. The focus is now shorter sessions facilitated online, each themed around a specific challenge for a post-pandemic workplace, combined with a 'tail' of prompts and challenges helping scaffold the impact. We'll pilot this in 2023-24 as *A Workplace Boost*.

We've also built a sustained collaboration for a programme around change-making for civil servants, *Secret Change Society*, and a partnership with The Leadership Centre around change-making for public sector leadership, both of which will be delivered in 2023-24. We developed *A Researchers' Adventure* learning from our previous pilot, and delivered with University of Bath Spa this year, looking to build in the academic workplace.

FOR PLAY EVERYWHERE

Throughout 2022-23, we piloted new formats of play and further honed our practice of playful experiences for remote audiences, especially those for whom geography and/or access might be barriers for them to join us in person. We presented a playtest of *Adventure Experiment*, an interactive smartphone adventure tailored to the neighbourhood that the audience member finds themselves in. We presented two iterations of *The Gathering Storm*, a game in development about democracy by makers Kayja Maravala, Tassos Stevens and Trainee Producer Nathan Charles. This was presented in-person at London's experimental game design festival Now Play This, and a remote version of the same game in September as a social for our Network.

We made preparations for a reboot of The Pop-Up Playhouse - our virtual home for a diverse range of playful experiences - including playtesting a new incarnation of *A Magic Trick* and *A Secret Game*, which we plan to offer as part of a regular programme of remote offerings in 2023-24. These playtests were part of a collaborative research project with Associate Astrid Breel (Bath Spa University) exploring the power of play. Our well-received online interactive storytelling piece *Telephone* was revived for two performances in autumn 2022 in consideration for a Peabody Award in their Interactive and Digital category.

Finally, we received a delightful commission to make an Adventure Gift for a wedding anniversary. This was entitled *Evergreen*, a bespoke adventure playing out in the life of the couple and their family over the course of several months, with highlights including a surprise on a tour of the V&A, and a ghostly book appearing as if by magic on a holiday in Wales.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

"I think that Coney plays a very important role in its local communities, in making people feel re-energised and re-empowered by very slightly mischievous, slightly impish provocations and questioning."

- Audience feedback on *A Secret Game*

OUR ENGINE

The engine of our programme is developing playful change-making practice in exchange or sharing with other makers, to better respond to our causes and impacts. It's also about exchanging and teaching practice with other makers and students.

Our associate Astrid Bree, also a researcher at University of Bath Spa, received funding from Innovate UK to support a secondment with Coney HQ for three months, helping us draw together our own impact frameworks consistently across the programme, and identify new opportunities for impact consultancy. We also joined as a partner with University of Bath Spa and audience evaluation specialists Pudding in a successful fellowship application to the Arts and Humanities Research Council (AHRC) to explore emergent impact over 2023-25.

We received a commission from the Goethe-Institut for an R&D about trust in experts and evidence, developing gameplay embedding key impacts alongside research, which will be shared publicly in 2023-24.

We have continued to run our course option at The Royal Central School of Speech and Drama in Writing For Interactive Media, with a number of Coney Associates taking part in the teaching, as well as a number of workshops for other drama schools and universities including Rose Bruford and Royal Holloway.

We were part of an Erasmus+ Programme exploring *Worldmaking: Crafting Spaces With and For Young People*. A team of three Coney Associates joined up with three artists from Advocacy Academy in London to exchange our Playful Activism practice with 18 international Artists from Belgium, Denmark and France.

EDUCATION, TRAINING & TALENT DEVELOPMENT

Coney worked in collaboration with a diverse Network of 1,088 artists, makers and other practitioners (increased by 22% since 2021-22). The people we meet in this way range from writers and game designers, to researchers and creative programmers. In 2022-23, we engaged 164 freelancers, 8 employees and 1 trainee (paid at London Living Wage).

Of those who chose to self-report, 77% of our overall workforce were women or gender expansive people. 27% identified as being of a Global Majority ethnicity, and 15% came from lower socio-economic backgrounds. A wide range of LGBTQIA+ identities were represented, totalling 59% of our workforce. 22% of people who worked for us identify as deaf or disabled, and 27% as neurodivergent.

In 2022-23, we:

- spent £260,406 on freelance artist fees across our programme
- allocated a 5% access contingency on every project, to ensure we have the resources to meet the needs of the individuals we work with

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

- worked with educational institutions including Bath Spa University, The Royal Central School of Speech and Drama, UCL, and six primary schools in our local borough of Tower Hamlets
- provided informal mentoring sessions to over 20 individuals in our wider network.

THE CONEY TEAM IN 2022-23

Coney is powered by a small team at HQ, steered by the Board of Trustees, and deploying a wide network of makers. In 2022-23, Coney was made up of:

HQ

- Adam Gallacher - Interim Executive Director | JCEO (until March 2023)
- Emily Davis - Producer (from June 2022)
- Farah Najib - Marketing & Admin Officer
- Kit Denison - General Manager (from July 2022)
- Marie Klimis - Senior Producer
- Nathan Charles - Trainee Producer (Kickstart, until October 2022)
- Rhianna Ilube - Associate Director, Playful Heritage
- Rowan Lyster - General Manager (until August 2022)
- Tassos Stevens - Director | JCEO
- Toby Peach - Associate Director, Young People & Families

Following the stepping down of Adam Gallacher as Executive Director and JCEO, it was decided not to recruit a replacement immediately, but to wait until the shift in strategic direction clarified the best role, and financial resilience to afford the role. Therefore, Tassos Stevens has become Interim CEO, and one part of a senior management trio with Kit Denison and Marie Klimis.

Board of Trustees

Coney has a strong board of Trustees in accordance with its Memorandum & Articles of Association. The Board meets at least four times a year in order to agree company budgets and project plans. Artistic plans are assessed in light of financial, operational and reputational risks and advantages. Individual Trustees assist through the year in an informal capacity, and participate in specialist subgroups, according to their expertise and passions.

- Annette Corbett – Creative Director, Rough Information
- Ben Payne – Director, B&G LLP
- Hannah Davey – Art and Actions Coordinator, Greenpeace
- James Clayton – Senior Associate, Campbell Johnston Clark
- Jane Samuels - Access & Equality Manager, The Natural History Museum
- Jenna Omeltschenko – Director, Down to Earth
- Lydia Hayes – Head of Development, Breathe Arts Health Research
- Phil Clark – Director, Filip Communications
- Simon Michaels (Treasurer) – Partner, HW Fisher
- Sydney Nash (Chair) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

Associates & Makers in the Guild

Afreena Islam-Wright, Afsana Begum, Angela Clerkin, Anne Langford, Anne Odeke, Arlo Howard, Astrid Breel, Barbara Cala-Lesina, Ben Pacey, Brent Grihalva, Brigitte Adela, Cesía León-Alvarez, Chloe Mashiter, David Finnigan, Dinah Mullen, Dom Garfield, Ed Naujokas, Eliza Cass, Ellie Browning, Emma Frankland, Eve Leigh, Fran Moulds, Gareth Damian Martin, Gary Campbell, Georgia Symons, Georgina Bednar, Harriet Bolwell, Hoda Adra, Janisè Sadik, Jeannine Inglis Hall, Kathryn Beaumont, Kieran Lucas, Kirsty Harris, Maz Hemming, Mel Frances, Michelle McMahon, Morag Iles, Naomi Stafford, Rachel Hosker, Rebekah Murrell, Rhianna Ilube, Richard Popple, Ruth Sutcliffe, Segen Yosef, Suzanna Hurst, Tassos Stevens, Toby Peach, Tom Bowtell, Will Drew and Yusra Warsama.

