Complicité is amongst the world’s most respected theatre companies. Founded in 1983, the Company has played in more than 40 countries, won over 50 major theatre awards and paved the way for a generation of theatre makers whose work has been indelibly marked by the Company’s visually and physically rich style, and by its approaches to collaborative ensemble devising.

The Company is known for making intelligent, innovative and beautiful work of the highest standard. Its mission is to remain at the forefront of UK theatre by continuing to make performance, digital and participatory work, educational and participatory initiatives, and professional development opportunities that defy expectations, and by continuing to seek out new audiences and new ways of engaging those audiences.

COMPANY HISTORY

Complicité was formed by four ex-students from the Ecole Jacques Lecoq in Paris: Annabel Arden, Marcello Magni, Simon McBurney and Fiona Gordon. Early shows built on European traditions of physical comedy and toured the UK and Europe with increasing success.

In 1998 the Company was invited to the Almeida Theatre for a 15-week season, playing 12 shows. This season brought the fledgling Company to the attention of audiences and press and generated a large amount of work for subsequent touring and a repertoire that the Company continued to use until the late 1990s.

Productions of THE WINTER’S TALE and Durrenmatt’s THE VISIT followed, and these text-based shows marked a pivotal moment in the Company’s history. Kathryn Hunter won Complicité’s first Olivier Award for THE VISIT and concurrently the Company began developing THE STREET OF CROCODILES, which was to become one of its most successful and memorable productions.

In 1996 the Company became a charity and was awarded Arts Council England regular revenue funding. 1996 also saw Complicité’s debut in New York and by the early 2000s (after shows including THE THREE LIVES OF LUCIE CABROL, THE CHAIRS, which transferred to Broadway, and MNEMONIC, which toured extensively and won several awards, including the Critics’ Circle Award for Best New Play) the Company was firmly established as an international presence playing in prestigious venues and arts festivals worldwide.

Education activity began to play a bigger role in the Company. Between 1993 and 1996, the Company developed its existing programme of workshops in schools and colleges to include professional development workshops, resources for teachers, and production-specific projects.

After touring to Tokyo in the 1990s, in 2003 the Company created THE ELEPHANT VANISHES in partnership with the Setagaya Public Theatre, Tokyo. A second show in collaboration with the Setagaya, SHUN-KIN in 2008, won McBurney the Yomiuri Theatre Award Grand Prize for Best Director, the first time the prize was awarded to a non-Japanese director. Both these Japanese co-productions toured to the USA, Japan, London and Asia.
to great acclaim.

A DISAPPEARING NUMBER, produced in 2007, won the Laurence Olivier Award for Best New Play, the Evening Standard Award for Best New Play, and the Critics’ Circle Theatre Award for Best New Play.

In 2010 the Company collaborated on its first opera, A DOG’S HEART, produced by De Nederlandse Opera in association with Complicite, and a third season of A DISAPPEARING NUMBER featured as the first non-National Theatre production to be part of NT Live and was seen by more than 23,000 people around the world.

Education activity had continued to grow alongside productions and in 2012, the department was renamed the Creative Learning department, to reflect its expanding remit, and added a commitment to making work with and for groups of people it was currently not engaging. The first example of this was TEA, a project created in collaboration with artist Geraldine Pilgrim, which was awarded the National Housing Federation’s Community Impact Award in recognition of the profound impact it had on its participants.

In 2012, McBurney was the first British Artiste Associé of the Avignon Festival with THE MASTER AND MARGARITA as the centrepiece of the Festival. In 2013, Annabel Arden returned to direct the Company’s first family show, LIONBOY, which was revived in 2014/15 for an international tour, including visits to Seoul and Cape Town.

McBurney’s groundbreaking production THE ENCOUNTER, using binaural sound, opened at the Edinburgh International Festival in 2015 to critical acclaim and went on to win a slew of awards. To date it has toured to 22 countries, including a 16-week season on Broadway.

