THE CLOD ENSEMBLE

England & Wales · Charity number 1064633

Details

Status	Registered
Legal form	Charitable company
Company number	03251499
Registered	1997-09-30
Register	View on the Charity Commission register

Contact

Address	3 Cripps Yard Soames Walk London SE10 0BQ
Phone	02077490555
Email	office@clodensemble.com
Website	www.clodensemble.com

Activities

Objects: THE COMPANY IS ESTABLISHED TO PROMOTE, MAINTAIN, IMPROVE, AND ADVANCE EDUCATION BY THE ENCOURAGEMENT OF THE ARTS, INCLUDING THE ARTS OF DRAMA, MIME, SINGING AND MUSIC, AND TO FORMULATE, PREPARE AND ESTABLISH SCHEMES THEREFOR PROVIDED THAT ALL OBJECTS OF THE COMPANY SHALL BE OF A CHARITABLE NATURE.

Activities: THE CLOD ENSEMBLE CREATES THEATRE, MUSIC AND PERFORMANCE EVENTS, WORKSHOPS AND COURSES IN LONDON, THE UK AND INTERNATIONALLY.

Classification

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

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Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£620,690	£679,647	£213,115	6
2024-03-31	£647,840	£621,223	£272,072	6
2023-03-31	£640,871	£710,412	£245,455	13
2022-03-31	£733,264	£644,169	£314,996	12
2021-03-31	£624,692	£670,935	£225,901	12

Trustees

Name	Role	Appointed
Jenny Mollica	Chair	2019-11-29
AMANDA SAUNDERS		2015-09-14
Anna Faye Bosworth		2023-02-22
Dr Michael Wright		2019-11-29
Franklyn Irving Sweeney		2022-08-10
MR JAMES ST VILLE		
Robyn Mondesir-Clarke		2023-05-31

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THE CLOD ENSEMBLE

England & Wales - Charity number 1064633

Accounts

Registered number: 03251499

England and Wales

Charity Number: 1064633

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

ELOD ENSEMBLE

ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 March 2025

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ELOD ENSEMBLE

Legal & Administrative Information

Company number	03251499 (England and Wales)
Charity number	1064633
Trustees/Directors	F I Sweeney J D Mollica A Saunders A Woolf L J St Ville G Heyworth – resigned 10 June 25 R Mondesir-Clarke M A Wright
Company Secretary	S F Willson
Registered and operational address	C2, 3 Cripps Yard Soames Walk Design District Greenwich London SE10 0BQ
Bank	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2025

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2025 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Structure, Governance and Management
The Clod Ensemble was formed in September 1996 and is registered with the Charity Commissioners of England and Wales under registration no. 1064633. It is a company limited by guarantee (Company Registration no. 03251499). The head office and registered address is currently at C2, 3 Cripps Yard, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

The Directors during the period (who are also trustees for the purposes of charity law) were as follows:

F Awan – resigned 3 July 2024
G Heyworth
J Mollica
R Mondesir-Clarke
A Saunders
L J St Ville
F I Sweeney
A Woolf
M A Wright

The Directors did not receive any remuneration or reimbursement for any expenses during the period.

The bankers of the charity are The Co-Operative Bank, PO Box 250, Delf House, Southway, WN8 6WT and The Charity Bank Limited, Fosse House, 182 High Street, Tonbridge, TN9 1BE.

Trustee Appointment & Introduction
Directors of the company are appointed by majority vote after being proposed by another member of the Board. New board members go through an induction process where they are introduced to the staff, talk through the company systems and the role and responsibilities of the board are made clear.

When considering appointing new trustees, the Board has regard both to the organisation's need for any specialist skills and the diversity of board membership.

Objectives
The Clod Ensemble aims to enhance education through the encouragement, performance and promotion of the arts including drama, mime, dance, singing and music.

The Charity has referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing its aims and objectives and in planning future activities. The Trustees consider how planned activities will contribute to aims and objectives they have set.

The charitable company intends to achieve this aim by pursuing the following objectives:

1. To produce quality performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.
2. To present associated public events and participation programmes.
3. To deliver a programme of education programmes and professional development opportunities for students, artists and healthcare professionals.

CLOD
ENSEMBLE

INTRODUCTION FROM THE CHAIR OF THE BOARD OF TRUSTEES

In 2024-25, Clod Ensemble reaffirmed its position as one of the UK's leading creators of bold, interdisciplinary performance. The charity delivered an ambitious and transformative programme spanning performance, learning, heritage and creative health. Major funders, including Arts Council England and the National Lottery Heritage Fund, supported impactful programmes for young people, audiences, artists and healthcare professionals.

This year marks the 30-year anniversary of the company, a significant milestone for an independent, artist-led charity. Key achievements include the preservation of the company's rich history of performance-making, which is now widely accessible through their catalogued archive. The studio on Greenwich Peninsula strengthened its role as a creative hub, hosting rehearsals, performances and courses. Performing Medicine's strategic impact and innovation in the field of creative health expanded to include a new skills programme for local artists working in applied health settings.

The charity maintained strong governance and financial resilience. Total income of £620,690 and prudent management enabled the organisation to grow free reserves to £105,000 and maintain a stable cash position.

With artistic innovation, equitable practice, and social impact at its core, Clod Ensemble continues to model resilience, creativity, and care across the cultural and health sectors.

Jenny Mollica
Chair of the Board of Trustees

EXECUTIVE SUMMARY

Guided by our vision to connect people through movement, music, and creativity, this has been an extraordinary year of artistic achievement.

From the sell-out participatory production of The Black Saint and the Sinner Lady at the Barbican to the intimate reimagining of Zero in our Greenwich studio, each production deepened audience connection and artistic experimentation. The Choreozone project transformed the company's 30-year archive into a living resource for new creation.

Through Ear Opener, Catalyser, and higher education collaborations, we supported over 300 young people and expanded equitable access to creative learning and careers in the arts. Performing Medicine reached over 1900 healthcare professionals and students, improving wellbeing, communication, and leadership across the health sector. These projects deepened engagement with younger and more diverse audiences, while our Greenwich studio evolved into a vibrant public and creative hub welcoming over 1,000 visitors.

Operational planning improved efficiency, balancing specialist freelance skills for project delivery with core staffing. A range of existing and new funders supported impactful programmes with lasting and meaningful public value.

We continue to dissolve the boundaries between artforms and disciplines — creating spaces where people can come together and find new connections. We aim to exemplify our values through our programme, with respect, rigour, risk-taking and agility threaded through every strand. We hope the following report demonstrates our ambition to create emotionally resonant, intellectually rich work, which embeds care, equity, and collaboration.