We are grateful to all of our donors and funders in 2022-23:

Friends of Coney: Ben Yeoh, Christopher Hong, Edwina Stevens, Jonathan Wakeham, Juliet Desailly, Kat Nilsson, Lydia Hayes, Matthew & Molly Hawn, Paul Groombridge and one anonymous individual.

Trusts, Foundations and other organisations: Artsadmin, Arts Council England, The Backstage Trust, Canary Wharf Contractors' Fund, Innovate UK.

INVESTMENT POLICY AND RETURNS

The charitable company has the power to invest money not immediately required for its objectives in or upon such investments, securities or property as the association may think fit, subject to such conditions imposed by law.

FINANCIAL REVIEW

The trustees monitor the progress of activities at each quarterly meeting and a comprehensive review is carried out annually. Unrestricted funds are needed:

- to provide funds which can be designated to specific projects to enable these projects to be undertaken at short notice

- to cover administration and support costs without which the charity could not function

The trustees consider it prudent that unrestricted reserves should be sufficient:

- to avoid the necessity of realising fixed assets held for the charity's use

- to cover one year's administration and support costs

- to provide financial flexibility over the course of forthcoming challenges

RESERVES POLICY

The trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be sufficient to fund two months staff and overhead costs. The present level of reserves is considered sufficient for this purpose.

Reserves held under Restricted and Designated funds are held for the completion of the relevant project to which they are allocated.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2023

The trustees carry out an annual review of the risks which the charitable company may face and set out the procedures to minimise any potential impact on the charitable company should any of the risks materialise.

Signed on behalf of the trustees



Name: Sydney Nash

Date: 30/1/2024

CONEY LIMITED

INDEPENDENT EXAMINERS REPORT

FOR THE YEAR ENDED 31 MARCH 2023

I report on the accounts for the year ended 31 March 2023 set out on pages 13 to 16.

Responsibilities and basis of report

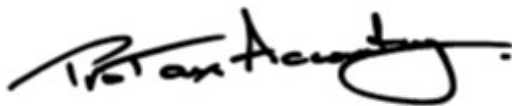
As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect.

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



Lee Taylor
Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

Date: 29 January 2024

CONEY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Year 2023 £	Year 2022 £
Incoming Resources					
Incoming resources from generating funds:					
Activities for generating funds:					
Grants	4,800	5,000.00	125,088	134,888	160,873
Consultancy fees	-	-	11,140	11,140	9,439
Project income	1,050	0	473,990	475,040	76,238
Trust and foundations	-	40,000	-	40,000	32,000
Individual giving			4,154	4,154	3,189
Other restricted	4,998			4,998	19,971
Misc income			145	145	162
Bank interest received			668	668	9
HMRC Tax relief			19,251	19,251	0
Total Incoming Resources	10,848	45,000	634,436	690,284	301,881
Resources Expended					
Cost of generating funds:					
Direct charity expenditure:					
Staffing costs	4,200	17,233	541,762	563,195	279,963
Production costs	73	2,541	19,619	22,232	11,496
Travel and subsistence	116	444	8,393	8,952	3,146
Rent	-	-	14,321	14,321	12,861
Cleaning	-	-	650	650	495
Telephone and fax	-	-	1,446	1,446	606
Printing, postage and stationery	-	-	761	761	567
Networks	-	-	45	45	105
Subscriptions	-	-	1,520	1,520	2,526
Bank charges	-	-	253	253	210
Insurance	-	-	2,919	2,919	2,631
Equipment expensed	-	-	618	618	806
Advertising, PR and marketing	-	206	11,383	11,589	213
Comms/Online services	-	45	3,661	3,706	3,821
Losses and write offs				-	-174
<u>Governance costs:</u>					
Recruitment costs				-	600
Staff training and welfare	-	39	4,629	4,668	5,023
Sundry expenses	-	-	289	289	288
Board expenses				-	917
Accountancy fees		-	1,600	1,600	1,600
Total Resources Expended	4,389	20,507	613,869	638,764	327,700
Net movement on funds	6,459	24,493	20,568	51,520	-25,819
Transfers between funds	-8,745	-15,589	24,334	-	-
Net incoming resources	-2,286	8,904	44,902	51,520	-25,819
Funds at 1 April 2022	20,114	17,941	35,702	73,757	99,576
Funds at 31 March 2023	17,828	26,845	80,604	125,277	73,757

CONEY LIMITED

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2022 £
Current assets			
Trade debtors, prepaid expenses and accrued income		3,418	4,812
Cash at bank and in hand		146,094	77,736
		149,512	82,548
Current liabilities			
Accrued expenses and prepaid income		-24,235	-8,791
Total assets less current liabilities		125,277	73,757
Funds			
Unrestricted funds - General		80,604	35,702
Designated funds		26,845	17,941
Restricted funds		17,828	20,114
Total funds		125,277	73,757

For the financial year ended 31 March 2023 the company was entitled to exemption to audit under the provisions of sections 475 and 477 of the Companies Act 2006.

No member or members eligible has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The directors acknowledge their responsibilities for:

- Complying with the requirements of the Companies Act 2006 with respect to accounting records; and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the period in accordance with the requirements of section 394 and 395 of the Companies Act 2006 and which otherwise comply with the requirements of that Act relating to financial statements so far as they are applicable to the company.

Approved by the Board of Trustees and signed on its behalf by:



Sydney Nash

Date: 30/1/2024

Company registration number: 06713686

Charity registration number: 1156864

1 Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material in relation to the charity's financial statements.

1.1 Basis of accounting

The financial statements have been prepared under the historical cost convention and are in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Company's Act 2006 and in accordance with the Statement of Recommended Practice (SORP), Accounting and Reporting by Charities published in 2005 and applicable accounting standards.

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the trustees named in page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

1.3 Incoming resources

Incoming resources from operating activities

All income resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. For legacies, entitlement is the earlier of the charity being notified of an impending distribution or the legacy being received.

Income is deferred only when the charity has to fulfil conditions before becoming entitled to it.

Donations

Income from donations are included in incoming resources when it is received.

Investment Income

Investment income is recognised in the accounts when it is received.

1.4 Resources expended

Resources expended are included in the Statement of Financial Activities on an accruals basis, excluding VAT where applicable. Certain expenditures are directly attributable to charitable activities and have been included in Direct Charitable expenditure.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the charity where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

1.5 Stock

Stock consists of purchased goods for resale. Stocks are valued at the lower of cost and net realisable value. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

1.6 Taxation

The company is a charity within the meaning of the Charities Act 2011 and as such is a charity within the meaning of part 11, Corporation Tax Act 2010. According the company is potentially exempt from taxation in respect of income or gains received with categories covered by Part11, Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to its charitable purpose.

1.7 Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds - these are funds that comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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.

Investment income and gains are allocated to the appropriate fund.

2 Trustee directors and employees

The trustees neither received nor waived any emoluments during the year, and were not paid or reimbursed for expenses during the current year.

3 Legal Status

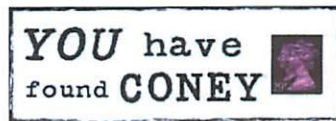
The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding-up is limited to £1. For this purpose 'members' includes persons who ceased to be members within one year of such winding up.