In 2016 the Company launched the Complicite Associates scheme to support artists making a career step-change. The first production was A PACIFIST’S GUIDE TO THE WAR ON CANCER, written and directed by performance artist Bryony Kimmings, which played in Manchester, Exeter and at the National Theatre and was revived in 2018. Complicite’s current Associates are The Wardrobe Ensemble and the creative partnership of choreographer Sacha Milavic Davies & composer Lucy Railton.
Complicité Creative Learning

Complicité Creative Learning projects have taken place all over the world with people of varying interests, abilities and backgrounds, from professionals and students, to young people within and far outside the theatre community. A consistent aim is to introduce people of all ages and backgrounds to theatre, specifically to the power of relevant, thought-provoking theatre beyond the proscenium arch. The work has become integral to the Company’s artistic programme.

Examples of Complicité’s recent Creative Learning projects include:

**Like Mother Like Daughter (2015)**

A participatory performance project exploring the lives of women from different faith groups and their relationships with their daughters. Complicité and Why Not Theatre worked with 24 women from across London’s diverse religions to create and present the UK premiere of *Like Mother, Like Daughter* at Battersea Arts Centre.

**The Ensemble Maths Project (2015 – present)**
Ensemble Maths is a curriculum and professional development project, which explores the impacts of using drama in the teaching of primary mathematics. Ensemble Maths activities are informed by movement and drama principles and offer pupils and teachers different and enriched ways of learning mathematics.

Ensemble Maths began as The Embodying Mathematics Project (2015-2017), a collaboration between Complicite and Sheffield Hallam University (SHU) funded by The John Lyon’s Charity, the Paul Hamlyn Foundation, and an SHU Impact Fellowship Grant. The project focused on developing drama informed mathematical movement activities drawing on previous work by Complicite and activities developed in mathematical education contexts.

Complicite had developed ensemble movement mathematics activities during the process of devising A Disappearing Number, its 2007 production which centres on the history of Srinivasa Ramanujan, a 20th century mathematician, and on the idea that mathematics is a creative and ‘beautiful’ discipline. These activities, initially used in the rehearsal room, were developed into a series of workshops for schools.

**Tomorrow I’ll Be Twenty (2017)**

Complicite features on all GCSE, BTEC and A Level Drama, Performing Arts and Theatre Studies syllabi. Every young person who studies drama in the UK will, at some point, learn about Complicite’s unique approach to devising theatre.

Complicite produced a pilot UK national tour of Tomorrow I’ll be Twenty, directed by Catherine Alexander and performed by recent alumni from the Royal Central School of Speech and Drama’s BA Acting, Collaborative, Devised Theatre course. It was managed by students from the school’s BA Theatre Practice course.

The show was performed in schools and followed with a devising workshop for GCSE and A Level Drama students.

**Balancing Act (2016 – present)**

Does the way you look on the outside reflect the way you feel on the inside? Can you remember the way your body felt 10 years ago, 20 years ago, 50 years ago?

Following a series of introductory workshops with London Bubble in 2017, we ran a two week R&D workshop with circus artists and participants from Spare Tyre. Together they worked with aerial silks, trapezes and hoops to explore
the way you feel on the outside compared to how your mind tells you feel on the inside.

We presented extracts from the work to a public audience at the Southbank’s (B)OLD Festival in May.

**Change Makers – Barking Nuns (2018)**

Complicité collaborated with the Barbican and Sydney Russell School to produce *Barking Nuns*, a research project that looked at the role of women in religion with a focus on Saint Ethelburga, the first Abbess of Barking Abbey.

Complicité Associates worked with Year 10 Drama students to research the theme then devised a theatrical presentation of their research, which was performed at the Broadway Theatre in Barking as part of the Barbican’s 2018 season Change Makers project.

Alongside projects, we continue to deliver workshops in schools, free online resources and pre and post show discussions.
Creative Learning Producer
Job Description

Purpose of the role
The role is responsible for developing and producing all the Company’s creative learning work.

Line managed by
Interim Executive Director.

Hours of work
This is a full time permanent position based in the Company office in Kentish Town, London. Working hours are 10-6pm; evening and weekend commitment occasionally required during creative learning projects or when Complicité is in production or performing in London.

Salary
£30,000 per annum.

Holiday
25 days per annum.