Suzy Willson
Chief Executive Office, Co-Artistic Director

CLOD ENSEMBLE

REVIEW OF ACTIVITIES APRIL 2024 TO MARCH 2025

In-person Engagement 24-25

Audience for Performance	2,470
Participants for Talent Development & Learning	316
Participants for Performing Medicine	1,979
Total Engagement:	4,765

Online Engagement 24-25

Views of Ear Opener learning content	83,747
New subscribers to Ear Opener YouTube Channel	2,100

Performance

This year, Clod Ensemble delivered an outstanding programme of performances that celebrated artistic excellence, deepened audience engagement, and reimagined the company's 30-year archive of past productions.

The Black Saint and the Sinner Lady headlined the year with a sell-out three-night transfer run at the Barbican Centre (19–21 September 2024), uniquely transforming the main theatre into a shared space between audience and performers. Retaining the original cast and creative team, the production drew 898 audience members and continued to achieve critical acclaim, including 4–5 ★ reviews across The Stage, The Reviews Hub, and Broadway World.

The production was a finalist for the Sky Arts Awards in the Dance category. Workshops and open rehearsals further extended the project's reach to younger artists and audiences. "I left the show buzzing and filled with pure joy" - Audience Member

The Choreozone project advanced significantly, realising our vision of turning Clod Ensemble's archive into an accessible, dynamic resource. 18 oral history interviews were conducted with artists from diverse backgrounds, and the digital catalogue was expanded and made fully accessible online. As part of the programme delivery, we staged four productions, which were all drawn from archive material:

- *Red Ladies* was revived at the V&A's Performance Festival in April 2024, which was a high-profile event celebrating 100 years of the Theatre & Performance collection at the museum.
- *Zero* (January 2025) transformed the original end-on production into an intimate experience in Clod Ensemble's Skylight studio. "Astonishingly good event that I will be emotionally and intellectually digesting for some time to come" - Audience Member
- *Performance & Medicine* (February 2025) reimagined earlier works through new collaborations with returning artists, academics and students.
- *'Til All Our Tears Run Dry* (March 2025, Manchester) created a hybrid choir installation for a 28-piece choir. The project showcased how past works from our archive can inspire new works, in this case original student compositions. "It was incredibly special... What a treat. Stunning. I felt so lucky to be there" - Audience Member.

We continue to invest in developing new work; primarily a new work inspired by the photography of Karl Blossfeldt; and a new collaboration with Historic Royal Palaces.

Collectively, these performances reinforced Clod Ensemble's national reputation for creating transformative, interdisciplinary art that brings people together through joy, movement, and music.

Talent Development

Talent Development remains central to our mission. The year saw significant progress in nurturing the next generation of creative talent through education, training, and mentorship.

Ear Opener delivery continued in London schools with long-term partnerships. A successful Paul Hamlyn Foundation award secured a significant expansion for the programme to be delivered in the coming years, in Manchester, Birmingham and online. The free YouTube channel continues to grow, with over 450,000 views.

In higher education, we collaborated with the Royal Northern College of Music on *'Til All Our Tears Run Dry;* with Rambert School for The Black Saint and the Sinner Lady; and with Guildhall School of Music and Drama for a production research and development project. These partnerships provided intensive creative experiences for music, dance and technical students, and strengthened pathways from training into work.

The Catalyser programme offered a two-week intensive and six-month mentoring scheme for 23 young creatives, most of whom identified with marginalised groups. Participants received bursaries, free access to performances, mentoring, and space to develop projects, reporting significant personal and professional growth.

Paid learning opportunities including placements and Fellowships as part of Choreozone and an apprenticeship continued to support inclusive creative employment practice, alongside mentoring, and studio residencies for alumni and associate artists.

Overall, the charity's learning and talent programmes embodied our commitment to equitable opportunity, embedding inclusivity, creativity, and care across all activities. Through structured partnerships, paid learning experiences, and sustained mentorship, Clod Ensemble continues to build a diverse and resilient artistic community for the future.

Performing Medicine

The programme continued to harness arts-based approaches to help improve ways of working for those in demanding roles within healthcare, and to nurture self-care and wellbeing among healthcare professionals.

Medical Education continues to be a core part of our programme, and this year we continued our long-standing delivery at Queen Mary University of London Medical School and introduced a new selective component at Brunel University's Medical School. We hosted a staff visit from the Medical School at Javeriana University, Bogotá, as part of a developing collaboration focussed on community health, arts and medical education in Colombia and the UK. We taught 511 medical students this year.

This connects with our other long-standing training offer for the NHS workforce, this year supporting surgical nursing teams at Imperial College Healthcare NHS Trust; and on strategies for self-care and non-verbal communication skills with trainee NHS GPs and Programme Directors.

Our Creative Health offer expanded with the launch of REACH, a new skills development programme for artists working in Greenwich. As the NHS shifts towards a neighbourhood model, there is a role for applied practice by artists who need upskilling to work effectively in this context. Thanks to funding from Greenwich Healthier Communities, we were able to offer bursary places to creative practitioners from under-represented groups and draw on expertise from across the health landscape in Greenwich.

> "Thank you for such a brilliant course. It has been an absolute privilege to work with, and learn from, such an inspirational group of people... I am very inspired now too to crack on with making connections in Greenwich." - REACH Participant

> "There was a dramatic shift in the cohort's confidence in communicating the value of their work to different stakeholders, from 0% of the cohort feeling fairly or very confident pre-course to 100% post-course." - REACH evaluation report

We continued to deliver training with link workers and social prescribers from Southwark, Bromley and Lewisham through

our partnership with Dulwich Picture Gallery. Our wider work to develop the skills, understanding and conditions for effective creative health practice includes teaching on a Creative Newham Cultural Producers course at UEL, and offering mentoring to artists with demonstrable interest in this area.

Our own research activity led to publication of a chapter entitled 'Creative Approaches to Wellbeing' in the 'Pandemic and Beyond' series by Manchester University Press. Our AHRC 'Practising Well in Primary Care' event saw senior primary care educators, practitioners and leaders gather at the British Medical Association to learn about and reflect on the benefits of arts-based approaches within workforce development and medical education. An article about this work within primary care appeared on the British Journal of General Practice Life's website which is promoted to a worldwide audience.

> "I found it really inspiring hearing about the approaches used by Performing medicine today and how they are supporting primary care staff at a time where we have really high levels of stress and burnout within the NHS." - NHS Northeast London Integrated Care Board staff member

Our expertise in Forum allowed us to mobilise others' research findings within clinical practice and patient communities, reaching 831 audience members. We designed new forums covering wide-ranging subjects - service design within maternity care; holding effective initial consultations; and behaviours leading to the misinterpretation of clinical research.