	2023	2022
Members at the financial year end.	<u>10</u>	<u>10</u>

CONEY LTD

England & Wales - Charity number 1156864

Accounts



CONEY LIMITED

(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

CHARITY REGISTRATION NUMBER: 1156864

COMPANY REGISTRATION NUMBER: 06713686

Prepared by:

Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

CONEY LIMITED

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CONEY LIMITED

LEGAL AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31 MARCH 2022

Charity registration number:	1156864
Company registration number:	06713686
Principle address:	Unit 15 Toynbee Studios 28 Commercial Street London, E1 6AB
Registered office address:	Unit 15 Toynbee Studios 28 Commercial Street London, E1 6AB
Trustees and Directors:	Phil Clark (from January 2021) – Head of Content and Audience, British Medical Association James Clayton - Director, Campbell Johnston Clark Annette Corbett (from January 2021) – Creative Director, Rough Information Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research Joanna Marschner - Senior Curator, Historic Royal Palaces (resigned 21 April 2021) Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking Jenna Omeltschenko (from September 2020) – Touring Partnerships Manager, National Theatre Ben Payne (from 4 January 2021) - Director, B&G Partners LLP Jane Samuels - Access & Equality Manager, The Natural History Museum Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada (resigned 21 April 2021) Simon Michaels (from 21 July 2021)
Company secretary:	Dr T S Stevens
Accountants:	Pro Tax Accounting The Colchester Centre Hawkins Road Colchester Essex
Bankers:	HSBC 75 Whitechapel Road London, E1 1DU

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

CONEY

Sparking change through play

Coney uses the power of creativity and cultural exchange to spark change through play, for/by/with artists, communities, young people and families.

Our purpose is to use co-creation and co-design to meet people and communities, enabling many first-time creative and cultural exchanges. We use play as a vessel to tackle complex issues and hold space for difficult conversations, from gentrification to climate change. We unravel knots and facilitate good conversations, particularly among those who may never meet due to geographical, political, or social barriers.

Experts in playful practice and digital participation design, we push the industry forward, drawing on our cross-sector approach and experience to forge collaborations. We use our networks and expertise to champion new practices and formats, particularly those offered by remote/digital platforms, developing techniques to improve accessibility.

Working nationwide and internationally, our work is most impactful when landing in a place with little or no cultural infrastructure. We use creative tools to produce work that is locally rooted and designed, expanding opportunities for creatives and increasing audience reach.

We're BAFTA winning, listed in Stage 100, and *"pushing at the boundaries of theatre and technology"*

(Lyn Gardner, writing about our Lockdown programme)

INTRODUCTION TO THIS YEAR'S REPORT

Sydney Nash, Chair of the Board of Trustees:

"As the world has returned to something closer to normality, Coney continues to demonstrate resilience, as well as an undiminished enthusiasm for the new. The next year will present further opportunities and challenges, and I have every confidence in Coney's ability to grasp and successfully navigate these. We have an exciting year ahead of us".

Tassos Stevens, Director | JCEO:

"Many highlights of a strange, intense but lovely Coney year for me, not only but including:

- sitting in an auditorium at the National Theatre, listening to the recorded voices we'd gathered with Headlong for our interactive collaboration After Life Experience, with people of all ages and walks of life choosing a memory they'd keep for eternity.*
- meeting one of the disabled activists who'd contributed to the making of Home/Care, our collaboration with the Bureau of Investigative Journalism, in a performance she was only able to attend because it was over zoom.*

CONEY LIMITED

REPORT OF THE TRUSTEES

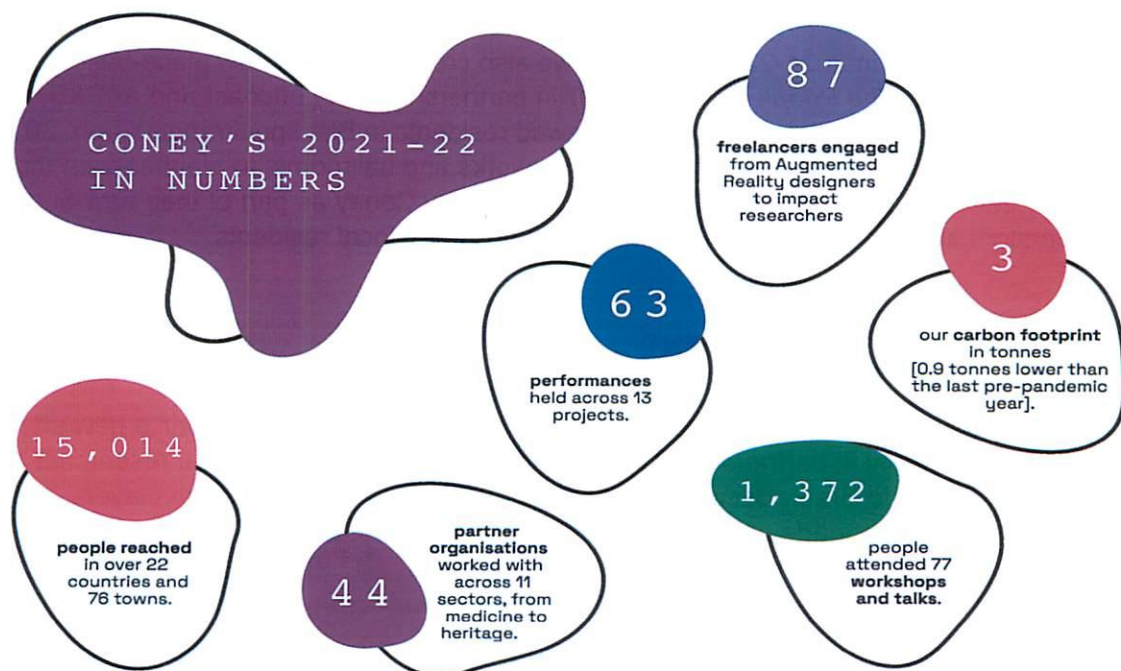
FOR THE YEAR ENDED 31 MARCH 2022

- *hearing about the acts of loveliness and kindness that primary school students had made for their schools in Tower Hamlets, inspired by the boxes landing from the Undercover Caretaker Agency.*

Significant changes happened this year behind the scenes at Coney too: embracing our distinctive strengths with a focus on impact and cross-sector partnerships across our programme, developing six programme strands each focused on context and impact, and a team and wider network reshuffled to support this; including our Guild of playmakers, and associate director positions for Toby Peach on our programme for by and with young people and families, and for Rhianna Ilube on our programme of playful histories and heritage. We're lucky to have such a brilliant HQ team, an empowering board of trustees, and an excellent extended family of collaborators, partners, and playing audiences - for all the curiosity, adventure and loveliness."

IN 2021-22, CONEY...

- reached 15,014 people in over 22 countries and 76 towns
- created 13 projects and put on 63 performances
- presented 77 workshops and talks, reaching 1,372 people
- worked with 44 partner organisations across 11 sectors, from medicine to heritage
- engaged 87 freelancers, from augmented reality designers to impact researchers
- had a carbon footprint of 3 tonnes (0.9 tonnes lower than the last pre-pandemic year)



CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

PROJECTS & PROGRAMMES

Across 2021-22 Coney continued to respond to the impact of the pandemic by presenting the majority of our work online, socially-distanced or hybrid. While Covid-19 continued to present new challenges, the shift towards remote delivery also presented an opportunity to further develop our distinctive expertise in creating pieces to play anywhere. Read on for a taste of what we delivered in 2021-22:

THE REMOTE PROGRAMME

Building on the launch of Coney's online programme across 2020-21, we held a series of remote-first events in 2021-22. This included presenting new and in-progress works from our Associates and Guild of Makers, such as Afreena Islam-Wright and Mark Croasdale's *Meet me at the Cemetery Gates*, an interactive storytelling journey played by individuals in their local cemetery; *The Surrogacy Act* by Rhianna Ilube, Zaina Mahmoud & Meera Somji, exploring the legal and ethical dilemmas of surrogacy; and continued performances of *The Magic Trick*, a piece using the power of play for individual impact.

