

Company number 2625105  
Charity number 1012507

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Report and Financial Statements**

**for the year ended 31 March 2023**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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## **Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

### **Reference and Administrative Details**

#### **Constitution**

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

#### **Directors and trustees**

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

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

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

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

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

#### **Secretary**

Louise Wiggins

#### **Artistic Director**

Simon McBurney

#### **Executive Director**

Amber Massie-Blomfield

#### **Auditors**

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

#### **Bankers**

CAF Bank, 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4JQ.

Co-operative Bank, 4th Floor, 9 Prescott Street, London E1 8BE.

Aldermore Bank PLC, 1st Floor, Block B, Western House, Lynch Wood, Peterborough PE2 6FZ.

The Charity Bank Ltd, Fosse House, 182 High Street, Tonbridge, Kent TN9 1BE.

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Solicitors**

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

**Registered office and operation address**

14 Anglers Lane, Kentish Town, London NW5 3DG.

## **Theatre de Complicite Education Limited**

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**Year ended 31 March 2023**

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

The reference and administrative details set out on pages 1 and 2 form part of this report. The financial statements comply with Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

### **PRINCIPAL ACTIVITY**

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

### **STRUCTURE, GOVERNANCE, MANAGEMENT**

#### Governing Document

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

#### Organisation

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

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

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

#### Appointment and training of Trustees

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

#### Continuing Professional Development & Mentoring

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

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

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

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**Year ended 31 March 2023**

### Equality

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

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

### Fair and Equal Pay Policy

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

### Risk Management

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

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

### Objectives & Activities for the Public Benefit

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

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

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

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

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

### REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

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

#### Projects/Performances/R&D/Ideas Development

##### Drive Your Plow Over the Bones of the Dead

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

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

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

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

Reviewers said:

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

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

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

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

### The Dark is Rising

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

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

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

Reviewers said:

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

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

### Figures in Extinction [1.0]

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

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

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

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Reviewers said:

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

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

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

### Can I Live?

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

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

### Mudlarks Ideas Development

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

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

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

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

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

### Creative Engagement

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

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

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

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

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

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

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

Funded by the John Lyon's Charity.

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

Other engagement work included:

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

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### DIVERSITY AND REPRESENTATION

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

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

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

### FINANCIAL REVIEW

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

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

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

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

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

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

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

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

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

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

### FUTURE PLANS

Our plans for 2023/24 include the following activity:

#### Productions & Projects

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

#### Creative Engagement & Education

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

#### Other

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

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### RESERVES POLICY

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

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

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

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

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

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

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

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

### Statement of Trustees Responsibilities

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

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable Company and of the incoming resources and application of resources, including the income and expenditure, of the charitable Company for the year. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;

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

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

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

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

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

**Small Company Exemptions**

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



**Tom Morris (Chair)  
Trustee**

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

### **Opinion**

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

### **In our opinion the financial statements:**

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### **Basis for opinion**

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

### **Conclusions relating to going concern**

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

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

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

### **Other information**

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

We have nothing to report in this regard.

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

### **Opinions on other matters prescribed by the Companies Act 2006**

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

- the information given in the trustees' report (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

### **Matters on which we are required to report by exception**

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

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

### **Responsibilities of trustees**

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

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

### **Auditor's responsibilities for the audit of the financial statements**

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

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

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

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

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

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

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

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

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

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

### **Use of our report**

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

*Richard Nelson*

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

49 South Molton Street  
London W1K 5LH

27 November 2023

**Theatre de Complicite Education Limited**

(Limited by Guarantee)

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

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

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

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

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

**Theatre de Complicite Education Limited****(Limited by Guarantee)****Year ended 31 March 2023**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

**Year ended 31 March 2023**

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

## Theatre de Complicite Education Limited

(Limited by Guarantee)

Balance Sheet  
31 March 2023

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

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

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



**Tom Morris (Chair)**  
Trustee



**Peter Flamman**  
Trustee

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

**Theatre de Complicite Education Limited**

(Limited by Guarantee)

**Cash Flow Statement  
for the year ended 31 March 2023**

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

## **Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

#### **1. Accounting policies**

##### **1.1. Basis of preparing the financial statements**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (issued October 2019) - (Charities SORP (FRS 102)) and the Companies Act 2006.

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

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

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

##### **1.2. Incoming resources**

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

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

##### **- Donations and legacies**

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

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

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

## **Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

#### **- Charitable activities**

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

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

#### **- Donated services and facilities**

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

#### **- Investment income**

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

### **1.3. Expenditure**

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

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

#### **- Costs of raising funds**

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

#### **- Charitable activities**

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

#### **- Support costs**

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

#### **- Governance costs**

Costs associated with the constitutional and statutory requirements of the charity.