A new area of work was piloted with the British Academy, all designed to support balanced and productive careers in academia across the social sciences, arts and humanities. Sessions in England and Scotland helped 89 early career researchers to build leadership and communication skills, and this programme will now roll out more widely.

> "I enjoyed thinking about my work as embodied - I'd not thought of it in that way before. I have a very sedentary job but many of the modes, feelings, strategies we discussed are physically manifested too. I will pay more attention to this in the future." – Workshop Participant

We were called upon to offer consultation and thought leadership, locally and nationally, at a range of high-profile sector events which convened senior stakeholders.

Studio

We are now in our third year in the Design District on Greenwich Peninsula, and the studio is established as a dedicated rehearsal and research space; and the base for learning and professional development programmes. Of note, the REACH creative health programme and Catalyser paid training for young artists were both based in the studio, and which both focussed on artists based either in or near Greenwich. Our aim is to build a centre for creativity and local place-making, benefitting the Peninsula, the borough and the creative ecology of South-East London.

We were thrilled to invite audiences to see live performances in our studio for the first time. In January we presented a new production of Zero, and in February an exploration of our connections with medicine in Performance & Medicine. We welcomed over 250 people across these events and aim to continue to solidify Clod Ensemble Studios as a place for Greenwich residents and the wider public to engage in our work.

> "I deeply appreciate the generosity of allowing an audience into their studio space. Thank you thank you thank you!" - *Zero* Audience Member

We offer subsidised rates to charities and non-profit organisations, and an allocation of free hours to associates and alumni from our Talent Development programme. We balance our free and subsidised offers to local and emerging artists, with fee-paying hires. This year, the space was used by fellow Design District tenants, theatre and dance companies, film and photography shoots.

- 184 hours of free or heavily subsidised space to supported artists
- 132 hours at a charity rate to charities and non-profit organisations.
- 7% of our annual income came from studio hire.
- 1,020 members of the public attended the events in the studio throughout the year.

CLOD
ENSEMBLE

Equality, Diversity and Inclusion, including Workforce and Audience Data

Our current staff workforce equates to 5.2 FTE, with the addition of Duty Managers employed on a casual basis and freelancers.

The creation and presentation of Clod Ensemble's archive, which showcases the diversity of artists, experiences and stories which have made up Clod's creative programme, was a big success in reviewing and reflecting on our company's foundational ethos of diversity, inclusion and access. Across the year we employed 33% freelancers from a Global Majority background (compared with 40% London census 2021, 15% ACE NPO EDI report 22/23). We continue to employ a high number of women 67% of our workforces (compared with 51% London census 2021, 47% ACE NPO EDI report 22/23).

This year we focussed on investing in young people aged 18-25 years, as part of our talent pipeline which addresses systemic barriers to working in the arts sector. We hosted a 21-month apprenticeship for a Junior Content Creator, Clod Ensemble's first certified apprenticeship. We were thrilled our apprentice, Shjodi Ison, obtained a distinction for her qualification. We offered paid casual positions and paid skills development to young people as part of our broader Talent programme. Compared with last year, we increased our employment of freelancers aged 20 - 34 from 40% to 50% (compared with 26% in ACE NPO EDI report 22/23).

Core Workforce

We recognise we are a small team so there are limited opportunities for changes in staffing. Our only core recruitment process in 24/25 was for a new General Manager. The GM role saw two thirds female applicants, one third disabled applicants and one third applicants from a Global Majority background. We will continue to research a broad range of channels to disseminate future opportunities to further improve diversity of applicants.

Partnerships and Sector Support

We have cultivated a relationship with Historic Royal Palaces (HRP) who want to engage with Clod Ensemble's experience of best practices within EDI and be led by our previous experiences working with communities. This is a key marker of our status as sector-leaders and an opportunity to share our learning within the sector and beyond.

After a few years of inconsistent and incomplete data, we are committed to refining our data collection systems to both streamline the methodologies behind meaningful analysis and create solid comparable benchmarks each year. As part of this reporting process, we have created a summary of our 24/25 workforce data, which we capture throughout the year through an anonymised survey. Our workforce data is based on surveying 46 freelancers, 10 staff members, and 8 trustees. While we send everyone the survey, it is not mandatory to complete. We had a 100% response rate for staff and trustees, and 50% response rate from freelancers. Therefore, this data should not be considered a definitive picture of our workforce, but an accurate marker of our general demographic.

We collect demographic data for all of our Learning, Talent and Performing Medicine activities. As this activity is project-based and often responding to the different settings we work in (secondary schools, higher education, NHS workplaces, informal learning) the data we collect varies from project to project making it difficult to summarise across a year. We plan to standardise our systems and include a summary in future years.

Audience Data

"The audience participation enabled us, the audience, to celebrate the joy of being alive in contrast to the routine of daily living." Black Saint Audience Member

This is the second year we have collected audience data via Arts Council England's portal, Illuminate, and will continue to use this platform in subsequent years to be able to draw accurate comparisons. Our response rate to audience surveys is low (5%). A core part of our strategy for next year is to increase responses to surveys to gather more reliable data.

- 63% of respondents were aged between 20-49; vs 42% of arts audiences in England being aged 20 - 44 (age brackets not exactly comparable)*
- 12% of respondents identified as Disabled or having long-term disability including mental health issues; vs 8% of arts audiences in England*
- 22% of respondents identified as being neurodivergent*
- 28% of respondents were from a Global Majority background vs 15% of arts audiences in London*

*ACE Equality, Diversity and Inclusion 2021-22; NB no separate figures available for neurodivergence

Environmental

We use Julie's Bicycle to record our CO_2 impact throughout the year. This data solely relates to our activities within the office and studio, but we acknowledge much of our programme delivery happens off-site. In 24/25 we recorded 4.97 tonnes of energy usage in our office and studio, 2.2 tonnes of operational materials and waste, and 4.71 tonnes of CO_2 attributed to business travel.

As tenants of the Design District, we are in regular contact with our landlord about energy consumption and the building has been specifically designed with energy efficiency and environmental impact in mind. 24/25's data will serve as an accurate benchmark for us to compare against in years to come.

Risk Management

The company's risk register is updated by the board of trustees quarterly, when the risks facing the company and their appropriate mitigations are considered. Each identified risk is given a score for likelihood (1 to 6) and severity (1 to 6). These two scores are multiplied to give a final risk score. Any risk scoring over 18 is considered 'high'.

Currently the only risk with a high score is income targets not being achieved within the expected timeframe. This risk is mitigated by the company's annual budgets being reviewed by the Trustee Financial Subcommittee (FSC) and Board to ensure the targets set are realistic and achievable, close monitoring of progress against these targets by the FSC quarterly, developing new income streams including the commercial hiring out of our studio, a focus on fundraising and the building of relationships with new funders and ongoing contingency planning of how the company would effectively scale down activity if required.