'Coney's rapid scratches this spring - feat. Afreena Islam, @eevlee and @shysecreatagent, among others - made a beautiful virtue out of the way Zoom transitions so suddenly to solitariness' – Audience member

LANDING IN TOWNS, BOROUGHES & CITIES

While most of our work in 2021-22 was remote, we also created several new place-based works. One of these was *We The People (of Blackpool)* in partnership with Leftcoast and ArtB&B. Led by Associate Director Rhianna Ilube, Coney interviewed residents in Blackpool ranging from 30 to 86 in age and heard stories about everything from waxworks and ballrooms, to elephants on the promenade. Leftcoast then hosted a community pub quiz by Coney as part of their new Supper Club gathering – sharing food, chocolate and laughter with 25 local residents.

RESEARCH & IMPACT MEASUREMENT

Alongside our online performances, 2022 saw Coney develop *The Reflection Bar* a new adventure in audience engagement in partnership with Pudding, and Coney Associate and researcher at Bath Spa University, Dr Astrid Bree. Using carefully crafted questions to connect with players, audiences were able to engage before and after the performance, allowing Coney to gain a deeper understanding of how different people experienced the work.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

We piloted the *Playing Audience's Guide* – a programme of research to understand how to best engage with audiences in advance of interactive, immersive and generally unconventional experiences. By communicating what such experiences may ask of playing audiences, players have better agency in deciding what they want to play (or not). The *Playing Audience's Guide* launched in 2021-22 with a research programme where Coney invited self-identified 'reluctant' and 'keen' players to attend three performances by various companies, followed by focus groups. Research into audience experience and impact will continue in 22-23 and beyond.

'The Magic Trick @agencyofconey made my evening last night. A lovely warm bath of a show. Coney's welcoming shared imagined spaces have been the best places to hang out during this pandemic' - Audience member

YOUNG PEOPLE & FAMILIES

In response to an unbelievably difficult couple of years for school communities, Coney developed a new Young Coneys project for schools, *The Undercover Caretaker Agency* (TUCA). TUCA is a remote playful intervention co-created with 7–13-year-olds, reaching 450 pupils in Tower Hamlets schools in 21-22. Starting with the delivery of a mysterious box to the classroom, TUCA is a portal to a series of digitally-facilitated adventures. Via playful missions like codebreaking and gift-giving, young people are upskilled with tools to increase their resilience and care for their own mental health and wellbeing.

Some children were covering their eyes and faces, they were so excited! [...]. They enjoyed the breathing exercise - we use it all the time now!...We all loved it! Most of the children have mentioned it in their end of year report for 'best moment of the year'
– Teacher of a Key Stage 2 class, sharing feedback on TUCA

We continued to deliver further work with young people in Tower Hamlets through the Young Coneys Changemakers Programme, a three-part workshop series reaching hundreds of pupils. Funded by the Backstage Trust and Canary Wharf Contractors Fund, the programme encouraged participants to explore their own passions for change and develop key skills of identity, agency, imagination, compassion and resilience.

'I didn't know how I could change the world on my own but now I have a lot of people helping'
– Key Stage 1 participant, Codename Pancake (a Young Coneys project)

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

COMMISSIONED WORK

Alongside our core programme, Coney works with clients and partners across sectors to deliver bespoke experiences: performances, games, workshops and more.

In 2021-22 we worked across 11 sectors, working on projects such as an interactive hybrid performance at COP26 commissioned by the Natural Environment Research Council; a workshop for the British Medical Association; and a companion piece for the National Theatre's *After Life*. Here are some other examples of commissioned Coney works that were open to the public in 21-22:

***After Life Experience* with the National Theatre & Headlong**

After Life Experience is an interactive companion piece to the *After Life* production, which ran at the National Theatre in summer 2022. Building on the themes of the show, it invites audiences into an online facilitation exploring which of their memories they would choose to live in for eternity – and giving them the chance to record their memory for future players. Participants described the experience of playing and recounting their chosen memories, as cathartic, often joyful, sometimes difficult but always a rich experience.

***The Pickles Mission*, commissioned by the National Archives**

In July 2021 The National Archives presented *The Pickles Mission* – a Coney adventure through time itself. The latest in a series of interactive experiences Coney has created for the Archives, *The Pickles Mission* introduces players to The Ministry of Time Travel, a top-secret organisation working with The National Archives to safeguard the past, present and future. Players respond to an emergency broadcast and help the Ministry to discover what happened to the 1966 football World Cup trophy (and how Pickles the dog was involved). The adventure was created for families with children aged 8-12 years old, and received a 98% satisfaction rating from players. More instalments of the Ministry of Time Travel will launch soon.

***HOME/CARE* with Contemporary Narratives Lab**

Presented in July 2021, *HOME/CARE* is a new interactive work-in-progress in partnership with Contemporary Narratives Lab - designed by Coney and inspired by the Bureau Local's investigation into the care crisis. Through a series of interactive 2-player activities that can be played virtually and within the home, it explored challenges within the care system, focusing on the provision of care-at-home during COVID-19. The piece was created thanks to funding from Research England's Higher Education Innovation Fund at City, University of London.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

'It feels quite empowering just to share these stories about care. The more we talk about them and talk about the experiences, the more we can keep it on the agenda'

- Participant in HOME/CARE

'The engagement activities that we experimented with showed that, by opening up the creative process to as many stakeholders as possible, we can create a strong sense of belonging to the world that emerges during the investigation. This is a crucial aim for us because sharing the reality formulated in a new story is a powerful way of bringing people together, creating empathy and social trust.'

- André Piza, co-founder of Contemporary Narratives Lab

EDUCATION, TRAINING & TALENT DEVELOPMENT

Coney worked in collaboration with a diverse Network of 893 artists, makers and other practitioners (increased by 9% since 2020-21). The people we meet in this way range from writers and game designers, to researchers and creative programmers. In 2021-22 we engaged 2 trainees (paid at London Living Wage), 87 freelancer makers and 10 employees.

Of those who chose to self-report, 66% of our overall workforce were women or non-binary people. 32% identified as Black, Asian or another minority ethnic background, and 12% came from lower socio-economic backgrounds. A wide range of LGBTQIA+ identities were represented, totalling 27% of our workforce. 7% of people who worked for us identify as deaf or disabled, and 22% as neurodivergent.

In 2021-22 we:

- Held regular virtual Exchanges for our Associates & Guild to share their practice and learn from one another and build on Coney practice
- spent £132,327 on artist fees across our programme (including artists on salary within HQ)
- allocated a 5% Access contingency on every project, to ensure we have the resources to meet the needs of the individuals we work with
- brought two artists into the core team as salaried positions to support Coney's creative output
- worked with educational institutions including Arts University Bournemouth, Bath Spa University, City University of London, RCSSD, UCL, University of Bristol, University of Manchester and five primary schools in our local borough of Tower Hamlets.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

THE CONEY TEAM IN 2021-22

Coney is powered by a small team at HQ, steered by the Board of Trustees, and deploying a wide network of makers. In 2021-22 Coney was made up of:

HQ

Ellie Browning – Senior Producer (to September 2021)*

Eliza Cass – Producer

Nathan Charles – Trainee Producer (Kickstart, from March 2021)*

David Finnigan – Maker & Researcher (on retainer)*

Rhianna Ilube – Associate Director | Playful histories*

Adam Gallacher – Interim Executive Director | JCEO*

Parwinder Kaur – Trainee Producer (Kickstart, July 2021 to January 2022)*

Carole Keating – Interim Cross Sector Producer (to September 2021)*

Marie Klimis – Senior Producer (from January 2022)*

Rowan Lyster – General Manager*

Toby Peach – Associate Director | Young people & families*

Tassos Stevens – Director | JCEO

Charlotte Walton – Finance Manager* *Part time

Board of Trustees

Coney has a strong board of Trustees in accordance with its Memorandum & Articles of Association. The board meet at least four times a year in order to agree company budgets and projects plans. Artistic plans are assessed in light of financial, operational and reputational risks and advantages.