Creative Learning duties:

GENERAL DUTIES
• Developing the vision and direction of the creative learning programme in keeping with the Company's overall mission and aims.
• Managing the annual creative learning budget with the Interim Executive Director/Finance Manager.
• Fundraising for creative learning activity beyond the scope of this budget.
• Marketing all creative learning projects and selecting applicants where necessary.
• Writing quarterly creative learning reports for newsletter, website and board papers.
• Contributing to Company wide activity including reporting to Arts Council England.
• Maintaining relationships with Complicité Associates and developing relationships with other relevant individuals and organisations.
• Coordinating the annual Teachers’ Meetings and training for Associates.
• Staying up to date with developments in the creative learning / education / participation sector and ensuring Complicité’s creative learning activity is relevant and fit for purpose.
• Maintaining relevant organisational policies including Working with Children and Young People and the Creative Learning Standards.
• Responding to all written, email and telephone enquiries re creative learning.
• Representing the Company externally as required.

TEACHING WORKSHOPS
• Managing the on-going programme of one-off teaching workshops requested by schools/colleges/ theatre companies, supported by the Administrative Assistant.
• Managing the Complicité Schools’ Network.
• Manage work experience students.

OPEN WORKSHOPS
• Programming and producing the bi-annual series of Open Workshops for practitioners.
• Programming and producing one workshop yearly specifically designed for disabled and non-disabled participants.

PRODUCTION-RELATED PROJECTS/ACTIVITIES
• Where appropriate, developing projects that explore the ideas in specific Complicité productions, with the ultimate intention of making the Company’s work more accessible to wider audiences.
• Producing educational work packs and/or online resources to accompany productions.
• Programming and coordinating post-show talks and large-scale school demonstration workshops in the UK to accompany productions, in collaboration with the Assistant Producer.
• Programming and coordinating access performances, in collaboration with the Assistant Producer.

PARTICIPATORY PROJECTS
• Initiating and producing / managing other projects that explore ideas in and/or extend other aspects of the Company’s work, often in collaboration with other organisations/institutions. These projects should aim to engage a group or groups who have little or no access to the Company’s work.

Person Specification

Essential Experience
• 2-3 years experience in a theatre environment
• Experience of working with schools and with community groups
• Experience of setting and managing budgets
• Experience of managing creative practitioners
• Experience of negotiating fees and contracts

Knowledge and Skills
• Knowledge of the education sector
• Knowledge and understanding of child protection and wider safeguarding issues
• Understanding of current thinking around diversity and representation in the arts
• Ability to communicate with and present to a wide range of people and groups
• Proven ability to work under pressure, to schedule and on budget
• Proficient IT skills, particularly Microsoft Office

Personal
• Excellent attention to detail
• A collaborative approach to problem solving
• Willingness to work flexible hours
• Ability to work as part of a small team
• Be highly organised and self-motivated

Desirable
• Knowledge and understanding of the arts funding system with particular reference to Arts Council England
HOW TO APPLY
Please send your CV and a cover letter detailing your suitability for the role and the equal opportunities monitoring form to: Polly Gifford, Interim Executive Director jobs@complicite.org by 5pm on Friday 3 August. Interviews will take place week commencing 13 August.
Complicité
Equal opportunities monitoring form

Monitoring of recruitment practices
Complicité is committed to being an equal opportunities employer. We are asking you for the following information in order to monitor the effectiveness of our equal opportunities and diversity policies. The information you supply will be detached from your application and used for monitoring purposes only. It will not form part of the selection process. Submission of this form indicates your explicit consent that your data may be processed in accordance with the provisions of the Data Protection Act 1998.

Post applied for: Creative Learning Producer

Date of birth:

Gender: □ Female □ Male □ Non-binary

Please tick the box which you feel best describes the ethnic group to which you belong:

White:□ British □ Irish □ Any other White background

Black or Black British: □ African □ Caribbean □ Any other Black background

Asian or Asian British: □ Asian Bangladeshi □ Asian Indian □ Asian Pakistani □ Any other Asian background

Dual Heritage: □ Asian and White □ Black African and White □ Black Caribbean and White □ Chinese and White □ Any other background from more than one ethnic group

Chinese or Chinese British: □ Chinese □ Any other ethnic group (please give details): □ Prefer not to say

Do you consider yourself to have a disability?
□ Yes □ No □ Prefer not to say

If yes, please explain:

Where did you hear about this role? __________________________________________

As defined by the Equality Act 2010 a disability is “a physical or mental impairment that has a ‘substantial’ and ‘long-term’ negative effect on your ability to do normal daily activities.”

If invited to interview, do you have any special requirements? If yes, please give details:

Should you not wish to supply the above information, please tick the following box: □