Financial Review & Reserves

Income

Total income for the year was £620,690; which is lower, but broadly consistent with the last few years (24: £647,840; 23: £640,871).

- Fundraised income from Donations and Grants was lower than previous years at £300,868 which makes up 48% of our income (24: £325,973; 23: £450,045). In previous years, we have received money from the ACE Cultural Recovery Fund and ACE Investment Fund, which explains the significant drop in income from 2022/23's accounts.
- This year, the majority of our income from Charitable Activities (£247,117) is made up of two main funds - our Arts Council England NPO and the National Lottery Heritage Fund, which together make up 40% of our income. For clarity, we have moved our Arts Council England NPO funding from the Donations and Legacies heading, to Income from Charitable Activities, to better reflect the origins of the grant.
- Earned income decreased slightly to £270,618 which comprises 44% of our income, (24: £277,415; 23: £148,756). This income includes performance fees and box office income, Performing Medicine fees, learning, participation and higher education income, and space hire.

Expenditure

Total expenditure for the year was £679,647. This sits in the middle of the two previous years, and is broadly consistent (24: £621,223, 23: £710,412).

- Expenditure considers a large carry forward from 23/24 for restricted and designated activities.
- Expenditure on salaries was £275,100, which is 40% of all expenditure. This is 15% lower than previous year (24: £324,306; 23: £329,187). This is mostly due to changing team infrastructure and using freelance support to deliver project management and communications functions.
- Freelance fees were £212,373 which is 31% of total expenditure. This is an increase of 54% on the previous year (24: £137,641; 23: £150,525). In particular, the National Lottery Heritage Fund grant has meant we've employed a large number of freelancers – 79% of Freelance fees were engaged under the Performance programme.
- Property overhead is lower than previous years at £67,463, due to rebate following negotiations with the landlord (24: £72,250; 23: £70,540).
- We continue to depreciate the costs of the studio building works across the length of the lease.

At the year end, unrestricted funds (free reserves) have been increased by £5,000, increasing the total fund from £100,000 to £105,000. Adding to our free reserves by £5,000 per year is included in our finance policy and will remain our aim in 25/26. We aim to accumulate a level of free reserves where the charity could continue for 3 months without major grant funders, giving the company time to reorganise and make redundancies if required. This figure would be in the region of £130,000.

We will carry forward £20,182 in restricted funds for next year. Much of this relates to multi-year projects or funding agreements that run to different dates than our financial year. £48,053 of designated funds will be carried forward for specific projects. We also carry forward our designated capital fund at £39,069. Details can be found in note 14 in the accounts.

Trustees' Responsibilities

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

The trustees are responsible for keeping proper 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 the group] and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

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

ELOD ENSEMBLE

Independent Examiners

Simpson Wreford LLP were appointed as Independent examiners and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Section 419(2) of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees/directors on 18 December 2025

J D Mollica
J D Mollica (Dec 20, 2025 09:59:30 GMT)

.....
J D Mollica
Trustee

CLOD ENSEMBLE

INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2025

I report to the charity trustees on my examination of the financial statements of Clod Enesemble for the year ended 31 March 2025, which are set out on pages 14 to 25.

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

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

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

K Taylor FCA
for and on behalf of Simpson Wreford LLP, Chartered Accountants
Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London SE18 6SS

Dated: 18 December 2025

ELOD ENSEMBLE

STATEMENT OF FINANCIAL ACTIVITIES
(including statement of income and expenditure)
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	Designated capital fund £	2025 Total £	2024 Total £
INCOME FROM:							
Donations and legacies	2	9,568	-	-	-	9,568	129,233
Charitable activities	3	394,035	167,883	-	-	561,918	474,155
Investment income	4	387	-	-	-	387	1,427
Other	5	48,817	-	-	-	48,817	43,025
Total income		452,807	167,883	-	-	620,690	647,840
EXPENDITURE ON:							
Charitable activities		506,864	167,201	-	5,582	679,647	621,223
Total expenditure	6	506,864	167,201	-	5,582	679,647	621,223
TRANSFERS		59,057	-	(59,057)	-	-	-
Net income/(expenditure) and net movement in funds for the year		5,000	682	(59,057)	(5,582)	(58,957)	26,617
Reconciliation of funds							
Total funds brought forward		100,000	19,500	107,921	44,651	272,072	245,455
Total funds carried forward		105,000	20,182	48,864	39,069	213,115	272,072

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 17 to 25 form part of these financial statements.

ELOD ENSEMBLE

BALANCE SHEET AT 31 MARCH 2025

	Notes	£	2025 £	£	2024 £
Fixed assets					
Tangible fixed assets	11		52,203		53,895
Current assets					
Debtors	12	212,058		179,080	
Cash at bank and in hand		42,129		99,113	
		254,187		278,193	
Creditors:					
Amounts falling due within one year	13	93,275		60,016	
Net current assets			160,912		218,177
Net assets			213,115		272,072
The funds of the charity	14				
Unrestricted income funds			105,000		100,000
Restricted income funds			20,182		19,500
Designated funds			48,864		107,921
Designated capital fund			39,069		44,651
Total charity funds			213,115		272,072

For the year ending 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regimes

The financial statements on pages 14 to 25 were approved by the Trustees on 18 December 2025 and signed on their behalf by:

J D Mollica

J D Mollica (Dec 20, 2025 09:59:30 GMT)

.....

J D Mollica

CLOD ENSEMBLE

Company number: 03251499 (England & Wales)

STATEMENT OF CASHFLOWS
FOR THE YEAR ENDING 31 MARCH 2025

	Notes	2025 £	2024 £
Cash (used in) operating activities	**17**	(50,677)	(47,413)
Cash flows from investing activities			
Interest income		387	1,427
Purchase of tangible assets		(7,194)	(5,395)
Proceeds from sale of tangible assets		500	-
Cash (used in) investing activities		(6,307)	(3,969)
(Decrease) in cash and cash equivalents in the year		(56,984)	(51,382)
Cash and cash equivalents at the beginning of the year		99,113	150,495
Total cash and cash equivalents at the end of the year		42,129	99,113

CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

The Clod Ensemble is a company limited by guarantee, incorporated in England and Wales and registered as a charity with the Charities Commission. The registered office is C2, 3 Cripps Yard, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

(a) Basis of accounting
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble 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 note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

(b) Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

(c) Income
Income represents grants and sponsorships, donations receivable, investment income and fundraising receivable in the year under review net of VAT. Income is recognised when the charity becomes entitled to the resources, when the trustees are virtually certain they will receive the resources and when the monetary value can be measured with sufficient reliability.

(d) Interest
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.

(e) Fund accounting
Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as lay down by the donor. Expenditure which meets these criteria is charged to the fund.