Individual Trustees assist through the year in an informal capacity, and participate in specialist subgroups, according to their expertise and passions.

Phil Clark – Head of Content and Audience, British Medical Association

Annette Corbett – Creative Director, Rough Information

James Clayton – Senior Associate, Campbell Johnston Clark

Hannah Davey – Art and Actions Coordinator, Greenpeace

Lydia Hayes – Head of Development, Breathe Arts Health Research

Simon Michaels (Treasurer, from July 2021) – Partner, HW Fisher

Sydney Nash (Chair) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko – Touring Partnerships Manager, National Theatre

Ben Payne – Director, B&G LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

Associates of Coney: Afreena Islam-Wright, Afsana Begum, Anne Odeke, Astrid Breel, Ben Pacey, Brent Grihalva, Brigitte Adela, Chloe Mashiter, David Finnigan, Dom Garfield, Ed Naujokas, Emma Frankland, Eve Leigh, Janisè Sadik, Kathryn Beaumont, Kieran Lucas, Maz Hemming, Michelle McMahon, Rebekah Murrell, Rhianna Ilube, Ruth Sutcliffe, Segen Yosef, Will Drew.

Other makers in the Guild of Coney: Angela Clerkin, Arlo Howard, Anne Langford, Barbara Calalésina, Cesla León-Alvarez, Dinah Mullen, Eliza Cass, Ellie Browning, Fran Moulds, Gareth Damian Martin, Gary Campbell, Georgia Symons, Georgina Bednar, Harriet Bolwell, Hoda Adra, Jeannine Inglis Hall, Kirsty Harris, Mel Frances, Morag Iles, Naomi Stafford, Rachel Hosker, Richard Popple, Suzanna Hurst, Tassos Stevens, Toby Peach, Tom Bowtell, Yusra Warsama.

We are grateful to all of our donors and funders in 2021-22

Friends of Coney: Chloe Booth, Juliet Desailly, Paul Groombridge, Matthew & Molly Hawn, Lydia Hayes, Becki Haines, Christopher Hong, Kat Nilsson, Edwina Stevens and one anonymous individual.

Trusts, Foundations and other organisations: Artsadmin, Arts Council England, The Backstage Trust, Canary Wharf Contractors' Fund, Innovate UK.

INVESTMENT POLICY AND RETURNS

The charitable company has the power to invest money not immediately required for its objectives in or upon such investments, securities or property as the association may think fit, subject to such conditions imposed by law.

FINANCIAL REVIEW

The trustees monitor the progress of activities at each quarterly meeting and a comprehensive review is carried out annually. Unrestricted funds are needed:

- to provide funds which can be designated to specific projects to enable these projects to be undertaken at short notice

- to cover administration and support costs without which the charity could not function

The trustees consider it prudent that unrestricted reserves should be sufficient:

- to avoid the necessity of realising fixed assets held for the charity's use

- to cover one year's administration and support costs

- to provide financial flexibility over the course of forthcoming challenges

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2022

RESERVES POLICY

The trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be sufficient to fund three months staff and overhead costs. The present level of reserves is considered sufficient for this purpose.

Reserves held under Restricted and Designated funds are held for the completion of the relevant project to which they are allocated.

The trustees carry out an annual review of the risks which the charitable company may face and set out the procedures to minimise any potential impact on the charitable company should any of the risks materialise.

Signed on behalf of the trustees


Name: Sydney Nash

Date: 12/12/2022

CONEY LIMITED

INDEPENDENT EXAMINERS REPORT

FOR THE YEAR ENDED 31 MARCH 2022

I report on the accounts for the year ended 31 March 2022 set out on pages 12 to 15.

Responsibilities and basis of report

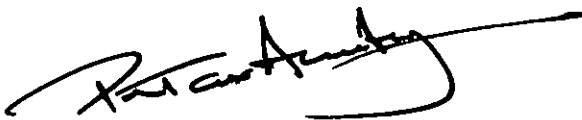
As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect.

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



Lee Taylor
Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

Date: 19/12/2022

CONEY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2022

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Year 2022 £	Year 2021 £
Incoming Resources					
Incoming resources from generating funds:					
Activities for generating funds:					
Grants			160,873	160,873	171,240
Consultancy fees	225.00		9,214	9,439	5,284
Project income	10,425	10,041	55,772	76,238	52,254
Trust and foundations		32,000		32,000	33,857
Individual giving			3,189	3,189	11,232
Other restricted	19,971			19,971	-
Misc income			162	162	992
Bank interest received			9	9	119
Other unrestricted giving				-	525
Total Incoming Resources	30,621	42,041	229,219	301,881	275,503
Resources Expended					
Cost of generating funds:					
Direct charity expenditure:					
Staffing costs	19,591	21,882	238,490	279,963	217,541
Production costs	3,822	2,337	5,337	11,496	2,498
Travel and subsistence		1,040	2,106	3,146	5
Rent			12,861	12,861	7,316
Cleaning			495	495	110
Telephone and fax			606	606	669
Printing, postage and stationery	22	5	540	567	272
Networks			105	105	140
Subscriptions			2,526	2,526	602
Bank charges			210	210	167
Insurance			2,631	2,631	2,676
Equipment expensed			806	806	6,343
Advertising, PR and marketing		200	13	213	2,291
Comms/Online services			3,821	3,821	3,979
Losses and write offs			- 174 -	174	1,360
<u>Governance costs:</u>					
Recruitment costs			600	600	180
Staff training and welfare			5,023	5,023	1,660
Sundry expenses			288	288	176
Board expenses			917	917	0
Accountancy fees			1,600	1,600	2,400
Total Resources Expended	23,435	25,464	278,801	327,700	250,385
Net movement on funds	7,186	16,577	-49,582	-25,819	25,118
Transfers between funds	0	0	-	-	-
Net incoming resources	7,186	16,577	-49,582	-25,819	25,118
Funds at 1 April 2021	12,928	1,364	85,284	99,576	74,458
Funds at 31 March 2022	20,114	17,941	35,702	73,757	99,576

CONEY LIMITED

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	2021 £
Current assets			
Trade debtors, prepaid expenses and accrued income		4,812	22,229
Cash at bank and in hand		77,736	90,256
		<u>82,548</u>	<u>112,485</u>
Current liabilities			
Accrued expenses and prepaid income		-8,791	-12,909
		<u></u>	<u></u>
Total assets less current liabilities		<u>73,757</u>	<u>99,576</u>
Funds			
Unrestricted funds - General		35,702	85,284
Designated funds		17,941	1,364
Restricted funds		<u>20,114</u>	<u>12,928</u>
Total funds		<u>73,757</u>	<u>99,576</u>

For the financial year ended 31 March 2022 the company was entitled to exemption to audit under the provisions of sections 475 and 477 of the Companies Act 2006.

