

Company number 2625105
Charity number 1012507

Theatre de Complicite Education Limited

(Limited by Guarantee)

Report and Financial Statements

for the year ended 31 March 2024

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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Reference and Administrative Details

Constitution

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

Directors and trustees

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

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

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

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

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

Secretary

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

Artistic Director

Simon McBurney

Executive Director

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

Auditors

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

Bankers

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

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

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

Unity Trust Bank, 4 Brindley Place, Birmingham B1 2JB.

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Solicitors

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

Registered office and operation address

Jolt Studios, 27 St Aldate Street, Gloucester GL1 1RP.

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

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

PRINCIPAL ACTIVITY

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

STRUCTURE, GOVERNANCE, MANAGEMENT

Governing Document

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

Organisation

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

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

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

Appointment and training of Trustees

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

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

Continuing Professional Development & Mentoring

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

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

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

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

Health and Safety

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

Equality

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

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

Policies

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

Fair and equal pay policy

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

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

Risk Management

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

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

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

Objectives & Activities for the Public Benefit

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

The objectives of the charity are:

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

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

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

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

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REVIEW OF ACTIVITIES, ACHIEVEMENTS AND PERFORMANCE

Productions & Projects

Drive Your Plow Over the Bones of the Dead

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

"Complicité's masterly take on Olga 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 ****

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

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

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

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

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

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

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

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The Dark is Rising

"Irresistible midwinter listening..." The New Statesman

"Exactly the sort of thing that the Beeb should be making." The Telegraph

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

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

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

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

Figures in Extinction

"McBurney gives the piece theatrical clarity – there's no use in obfuscating when you've got a point to make – and Pite brings texture, a little wonder and humour...The piece is thoughtful and moving, and despite the gravity of the theme, not heavy-handed" The Guardian **** on 1.0

"It is clear what Simon McBurney and Crystal Pite want to warn about in this second part of their climate trilogy: people are not taking action, catastrophes no longer affect them... we are drowning in data but missing the alarming big picture." de Volkskrant **** on 2.0

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

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

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

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

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

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

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

Can I Live?

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

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

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

R&D

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

Mudlarks Ideas Development

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

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

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

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

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

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

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

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

Creative Engagement

Learning & Education

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

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

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

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

Funded by the John Lyon's Charity.

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

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

Masterclasses and training workshops

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

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

Community

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

"It feels so healing to reconnect with strangers by singing and being creative together, and it's fun!"

"I found this experience healing and connected - a joy at the beginning of each week."

Participants on Grief Chorus

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

Funded by National Lottery Community Fund

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

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"I really appreciated how this project encouraged me to reflect on my experiences and to value my life today. Gloriously liberating and enhancing. I love the way that physical "movement" was woven into our sessions naturally."

"I felt part of a community with like-minded women. It was supportive, uniting and challenging. I continue to expand my comfort zone. I've been a long-time fan of Complicité. Being part of the project was a dream come true."

Participants

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

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

Other creative engagement highlights included

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

Sustainability

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

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

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

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

Organisational activity

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

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

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

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

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

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

DIVERSITY AND REPRESENTATION

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

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

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

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

FINANCIAL REVIEW

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

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

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

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

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

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

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

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

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

FUTURE PLANS

Our plans for 24/25 include the following activity:

Productions and Projects

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

Creative Engagement & Education

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

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lives & stories of older women experiencing social isolation, linked to the themes of *Drive Your Plow Over the Bones of the Dead*

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

Other

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

RESERVES

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

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

Restricted Funds: £35,527

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

Unrestricted Funds: £896,556

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

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Designated funds

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

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

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

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

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

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

The total of designated funds is £620,000.

General funds

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

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

Statement of Trustees Responsibilities

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

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;

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

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

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

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

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

Small Company Exemptions

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



Tom Morris (Chair)
Trustee

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

Opinion

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

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

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

We have nothing to report in this regard.

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

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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. 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

2 December 2024

Theatre de Complicite Education Limited

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

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

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

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

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Year ended 31 March 2024

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

Theatre de Complicite Education Limited**(Limited by Guarantee)****Year ended 31 March 2024**

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

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Year ended 31 March 2024

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

Year ended 31 March 2024

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

**Balance Sheet
31 March 2024**

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

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

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



**Tom Morris (Chair)
Trustee**



**Peter Flamman
Trustee**

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

**Cash Flow Statement
for the year ended 31 March 2024**

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

1. Accounting policies

1.1. Basis of preparing the financial statements

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

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

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

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

1.2. Incoming resources

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

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

- Donations and legacies

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

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

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is 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 2024

- 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 2024****1.4. Tangible fixed assets and depreciation**

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

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

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

1.5. Investments

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

1.6. Debtors

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

1.7. Production costs in advance

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

1.8. Cash at bank and in hand

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

1.9. Creditors and provisions

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

1.10. Leasing

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

1.11. Stock

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

1.12. Pensions

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

1.13. Fund accounting

Funds held by the charity are either:

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

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

1.14. Foreign currencies

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

1.15. Financial Instruments

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

1.16. Significant Accounting Estimates and Judgements

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

2. Incoming resources

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

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

4. Trustees' emoluments and reimbursed expenses

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

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

5. Staff costs and numbers

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

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

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

Staff numbers

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

	2024	2023
	Number	Number
Production/touring	15	11
Support (including fundraising)	5	5
	<u>20</u>	<u>16</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 £25,277 (2023 - £33,639).

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

7. Corporation Taxation

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

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

9. Fixed Asset Investments

**Subsidiary
undertakings
shares**

Cost		£
1 April 2023 / 31 March 2024		<u>1</u>
Net book values		
31 March 2024		<u>1</u>
31 March 2023		<u>1</u>

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

9.1. Holdings of 20% or more

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

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

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

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

10. Stocks	2024	2023
	£	£
Stocks	7,298	-
<hr/>		
11. Debtors	2024	2023
	£	£
Trade debtors	65,320	100,710
Other debtors	25,536	7,731
Production costs in advance	-	45,964
Prepayments and accrued income	117,416	545,000
	<hr/>	<hr/>
	208,272	699,405
	<hr/>	<hr/>

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

12. Cash at bank and in hand	2024	2023
	£	£
Cash on deposits	71,480	162,077
Cash at bank	867,154	370,072
Cash in hand	876	1,536
	<u>939,510</u>	<u>533,685</u>
	<u><u>939,510</u></u>	<u><u>533,685</u></u>
13. Creditors: amounts falling due within one year	2024	2023
	£	£
Trade creditors	35,552	121,784
Other taxation/social security	7,528	5,232
Other creditors	137,570	91,538
Accruals	42,900	80,065
Deferred income (note 14)	-	30,000
	<u>223,550</u>	<u>328,619</u>
	<u><u>223,550</u></u>	<u><u>328,619</u></u>
14. Deferred income		£
Balance at 1 April 2023		30,000
Amount released to incoming resources		(30,000)
Balance at 31 March 2024		<u>-</u>
		<u><u>-</u></u>

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

15. Limited by guarantee

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

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

Transfer reserve

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

Wind-up costs

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

Production

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

Research & Development

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

Creative engagement

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

Artist development

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

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

A Complicité Journey

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

Drive Your Plow (Rebel Voices)

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

Grief Chorus

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

Feasibility Study

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

Can I Live?

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

Mudlarks

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

Mudlarks Young Devisers

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

18. Analysis of net assets between funds

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

19. Financial commitments

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

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

20. Related party transactions

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

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

Theatre de Complicite Education Limited

(Limited by Guarantee)

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

21. Gross Cash Flows

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

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

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