(f) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

NOTES TO THE ACCOUNTS – 31 MARCH 2025

- Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.

- Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

(g) Allocation of support costs
Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

(h) Leases
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

(i) Tangible fixed assets
It is the policy of the company to provide depreciation at the following annual rate in order to write off each asset over its estimated useful economic life.

Computer equipment	-	25% on net book value
Office equipment	-	25% on net book value
Fixtures and fittings	-	over the lifetime of lease
Leasehold improvements	-	over the lifetime of lease

(j) Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(k) Cash at bank and in hand
Cash and cash equivalents include cash equal to cash in hand only.

(l) 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

(m) 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.

(n) Legal status of the Trust
The Trust is a company limited by guarantee and has no share capital.

CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted £	Restricted £	2025 Total £	2024 Total £
Donations	9,568	-	9,568	5,816

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted £	Restricted £	2025 Total £	2024 Total £
Grants				
Arts Council of England - Investment Fund (Newham)	-	-	-	37,000
Arts Council of England - National portfolio	122,917	-	122,917	123,417
Ginger Nut Training	500	-	500	-
Greenwich Healthier Communities	-	23,056	23,056	-
Imperial Health Charity	-	-	-	10,000
L&Q Place Makers	-	-	-	6,211
Postcode Society Trust	-	-	-	19,793
Queen Mary University	-	19,602	19,602	35,812
Queer Circle	-	1,025	1,025	-
The Harold Hyam Wingate Foundation	-	-	-	4,000
The Hinrichsen Foundation	-	-	-	500
The National Lottery Heritage Fund	-	124,200	124,200	83,424
	123,417	167,883	291,300	320,157
Fees and box office income	76,005	-	76,005	85,223
Fees and sale of product income	108,173	-	108,173	128,344
Learning & Participation	43,440	-	43,440	-
Other income	-	-	-	147
Space hire	43,000	-	43,000	63,701
	270,618	-	270,618	277,415
	403,603	167,883	571,486	603,388

4. INCOME FROM INVESTMENTS

	Unrestricted £	Restricted £	2025 Total £	2024 Total £
Bank Interest	387	-	387	1,427

5. INCOME FROM OTHER

	Unrestricted £	Restricted £	2025 Total £	2024 Total £
Theatre Tax Relief	48,817	-	48,817	43,025

ELOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

6. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES

	Direct activities	Support costs	2025 Total	2024 Total
	£	£	£	£
Salaries	275,100	-	275,100	324,306
Other staff costs	1,328	-	1,328	3,590
Freelance fees	212,373	-	212,373	137,641
Other direct costs	13,811	-	13,811	5,038
Production costs	52,639	-	52,639	29,940
Marketing	5,534	-	5,534	7,176
Fundraising	4,000	-	4,000	4,000
Property overhead	-	67,463	67,463	72,250
Administration	39,058	-	39,058	28,626
Depreciation	8,341	-	8,341	8,656
	612,184	67,463	679,647	621,223

Support costs are allocated to projects on a staff apportionment basis. In the case of salaries support costs are allocated on a time spent basis

Property overhead	67,463	(67,463)	-	-
	679,647	-	679,647	621,223

6.1. PROJECTS ANALYSED BY ACTIVITES

	Core	Participation	Performance	Performing Medicine	Total
	£	£	£	£	£
Salaries	275,054	-	46	-	275,100
Other staff costs	1,228	-	100	-	1,328
Freelance fees	1,303	11,902	169,432	29,737	212,373
Other direct costs	3,497	7,000	322	2,992	13,811
Production costs	3,963	1,154	38,743	8,779	52,639
Marketing	558	180	4,000	795	5,534
Fundraising	-	-	4,000	-	4,000
Property overhead	67,463	-	-	-	67,463
Administration	34,004	291	4,302	461	39,058
Depreciation	8,341	-	-	-	8,341
	395,411	20,527	220,944	42,764	679,647

ELOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

7. STAFF COSTS

	2025	2024
	£	£
Staff costs were as follows:		
Salaries and wages	240,233	291,520
Social security costs	34,867	32,786
	275,100	324,306

The average number of staff employed during the year, was as follows:-

Projects	9	12
Administration	1	1
	10	13

There were no employees with emoluments above £60,000.

There were no Trustees who received remuneration during the year.

8. TRUSTEE EXPENSES

Trustees were reimbursed for their travel to board meetings. The total trustee expenses for the year were £nil (2024: £nil).

9. NET INCOME FOR THE YEAR

	2025	2024
	£	£
This is stated after charging:		
Independent examiners fee	2,600	2,600
Depreciation of owned assets	8,341	8,656
	10,941	11,256

10. TAXATION

The company is exempt from tax as a result of its registered charity status.

ELOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

11. TANGIBLE FIXED ASSETS

	Leasehold Improvements	Computer Equipment	Fixtures & Fittings	Office Equipment	Total
	£	£	£	£	
Cost					
At 1 April 2024	121,261	20,388	6,927	2,555	151,131
Additions	-	791	6,403	-	7,194
Disposals	-	(2,482)	-	-	(2,482)
At 31 March 2025	121,261	18,697	13,330	2,555	155,843
Depreciation					
At 1 April 2024	76,611	16,708	2,706	1,212	97,237
Charge for the year	5,581	982	1,442	336	8,341
Adjustment on disposals	-	(1,938)	-	-	(1,938)
At 31 March 2025	82,192	15,752	4,148	1,548	103,640
Net book value					
At 31 March 2025	39,069	2,945	9,182	1,007	52,203
At 31 March 2024	44,650	3,680	4,221	1,343	53,894

12. DEBTORS

	2025	2024
	£	£
Trade debtors and accrued income	184,853	156,766
Other debtors	844	1,642
Prepayments	16,824	20,671
VAT refund	9,537	-
	212,058	179,080

13. CREDITORS

	2025	2024
	£	£
Trade creditors	51,355	40,636
Other creditors	11,464	4,592
PAYE	6,233	1
Credit card	3,611	1,542
Accruals	20,612	13,245
	93,275	60,016

CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

14. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
Restricted funds					
Greenwich Healthier Communities	-	23,056	(16,456)	-	6,600
Imperial Health Charity	10,000	-	(5,000)	-	5,000
Queen Mary University	6,000	19,602	(17,020)	-	8,582
Queer Circle	-	1,025	(1,025)	-	-
The Harold Hyam Wingate Foundation	3,500	-	(3,500)	-	-
The National Lottery Heritage Fund	-	124,200	(124,200)	-	-
	19,500	167,883	(167,201)	-	20,182
Unrestricted Funds	100,000	452,807	(506,864)	59,057	105,000
Designated Capital Fund	44,651	-	(5,582)	-	39,069
Designated Funds	107,921	-	-	(59,057)	48,864
TOTAL	272,072	620,690	(679,647)	-	213,115

Purpose of Restricted Funds

Greenwich Healthier Communities – funding to complete delivery of the REACH professional development programme for creative health practitioners. The six-month programme will end in summer 2025, followed by completion of the evaluation.