No member or members eligible has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The directors acknowledge their responsibilities for:

- Complying with the requirements of the Companies Act 2006 with respect to accounting records; and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the period in accordance with the requirements of section 394 and 395 of the Companies Act 2006 and which otherwise comply with the requirements of that Act relating to financial statements so far as they are applicable to the company.

Approved by the Board of Trustees and signed on its behalf by:



Sydney Nash

Date:

12/12/2022

Company registration number: 06713686

Charity registration number: 1156864

1 Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material in relation to the charity's financial statements.

1.1 Basis of accounting

The financial statements have been prepared under the historical cost convention and are in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Company's Act 2006 and in accordance with the Statement of Recommended Practice (SORP), Accounting and Reporting by Charities published in 2005 and applicable accounting standards.

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the trustees named in page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

1.3 Incoming resources

Incoming resources from operating activities

All income resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. For legacies, entitlement is the earlier of the charity being notified of an impending distribution or the legacy being received.

Income is deferred only when the charity has to fulfil conditions before becoming entitled

Donations

Income from donations are included in incoming resources when it is received.

Investment Income

Investment income is recognised in the accounts when it is received.

1.4 Resources expended

Resources expended are included in the Statement of Financial Activities on an accruals basis, excluding VAT where applicable. Certain expenditures are directly attributable to charitable activities and have been included in Direct Charitable expenditure.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the charity where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

1.5 Stock

Stock consists of purchased goods for resale. Stocks are valued at the lower of cost and net realisable value. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

CONEY LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1.6 Taxation

The company is a charity within the meaning of the Charities Act 2011 and as such is a charity within the meaning of part 11, Corporation Tax Act 2010. According the company is potentially exempt from taxation in respect of income or gains received with categories covered by Part11, Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to its charitable purpose.

1.7 Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds - these are funds that comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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.

Investment income and gains are allocated to the appropriate fund.

2 Trustee directors and employees

The trustees neither received nor waived any emoluments during the year, and were not paid or reimbursed for expenses during the current year.

3 Legal Status

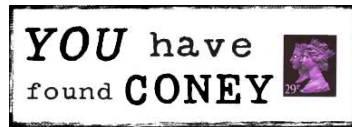
The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding-up is limited to £1. For this purpose 'members' includes persons who ceased to be members within one year of such winding up.

	2022	2021
Members at the financial year end.	<u>10</u>	<u>8</u>

CONEY LTD

England & Wales - Charity number 1156864

Accounts



CONEY LIMITED

(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

CHARITY REGISTRATION NUMBER: 1156864

COMPANY REGISTRATION NUMBER: 06713686

Prepared by:

Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

CONEY LIMITED

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CONEY LIMITED

LEGAL AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31 MARCH 2021

Charity registration number: 1156864

Company registration number: 06713686

Principle address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Registered office address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Trustees and Directors:

Chloe Booth (to September 2020) – Fundraising Consultant & Creative Producer

Phil Clark (from January 2021) – Head of Content and Audience, British Medical Association

James Clayton - Director, Campbell Johnston Clark

Annette Corbett (from January 2021) – Creative Director, Rough Information

Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace

Juliet Desailly (to September 2020) – Children's writer, Educational Consultant

Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research

Joanna Marschner - Senior Curator, Historic Royal Palaces

Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko (from September 2020) – Touring Partnerships Manager, National Theatre

Ben Payne (from 4 January 2021) - Director, B&G Partners LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

Gareth Thomas (to April 2020) - Barrister, HM Revenue & Customs

Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada

Company secretary: Dr T S Stevens

Accountants: Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex

Bankers: HSBC
75 Whitechapel Road
London, E1 1DU

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

CONEY

Sparking change through play

Coney's mission is to make play to spark change, following key principles of adventure, curiosity, and loveliness.

We are a registered charity (no. 1156864), Company Limited by Guarantee, and National Portfolio Organisation of Arts Council England. Based in in Tower Hamlets (a borough in the top 10% on the deprivation index) but working nationwide and internationally, we are championed in the theatre industry and beyond as pioneers of interactive theatre and participation design – creating meaningful exchanges through play.

We are at the forefront of contemporary theatre, with a thriving expertise in interaction design, digital cleverness and public engagement. We work in partnership with players, makers and other organisations, and respond to what we find, to create dynamic events that take place anywhere people gather: in schools, libraries, museums, social housing, the streets and online.

Our award-winning approach combines interactive design with impact, in different formats of play including immersive theatre, games, and adventures, always centered on the people we're making play for, by and with. Our work is inspired by the belief that the world can be a magical place where ordinary people can do extraordinary things.

We're BAFTA winning, listed in Stage 100, and “*pushing at the boundaries of theatre and technology*”

(Lyn Gardner, writing about our 2020 Lockdown programme)

INTRODUCTION TO THIS YEAR'S REPORT

Sydney Nash, Chair of the Board of Trustees:

The past year has been like no other, yet Coney has proven itself to be resilient and endlessly creative, as it has successfully navigated the challenges posed by the pandemic. As we look forward to the year ahead, we will build on our successes, learning lessons from past experience, and seeking new ways to make connections and start conversations through our unique practice.

Tassos Stevens, Director | JCEO:

This has been the most testing of years but Coney drew resilience from our practice (founded on being remote); from our supporters, whether funders like Arts Council England and Backstage Trust, or a myriad of new friends and audiences met through making play for remote audiences; and from our brilliant makers, including the Young Coneys. One silver thread darting through all our work this year: the power of play to spark connection and conversation, especially between people who cannot be in the same room as each other.

A standout lovely moment of the year was in our final performance of The Delegation, an online show which brought together English-speaking and Russian audiences. One audience member was an elderly person in Hobart, Tasmania, and in the post-show zoom bar she pulled a photo album off her shelf of pictures of a trip she made to Russia in the 80s to visit her brother. She showed these to everyone, including many Russians who were gasping. One of them then reciprocated by opening his balcony to show her and us Moscow now, and then took us for a walk through the city.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

IN 2020-21, CONEY...

- reached 26,583 people in 23 countries and 201 towns
- created 16 projects and put on 91 performances
- presented 45 workshops and talks, reaching 24,019 people
- worked with 31 arts and cross-sector organisations
- reduced our carbon footprint to 2 tonnes (from 3.9 tonnes the previous year)

ARTS PROGRAMME

Coney's Arts Programme in 2020-21 pivoted to remote delivery, in response to the Covid-19 pandemic – increasing our artistic output and offering more opportunities to connect and play. Lockdown brought a need to experiment with new formats of play in the home, and to provide much-missed connection to an increasingly isolated society. We presented a series of Remote Socials, open to all, with new and in-progress formats for playing together, remotely - all free, or on a donation basis.

In 2020-21 our arts programme included:

Telephone

Created at the beginning of lockdown, *Telephone* is a live, interactive storytelling performance, all about conjuring miraculous moments of connection. Across the year we presented 23 shows in a series of sold-out runs, partnering with other organisations including Oxford Playhouse, Voila Festival, Hampshire Cultural Trust and more, to reach 816 people.

Not only thematically eloquent in the way it is exploring fragility, connection and distance, but [...] also asking questions about what it means to be in a room and play together on Zoom. Coney are pushing at the boundaries of theatre and of technology.
- Lyn Gardner, Stagedoor

Escape Zoom

First presented as a Remote Social, *Escape Zoom* is an interactive game for up to 8 screens – inviting players to break out of an impossible submarine hatch, burst through dusty tomb walls, and discover what it means to be stuck inside and to get out.