**Theatre de Complicite Education Limited****(Limited by Guarantee)****Notes to The Financial Statements  
for the year ended 31 March 2023****1.4. Tangible fixed assets and depreciation**

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

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

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

**1.5. Investments**

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

**1.6. Debtors**

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

**1.7. Production costs in advance**

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

**1.8. Cash at bank and in hand**

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

**1.9. Creditors and provisions**

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

**1.10. Leasing**

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

**1.11. Pensions**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

**1.12. Fund accounting**

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

**1.13. Foreign currencies**

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

**1.14. Financial Instruments**

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

**1.15. Significant Accounting Estimates and Judgements**

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

**2. Incoming resources**

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

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

**4. Trustees' emoluments and reimbursed expenses**

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

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

**5. Staff costs and numbers**

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

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

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

**Staff numbers**

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

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

**6. Pension costs**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

**7. Corporation Taxation**

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

<b>8. Fixed assets - tangible assets</b>	<b>Furniture/ fittings</b>	<b>Office equipment</b>	<b>Touring equipment</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Cost</b>				
1 April 2022	2,438	24,588	2,045	29,071
Additions	-	519	-	519
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2023	2,438	25,107	2,045	29,590
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Depreciation</b>				
1 April 2022	2,437	23,204	2,044	27,685
Charge for year	-	1,642	-	1,642
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2023	2,437	24,846	2,044	29,327
	<hr/>	<hr/>	<hr/>	<hr/>
<b>Net book values</b>				
31 March 2023	1	261	1	263
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
31 March 2022	1	1,384	1	1,386
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

**9. Fixed Asset Investments**

**Subsidiary  
undertakings  
shares**

**Cost**

1 April 2022 /  
31 March 2023

**£**

1

**Net book values**

31 March 2023

1

31 March 2022

1

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

**9.1. Holdings of 20% or more**

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

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

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

	<b>Capital and reserves</b>	<b>Profit for the year</b>
	<b>£</b>	<b>£</b>
Complicite Enterprises Limited	<u>1</u>	<u>-</u>

**10. Debtors**

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

**11. Cash at bank and in hand**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

<b>12. Creditors: amounts falling due within one year</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade creditors	121,784	16,710
Other taxation/social security	5,232	5,982
Other creditors	91,538	2,956
Accruals	80,065	29,937
Deferred income (note 13)	30,000	42,225
	<u>328,619</u>	<u>97,810</u>
	<u><u>328,619</u></u>	<u><u>97,810</u></u>
 <b>13. Deferred income</b>		<b>£</b>
Balance at 1 April 2022		42,225
Amount released to incoming resources		(42,225)
Amount deferred in the year		30,000
Balance at 31 March 2023		<u>30,000</u>
		<u><u>30,000</u></u>

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

**14. Limited by guarantee**

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

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

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

**Creative space partnership**

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

**Production**

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

**Research & Development**

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

**Creative engagement**

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

**Artist development**

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

**Theatre de Complicite Education Limited**

(Limited by Guarantee)

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

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

**A Complicité Journey**

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

**Drive Your Plow**

Grants from Backstage Trust, The Mirisch & Lebenheim Foundation, Maria Bjornson Memorial Fund and John Ellerman to fund production costs, schools programme and engagement

**Grief Chorus**

Grant from National Lottery towards Grief Chorus project.

**Can I Live?**

Grant from Doc Society of \$75,000, part paid in 22/23, remaining due in 23/24, for Can I Live? community screenings.

**Mudlarks**

Grants from John Ellerman Foundation, The Leche Trust and Noel Coward Foundation towards Mudlarks programme, digital and environmental work, as well as Mudlarks Young Devisers pilot (originally titled The Ensemble).

**17. Analysis of net assets between funds**

	General funds £	Designated funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	263	-	-	263
Investments	1	-	-	1
Net current assets	579,161	295,000	30,310	904,471
	579,425	295,000	30,310	904,735

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

**18. Financial commitments**

At 31 March 2023 the company had future minimum lease payments under non-cancellable operating leases, with payments falling due as follows:

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Due:</b>		
Within one year	69,516	76,943
Between one and five years	81,170	152,685
In over five years	990	-
	<u>151,676</u>	<u>229,628</u>

**19. Related party transactions**

The company had no related party transactions which require disclosure in the financial statements.

**20. Gross Cash Flows**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
<b>Returns on investments and servicing of finance</b>		
Interest received	10,128	3,927
	<u>10,128</u>	<u>3,927</u>
<b>Capital expenditure</b>		
Payments to acquire tangible assets	(519)	(2,767)
	<u>(519)</u>	<u>(2,767)</u>

**Theatre de Complicite Education Limited**

**(Limited by Guarantee)**

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

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

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	(469,300)	(141,670)
Depreciation	1,642	2,375
Dividends, interest and rents from investments	(10,128)	(3,927)
(Increase)/decrease in debtors	(540,087)	204,338
Increase in creditors	230,809	31,409
<b>Net cash outflow from operating activities</b>	<u>(787,064)</u>	<u>92,525</u>