Imperial Health – funds to support Performing Medicine workshop delivery with surgical theatre teams scheduled in advance for 25/26.

Queen Mary University – funding to document our collaborative AHRC project in primary care settings through the production of a film to illustrate the work.

Purpose of Designated Funds

£39,069 – Designated Capital Fund
This is the designated fund for leasehold improvement works at the Design District. The balance agrees to the net book value on the leasehold improvements, which are being depreciated over the term of the lease. The designated fund is unrestricted funds that have been spent but have been capitalised. This fund is designated for future depreciation charges.

£10,000 – Archive Exhibition
These funds will be used to deliver an exhibition project to showcase our archive, celebrating Clod Ensemble's 30th year in 2025.

CLOD
ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

£3,000 – IT Upgrade and Refresh of IT Hardware
These funds will be allocated to support the necessary upgrade of our IT hardware for our office to ensure the most up to date security software is integrated into our systems.

£14,500 – Research and Development of New Works
These funds will be used to allow Clod Ensemble's artist directors to spend time working in collaboration with other artists and associates in the development of new performance work.

£14,804 – Investment in Producing Support
These funds will be used to increase the producing provision within the team, specifically to support the launch of new learning and participation programmes.

£6,560 – Investment in Fundraising and Marketing
These funds will be used to invest in additional support in both fundraising and marketing for the company.

ELOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2025

15. FINANCIAL COMMITMENTS

Lease payments recognised as an expense in the year £19,445 (2024: £19,445)

At 31 March 2025, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	2025	2024
	£	£
	137,735	157,180

16. RELATED PARTY TRANSACTIONS

There have been no related party transactions during the period.

17. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025	2024
	£	£
Net movement in funds	(58,957)	26,617
Add back: depreciation charge	8,341	8,656
Add back: loss on disposal	45	-
Deduct: interest income	(387)	(1,427)
(Increase) in debtors	(32,978)	(114,156)
Increase in creditors	33,259	32,896
	(50,677)	(47,413)

THE CLOD ENSEMBLE

England & Wales - Charity number 1064633

Accounts

Registered number: 03251499

England and Wales

Charity Number: 1064633

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

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THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 March 2024

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THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2024

Legal & Administrative Information

Company number	03251499 (England and Wales)
Charity number	1064633
Trustees/Directors	F I Sweeney J D Mollica A Saunders A B Soares de Oliviera –resigned 14 September 23 A Woolf L J St Ville G Heyworth R Mondesir-Clarke M A Wright F Awan – resigned 3 July 24
Company Secretary	S F Willson
Registered and operational address	C2, 3 Cripps Yard Soames Walk Design District Greenwich London SE10 0BQ
Bank	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2024

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2024 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Structure, Governance and Management
The Clod Ensemble was formed in September 1996 and is registered with the Charity Commissioners of England and Wales under registration no. 1064633. It is a company limited by guarantee (Company Registration no. 03251499). The head office and registered address is currently at C2, 3 Cripps Yard,, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

The Directors during the period (who are also trustees for the purposes of charity law) were as follows:

L A Davies
F I Sweeney
C A Maude
M Mkandawire
J Mollica
A Saunders
A B Soares de Oliviera
A Woolf
L J St Ville
G Heyworth
R Mondesir-Clarke
M A Wright
F Awan

The Directors did not receive any remuneration or reimbursement for any expenses during the period.

The bankers of the charity are The Co-Operative Bank, PO Box 250, Delf House, Southway, WN8 6WT and The Charity Bank Limited, Fosse House, 182 High Street, Tonbridge, TN9 1BE.

Trustee appointment & introduction
Directors of the company are appointed by majority vote after being proposed by another member of the Board. New board members go through an induction process where they are introduced to the staff, talk through the company systems and the role and responsibilities of the board are made clear.

When considering appointing new trustees, the Board has regard both to the organisation's need for any specialist skills and the diversity of board membership.

Objectives
The Clod Ensemble aims to enhance education through the encouragement, performance and promotion of the arts including drama, mime, dance, singing and music.

The Charity has referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing its aims and objectives and in planning future activities. The Trustees consider how planned activities will contribute to aims and objectives they have set.

The charitable company intends to achieve this aim by pursuing the following objectives:

1. To produce quality performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.
2. To presented associated public events and participation programmes.
3. To deliver a programme of education programmes and professional development opportunities for students, artists and healthcare professionals.

Review of Activities April 2023 to March 2024

Overview

This year, Clod Ensemble has delivered a bold, dynamic, and ambitious programme of work across cultural and health sectors. The company's interdisciplinary approach pushes at the boundaries of form, promoting dialogue, collaboration and innovation and enabling connections across wide fields of endeavour.

Original live productions continue to ignite the imaginations of audiences, with sold out performances of 'The Black Saint and the Sinner Lady'. The production was recognised by the Guardian at No.4, in their roundup of "The Best Theatre, Comedy and Dance 2023", a testament to the innovation and quality of this new work.

The national significance of Clod Ensemble's body of artistic work has been recognised with a major National Heritage Lottery Fund grant to develop an archive of collective performance-making, featuring leading artists of the late 20th and early 21st century.

Our commitment to deepening engagement in the arts is stronger than ever. We completed the pilot year of our new programme Catalyser, which supported 20 young creatives aged 18-25. Ear Opener continued our collaborations with music students and teachers in state schools, as well as engaging with 11,000 subscribers and music-makers on our YouTube channel.

The Performing Medicine initiative continues to flourish. A highlight of the year was our Arts and Humanities Research Council funded project supporting healthcare professionals in Primary Care. This project brought arts-based approaches to an entirely new audience and created significant shifts in thinking about wellbeing within the workforce.

The company's move to Design District on Greenwich Peninsula in 2022 continues to enable and embed new relationships with neighbours and local communities across South and East London. This year we have welcomed artists, audiences and partners to the studio for workshops, open rehearsals, peer-learning and public events such as the Open House Festival. The studio also continues to provide the company with an additional income stream from venue hires, as well as allow Clod Ensemble to support affiliated artists by offering them free rehearsal space.

In the year 2023/4 Clod Ensemble gratefully received grant funding from Arts Council England, Arts and Humanities Research Council, The Harold Hyam Wingate Foundation, Hinrichsen Foundation, The National Heritage Lottery Fund, Postcode Society Trust, as well as being supported by private donors.