Just had an utterly brilliant time in this Escape Room on Zoom - highly recommended, ingenious puzzles and great structure... lovely to meet other players and work together to escape!
- Escape Zoom player, August 2020

The Magic Trick

Presented several times across 2020-21 at different stages of its development, *The Magic Trick* is a gentle yet impactful piece of play and reflection to help audiences magic a little change for the better into their life – or at least have fun trying. In partnership with Dr Astrid Breel (Associate of Coney and Researcher at Bath Spa University), the show forms the basis of an ongoing research study to understand the impact of interactive play on individuals' wellbeing.

The first time I'd seen Zoom theatre that was emotionally impactful and made me feel connected to other audience members

- Anonymous survey respondent, November 2020

The Pop Up Playhouse

Launched at the beginning of the pandemic, the Pop Up Playhouse is an online home for games and other pieces by Coney, for people of all ages to play wherever they are. Currently in development, it hosts pieces to play indoors and outdoors, alone or with others, and everything is accessible for free at any time. Visit bit.ly/ConeyPlayhouse to play for yourself.

Participatory activities that make you think, make you happy & maybe change the world a little.

- Survey respondent, November 2020

The Young Coneys

The Young Coneys are a group of 22 young people aged 7-14, who make play to spark change for others, especially grown-ups. In 2020-21 we invited the Young Coneys to attend 22 virtual sessions, benefiting from a rolling education in play and a social space in which to connect with familiar faces. Activities this year focused on resilience, wellbeing and togetherness, helping participants to navigate the immense challenges of lockdown.

Using their skills as agents of change, and following their own passions and interests, our cohort of young makers created projects including a School For Grownups, and their very own Young Coneys News Network – bringing audiences some good news stories, as well as quarantine tips and hard-hitting interviews with household objects. Visit bit.ly/ConeyYCnn to watch their bulletins from the year.

Sharing the Young Coney News Network episodes with family and hearing them describe the joy and hope such creativity inspired in my family members, who live all the way across the ocean!

- Survey respondent, November 2020

CROSS SECTOR WORK

Alongside our core programme, Coney works with clients and partners across sectors to help unpack complex and challenging issues - delivering bespoke experiences: performances, games, workshops and more. As well as generating income to reinvest in our core programme, by working with partners in this way we gain access to a range of expertise and new approaches, share our practice and the expertise of our makers more widely, and meet new audiences and players. We work with people and organisations of all scales and across sectors – in 2020-21 our partners included Alexandra Palace, the Barbican, Chester Zoo, the National Theatre, and Teenage Cancer Trust.

Much of our Cross-sector work in 2020-21 revolved around helping other organisations reach audiences in new ways during the lockdowns of the pandemic – developing bespoke digital solutions and clever ways of bringing play into the home.

Cross-sector projects delivered by Coney in 2020-21 include:

The Incognito Society, commissioned by University College London (UCL)

With lockdown presenting a barrier to students making friends at the beginning of their time at university, Coney was commissioned by UCL Culture to create a playful experience for new students to connect with one another, have fun, and to get to know UCL Culture's collection of cultural treasures. Players were sorted into one of four secret society Halls and competed in a Play-Off of Curiosity, a friendly contest dating back to 1911.

How We Save The World, commissioned by the Natural Environment Research Council

How We Save The World is a story game by Coney, created in collaboration with environmental scientists and the Natural Environment Research Council (NERC). First presented in 2018 at The Natural History Museum, it has now been re-imagined as a live online performance for our new global context. Audiences steer the course of a playable experience, by voting, speaking up and influencing other players – landing at pivotal moments of the environmental crisis, from the South Sumatran rainforest, to a house party in Clapton.

I know that I probably say this about any @agencyofconey production (because they are just brilliant and I totally ♥ their creative work), but this is legit B.R.I.L.L.I.A.N.T! Get your tickets, like now!

- Participant, How We Save The World

***The Delegation* , commissioned by Access Point Festival**

An online piece of immersive play, *The Delegation* connected two playing audiences from the UK and Russia. Taking place in the virtual Hotel Zajec, it invited players to reflect on how our societies - while geographically disparate - find ourselves together in this time of crisis, experiencing the withering of post-pandemic capitalism, and pondering the ideal contents of a hotel minibar.

I loved being at The Delegation earlier this year. I felt like it gave me a sense of how liberating and unifying our online lives can be, rather than feeling isolated and cut off. I loved being in a Whatsapp group with a load of Russians who I had to google translate all the time.

– Anonymous survey respondent, November 2020

EDUCATION, TRAINING & TALENT DEVELOPMENT

Coney works in collaboration with a diverse Network of 893 artists, makers and other practitioners (increased by 40% since 2019-20). The people we meet in this way range from writers and game designers, to researchers and creative programmers. In 2020-21 we engaged 49 freelancer makers. Of those who chose to self-report, the majority were female or non-binary, 40% identified as Black, Asian or another minority ethnic background, and a range of LGBTQIA+ identities were represented.

In 2020-21 Coney refreshed our talent development programme, widening and diversifying our pool of Associates (currently 23) who support the company's practice and ethos. We also launched The Guild of Coney - a wider pool of makers who represent Coney on projects and whose work we endorse.

In response to the pandemic we remodelled our methods of collaborating and have piloted new formats of practice sharing, including Remote Socials and virtual Exchanges where Guild members are paid to present an element of their practice to other Coney artists in an interactive Zoom forum.

In 2020-21 we:

- launched the first 2 virtual Exchanges for our Associates & Guild (with more due in 2021-22)
- spent £82,434 on artist fees across our programme, including honouring agreed fees for all work cancelled due to the pandemic
- retained a 5% Access budget on every project, to ensure we have the resources to meet the needs of the individuals we work with
- mentored 14 artists and companies, and offered small-group virtual cuppas to the whole of our Network
- worked with educational institutions including Birckbeck, the Central School of Speech & Drama, UCL and University of East London, as well as the Russian State Institute of Performing Arts, to share our expertise in remote and tech-clever interactive theatre.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

THE CONEY TEAM IN 2020-21

Coney is powered by a small team at HQ, steered by the Board of Trustees, and deploying a wide network of makers. In 2020-21 Coney was made up of:

HQ

Harriet Bolwell – Producer (to December 2020)

Ellie Browning – Senior Producer*

Eliza Cass – Admin & Fundraising Officer*

David Finnigan – Maker & Researcher (on retainer)*

Adam Gallacher – Interim Executive Director | JCEO (from July 2020)*

Becki Haines – Executive Producer | JCEO (to July 2020)*

Carole Keating – Cross Sector Producer (from January 2021)

Rowan Lyster – General Manager

Toby Peach – Director of the Young Coneys*

Tassos Stevens – Director | JCEO

Charlotte Walton – Finance Manager*

*Part time

Board of Trustees

Coney has a strong board of Trustees in accordance with its Memorandum & Articles of Association. The board meet at least four times a year in order to agree company budgets and projects plans. Artistic plans are assessed in light of financial, operational and reputational risks and advantages. Individual Trustees assist through the year in an informal capacity, according to their expertise and passions. In 2020-21 Coney undertook Board recruitment to replace Trustees whose terms had come to an end, and address skills and diversity gaps on the Board.