Performance & Public Events

In June 2023 Clod Ensemble began a new two-year project: 'Choreozone: Activating the Archive'. Funded by the National Lottery Heritage Fund, this project has allowed the company to start to collect, catalogue and share their archive through a programme of public engagement events and reconstructions of past performances. The programme has a significant focus on young people and, to support this work Clod Ensemble employed an apprentice for the first time, who has been studying Content Creation alongside their role with the company.

'The Black Saint and the Sinner Lady' in partnership with Nu Civilisation Orchestra was staged on 9 & 10 November 2023 at Shoreditch Town Hall during EFG London Jazz Festival. As well as selling out both performances, the production received several positive reviews including a 5-star review in The Guardian by dance critic Lyndsey Winship:

'It's a delight to be caught up in it, swept up in a wave with the simple pleasure of synchrony, community and great music.'- Lyndsey Winship, The Guardian

'The Black Saint and the Sinner Lady' has gone on to be programmed on the theatre stage at the Barbican Centre for September 2024.

A celebratory programme of music and dance, bringing together free-to-attend movement classes, listening parties,

film screenings, public performances and new commissions were presented alongside this new production. This included smaller scale versions of *'The Black Saint and the Sinner Lady'*, performed at Charleston House Festival in Sussex in May 2023, and as part of the Summer Stages Festival on the Greenwich Peninsula and Hoxton Street Summer Festival in August 2023. The new commissions were written by the Music Director of Nu Civilisation Orchestra Peter Edwards, young artist Romarna Campbell and Clod Ensemble's Artistic Director Paul Clark.

As part of the V&A's Late 'Dance is Fashion' programme in November, Clod Ensemble shared short excerpts from *'Blossfeldt'*, a new work in development inspired by the work of the late German photographer Karl Blossfeldt. A 'work in progress' sharing was also presented at Creative Crawley, a private event with local councillors, businesses and arts organisations, aimed at building new partnerships within Crawley.

Talent Development

Our Catalyser programme, piloted in 2022/23, supported 20 young creatives to develop their own artistic practice. The programme focused on interdisciplinary artists from underrepresented backgrounds and offered them the chance to take part in a five-week intensive programme of workshops. This included a full bursary to cover travel costs and expenses of £1,000, ongoing support and mentoring over a six-month period, free access to Clod Ensemble's masterclasses, peer learning, and free rehearsal space and facilities to develop their own work. In 2023/24 we held the final reunion for the participants and completed the evaluation of this project.

One of the outcomes of our initial Catalyser programme was the employment of Catalyser alumni, Chloe Carterr as the host of Clod Ensemble's *The Black Saint and the Sinner Lady* show at Shoreditch Town Hall.

As part of the talent development programmed offered by Clod Ensemble in their Greenwich studio, masterclasses with Artist Richard Malone, Theatre Director Katie Mitchell, and Clod Ensemble's Artistic Director Suzy Willson were programmed.

The company continues their mentoring and support of female and non-binary artists from diverse backgrounds including Djenaba Davis-Eyo, Valerie Ebuwa and Pembe Tokluhan.

As part of the 'Choreozone: Activating the Archive' Clod Ensemble hosted the first of a series of events for independent creatives, exploring artist-led approaches to archiving, using Clod Ensemble's collection as an example. Choreozone also saw four creative fellowships created during the year, to support young artists to develop their artist practical and archiving skills.

Learning

The company music-education programme Ear Opener includes both in-school delivery sessions and online resources, designed to support students, teachers and all artists to improve their composition skills. The student workshop programme was delivered in two schools across London, supporting 271 students. A new Continued Professional Development workshop was developed and offered to music teachers and the programme's YouTube channel grew its audience to 11,400 subscribers, with 332,000 views.

As part of the company's collaboration with higher education institutions 11 Trinity Laban MA students performed in *The Black Saint and the Sinner Lady*. A placement opportunity was created for a BA Jazz student as a musical assistant on the production.

Performing Medicine

In 23/24 Performing Medicine continued to deliver arts-based teaching across the Faculty of Medicine and Dentistry at Queen Mary University of London. This year, we worked with 1124 across all five undergraduate years.

Over the past year, we have undertaken a variety of consultancy projects, helping medical schools to implement arts within their curriculum. As part of a knowledge exchange project with the University College of Osteopathy, we undertook a scoping exercise, designed and delivered 3 days of workshops with students and staff, and led a faculty development day. For the Three Counties Medical School at the University of Worcester, we delivered a

half day workshop with faculty. We have been part of a new growing medical education hub, focusing on integrating arts and humanities into clinical education and remain in contact with Javeriana University in Colombia to discuss how we can continue our plans to support the development of their curriculum.

We have enjoyed creating and delivering several very well received Forum Theatre projects with a number of new academic partners, for presentation to a range of new UK and international audiences. In 23/24, we presented the last of our long covid Forums alongside researchers from the Universities of Oxford & Aberdeen. The work was shared at the COMET Conference (an interdisciplinary conference on Communication, Medicine and Ethics) in Cork, Ireland. We also started a new partnership with the University of Birmingham. In this project we devised a Forum Theatre workshop on the topic of bias in Randomised Control Trials which we at a Conference for Statisticians at Queen Mary University of London. Both works were described as conference highlights by audience members, organisers and partners.

Our work in cross-sector workforce development has continued. We delivered our Social Prescribing of Arts and Culture training programme for the Borough of Newham (one of ACE's Priority London boroughs). This reached 59 artists and social prescribers working in Newham. Our Social Prescribing workshops for link workers continued for a second year at Dulwich Picture Gallery, extending to include attendees from not just Southwark, but also from several neighbouring boroughs in South East London. Performing Medicine has also contributed to key stakeholder conferences, events and national consultations, including GLA/London Arts and Health Creative Health City - Curated Conversations and the Creative Health and Wellbeing Alliance's Strategic Partnership activity.

We completed a series of practical skills workshops with Imperial NHS Health Charity, supporting a total of 88 staff members from many different parts of the workforce across London's largest NHS Trust .

Performing Medicine piloted a brand new 2 day introductory course for artists interested in working in the fields of art & health. Across sessions in November '23 and January '24, we welcomed 18 artists to our studio in North Greenwich. As well as benefiting participants, the pilots allowed us to explore and identify themes of most interest, skills gaps, opportunities and barriers as we move towards the creation of a nationally significant professional development programme.

This year, Performing Medicine received follow-on funding from the Arts and Humanities Research Council to extend the impact and engagement around findings of our original Communicating through Covid project to the Primary Care workforce. Outputs included workshops with 133 primary care staff, an international webinar which reached 55 attendees across the globe. Work continues into 24/25. Performing Medicine also took part in several conferences, including at the British Academy and Association for Medical Humanities to share our research projects.