Chloe Booth (to September 2020) – Fundraising Consultant & Creative Producer

Phil Clark (from January 2021) – Head of Content and Audience, British Medical Association

James Clayton - Director, Campbell Johnston Clark

Annette Corbett (from January 2021) – Creative Director, Rough Information

Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace

Juliet Desailly (to September 2020) – Children's writer, Educational Consultant

Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research

Joanna Marschner - Senior Curator, Historic Royal Palaces

Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko (from September 2020) – Touring Partnerships Manager, National Theatre

Ben Payne (from 4 January 2021) - Director, B&G Partners LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

Gareth Thomas (to April 2020) - Barrister, HM Revenue & Customs

Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada

Associates: Brigitte Adela, Kathryn Beaumont, Afsana Begum, Astrid Breel, Will Drew, David Finnigan, Emma Frankland, Dom Garfield, Brent Grialva, Maz Hemming, Rhianna Ilube, Afreena Islam, Eve Leigh, Kieran Lucas, Chloe Mashiter, Michelle McMahon, Rebekah Murrell, Ed Naujokas, Anne Odeke, Ben Pacey, Janisé Sadik, Ruth Sutcliffe, Segen Yosef

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

We are grateful to our donors & supporters in 2020-21

Friends of Coney: Chloe Booth, Juliet Desailly, Paul Groombridge, Matthew & Molly Hawn, Lydia Hayes, Becki Haines, Christopher Hong, Kat Nilsson, Edwina Stevens and one anonymous individual.

Trusts, Foundations and other organisations: Artsadmin, Arts Council England, The Backstage Trust, Derwent London Community Fund, Farnham Maltings, Canary Wharf Contractors' Fund.

And many generous individuals who supported our Crowdfunder and Remote Socials in 2020-21.

INVESTMENT POLICY AND RETURNS

The charitable company has the power to invest money not immediately required for its objectives in or upon such investments, securities or property as the association may think fit, subject to such conditions imposed by law.

FINANCIAL REVIEW

The trustees monitor the progress of activities at each quarterly meeting and a comprehensive review is carried out annually. Unrestricted funds are needed:

- to provide funds which can be designated to specific projects to enable these projects to be undertaken at short notice

- to cover administration and support costs without which the charity could not function

The trustees consider it prudent that unrestricted reserves should be sufficient:

- to avoid the necessity of realising fixed assets held for the charity's use

- to cover one year's administration and support costs

- to provide financial flexibility over the course of forthcoming challenges

RESERVES POLICY

The trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be sufficient to fund three months staff and overhead costs. The present level of reserves is considered sufficient for this purpose.

Reserves held under Restricted and Designated funds are held for the completion of the relevant project to which they are allocated.

The trustees carry out an annual review of the risks which the charitable company may face and set out the procedures to minimise any potential impact on the charitable company should any of the risks materialise.

Signed on behalf of the trustees

Date: _____

Name: Sydney Nash

CONEY LIMITED

INDEPENDENT EXAMINERS REPORT

FOR THE YEAR ENDED 31 MARCH 2021

I report on the accounts for the year ended 31 March 2021 set out on pages 17 to 20.

Responsibilities and basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect.

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

Lee Taylor
Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

Date: _____

CONEY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Year 2021 £	Year 2020 £
Incoming Resources					
Incoming resources from generating funds:					
Activities for generating funds:					
Grants			171,240	171,240	162,935
Consultancy fees	500.00		4,784	5,284	8,000
Project income	15,342	1,177	35,735	52,254	122,278
Trust and foundations		8,857	25,000	33,857	28,000
Individual giving			11,232	11,232	4,568
Other restricted				-	0
Misc income	362		630	992	362
Bank interest received			119	119	150
Other unrestricted giving			525	525	0
Total Incoming Resources	16,204	10,034	249,265	275,503	326,293
Resources Expended					
Cost of generating funds:					
Direct charity expenditure:					
Staffing costs	12,047	36,559	168,935	217,541	270,383
Production costs	702	922	874	2,498	9,722
Travel and subsistence			5	5	6,894
Rent			7,316	7,316	13,779
Cleaning			110	110	828
Telephone and fax			669	669	881
Printing, postage and stationery			272	272	1,759
Networks			140	140	1,419
Subscriptions			602	602	1,508
Bank charges			167	167	261
Insurance			2,676	2,676	2,955
Equipment expensed			6,343	6,343	2,989
Repairs and maintenance				-	-
Advertising, PR and marketing		40	2,251	2,291	994
Comms/Online services	55		3,924	3,979	3,819
Losses and write offs			1,360	1,360	
<u>Governance costs:</u>					
Recruitment costs			180	180	137
Staff training and welfare	2		1,658	1,660	4,865
Sundry expenses			176	176	2,406
Accountancy fees			2,400	2,400	1,600
Total Resources Expended	12,806	37,521	200,058	250,385	327,199
Net movement on funds	3,398	-27,487	49,207	25,118	-906
Transfers between funds	-28,566	28,566	-	-	-
Net incoming resources (resources expen	-25,168	1,079	49,207	25,118	-906
Funds at 1 April 2020	38,096	285.00	36,077	74,458	75,364
Funds at 31 March 2021	12,928	1,364	85,284	99,576	74,458

CONEY LIMITED

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2020 £
Current assets			
Trade debtors, prepaid expenses and accrued income		22,229	26,768
Cash at bank and in hand		90,256	60,066
		<u>112,485</u>	<u>86,834</u>
Current liabilities			
Accrued expenses and prepaid income		-12,909	-12,376
		<u></u>	<u></u>
Total assets less current liabilities		<u>99,576</u>	<u>74,458</u>
Funds			
Unrestricted funds - General		85,284	36,077
Designated funds		1,364	285
Restricted funds		<u>12,928</u>	<u>38,096</u>
Total funds		<u>99,576</u>	<u>74,458</u>

For the financial year ended 31 March 2021 the company was entitled to exemption to audit under the provisions of sections 475 and 477 of the Companies Act 2006.

No member or members eligible has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The directors acknowledge their responsibilities for:

- Complying with the requirements of the Companies Act 2006 with respect to accounting records; and
- preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the period in accordance with the requirements of section 394 and 395 of the Companies Act 2006 and which otherwise comply with the requirements of that Act relating to financial statements so far as they are applicable to the company.

Approved by the Board of Trustees and signed on its behalf by:

Sydney Nash
Date:

Company restration number: 06713686
Charity registration number: 1156864

1 Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material in relation to the charity's financial statements.

1.1 Basis of accounting

The financial statements have been prepared under the historical cost convention and are in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Company's Act 2006 and in accordance with the Statement of Recommended Practice (SORP), Accounting and Reporting by Charities published in 2005 and applicable accounting standards.

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the trustees named in page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

1.3 Incoming resources

Incoming resources from operating activities

All income resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. For legacies, entitlement is the earlier of the charity being notified of an impending distribution or the legacy being received.

Income is deferred only when the charity has to fulfil conditions before becoming entitled to it.

Donations

Income from donations are included in incoming resources when it is received.

Investment Income

Investment income is recognised in the accounts when it is received.

1.4 Resources expended

Resources expended are included in the Statement of Financial Activities on an accruals basis, excluding VAT where applicable. Certain expenditures are directly attributable to charitable activities and have been included in Direct Charitable expenditure.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the charity where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

1.5 Stock

Stock consists of purchased goods for resale. Stocks are valued at the lower of cost and net realisable value. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

1.6 Taxation

The company is a charity within the meaning of the Charities Act 2011 and as such is a charity within the meaning of part 11, Corporation Tax Act 2010. According the company is potentially exempt from taxation in respect of income or gains received with categories covered by Part11, Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to its charitable purpose.

1.7 Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds - these are funds that comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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.

Investment income and gains are allocated to the appropriate fund.

2 Trustee directors and employees

The trustees neither received nor waived any emoluments during the year, and were not paid or reimbursed for expenses during the current year.

3 Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding-up is limited to £1. For this purpose 'members' includes persons who ceased to be members within one year of such winding up.

	2021	2020
Members at the financial year end.	<u>8</u>	<u>8</u>