Risk management

The company's risk register is updated by the board of trustees quarterly, when the risks facing the company and their appropriate mitigations are considered. Each identified risk is given a score for likelihood (1 to 6) and severity (1 to 6). These two scores are multiplied to give a final risk score. Any risk scoring over 18 is considered 'high'.

Currently the only risk with a high score is income targets not being achieved within the expected timeframe. This risk is mitigated by the company's annual budgets being reviewed by the Trustee Financial Subcommittee (FSC) and Board to ensure the targets set are realistic and achievable, close monitoring of progress against these targets by the FSC quarterly, developing new income streams including the commercial hiring out of our studio, a focus on fundraising and the building of relationships with new funders and ongoing contingency planning of how the company would effectively scale down activity if required.

Reserves

Clod Ensemble's business plan includes the building of reserves, with the aim of accumulating a level of free reserves which cover the company's core expenditure, including salaries and overheads, for three months. This figure would be in the region of £120,000.

As of 31 March 2024, the company's total reserves stood at £272,072. These reserves are made up of £19,500 Restricted Reserves, £107,921 Designated Reserves, £44,651 Designated Capital Fund and £100,000 Free Reserves. The charity plans to increase its Free Reserves to £105,000 by March 2025. Details can be found in note 14 in the accounts.

Trustees' Responsibilities

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

The trustees are responsible for keeping proper 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 the group] and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

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

Independent examiners

Simpson Wreford LLP were appointed as Independent examiners and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Section 419(2) of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees/directors on 11 December 2024.

J. Mollica

J. Mollica (Dec 19, 2024 09:17 GMT)

J D Mollica
Trustee

THE CLOD ENSEMBLE

INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2024

I report to the charity trustees of the company for the year ended 31 March 2024, which are set out on pages 11 to 21.

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

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

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

K Taylor FCA
for and on behalf of Simpson Wreford LLP, Chartered Accountants
Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London SE18 6SS

Dated: 16 December 2024

THE CLOD ENSEMBLE

STATEMENT OF FINANCIAL ACTIVITIES
(including statement of income and expenditure)
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	Designated capital fund £	2024 Total £	2023 Total £
INCOME FROM:							
Donations and legacies	2	129,233	-	-	-	129,233	177,395
Charitable activities	3	277,415	196,740	-	-	474,155	421,406
Investment income	4	1,427	-	-	-	1,427	1,144
Other	5	43,025	-	-	-	43,025	40,926
Total income		451,100	196,740	-	-	647,840	640,871
EXPENDITURE ON:							
Charitable activities		396,152	218,693	-	6,378	621,223	710,412
Total expenditure	6	396,152	218,693	-	6,378	621,223	710,412
TRANSFERS		(49,948)	-	49,948	-	-	-
Net income/(expenditure) and net movement in funds for the year		5,000	(21,953)	49,948	(6,378)	26,617	(69,541)
Reconciliation of funds							
Total funds brought forward		95,000	41,453	57,973	51,029	245,455	314,996
Total funds carried forward		100,000	19,500	107,921	44,651	272,072	245,455

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 14 to 20 form part of these financial statements.

THE CLOD ENSEMBLE

BALANCE SHEET AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible fixed assets	11		53,895		57,156
Current assets					
Debtors	12	179,080		64,925	
Cash at bank and in hand		99,113		150,495	
		278,193		215,420	
Creditors:					
Amounts falling due within one year	13	60,016		27,120	
Net current assets			218,177		188,299
Net assets			272,072		245,455
The funds of the charity	14				
Unrestricted income funds			100,000		95,000
Restricted income funds			19,500		41,453
Designated funds			107,921		57,973
Designated capital fund			44,651		51,029
Total charity funds			272,072		245,455

For the year ending 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regimes

The financial statements on pages 11 to 20 were approved by the Trustees on 11 December 2024 and signed on their behalf by:

J. Mollica
J. Mollica (Dec 19, 2024 09:17 GMT)

J D Mollica

Company number: 03251499 (England & Wales)

THE CLOD ENSEMBLE
STATEMENT OF CASHFLOWS
FOR THE YEAR ENDING 31 MARCH 2024

	Notes	2024 £	2023 £
Cash (used in)/provided by operating activities	17	(47,414)	(92,342)
Cash flows from investing activities			
Interest income		1,427	1,144
Purchase of tangible assets		(5,395)	(68,052)
Cash (used in) investing activities		(3,969)	(66,909)
(Decrease)/increase in cash and cash equivalents in the year		(51,382)	(159,251)
Cash and cash equivalents at the beginning of the year		150,495	309,745
Total cash and cash equivalents at the end of the year		99,112	150,495

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2024

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

The Clod Ensemble is a company limited by guarantee, incorporated in England and Wales and registered as a charity with the Charities Commission. The registered office is C2, 3 Cripps Yard, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

(a) Basis of accounting
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble 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 note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

(b) Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

(c) Income
Income represents grants and sponsorships, donations receivable, investment income and fundraising receivable in the year under review net of VAT. Income is recognised when the charity becomes entitled to the resources, when the trustees are virtually certain they will receive the resources and when the monetary value can be measured with sufficient reliability.

(d) Interest
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.

(e) Fund accounting
Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as lay down by the donor. Expenditure which meets these criteria is charged to the fund.

(f) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.

- Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

(g)Allocation of support costs
Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

(h) Leases
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

(i)Tangible fixed assets
It is the policy of the company to provide depreciation at the following annual rate in order to write off each asset over its estimated useful economic life.

Computer equipment	-	25% on net book value
Office equipment	-	25% on net book value
Fixtures and fittings	-	over the lifetime of lease
Leasehold improvements	-	over the lifetime of lease

(j) Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(k) Cash at bank and in hand
Cash and cash equivalents include cash equal to cash in hand only.

(l) 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

(m) 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.

(n) Legal status of the Trust
The Trust is a company limited by guarantee and has no share capital.

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2024

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Donations	5,816	-	5,816	13,978
Grants				
Arts Council of England - National portfolio	123,417	-	123,417	122,917
Arts Council of England - Cultural Recovery Fund	-	-	-	40,500
	123,417	-	123,417	163,417

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Grants				
Arts Council of England - Investment Fund (Croydon)	-	-	-	18,750
Arts Council of England - Investment Fund (Brent)	-	-	-	18,750
Arts Council of England - Investment Fund (Enfield)	-	-	-	10,000
Arts Council of England - Investment Fund (Newham)	-	37,000	37,000	3,000
Arts and Humanities Research Council	-	-	-	48,003
Cockayne Grants for the Arts	-	-	-	15,000
Esmee Fairbairn	-	-	-	12,000
Garrick Charitable Trust	-	-	-	5,000
Imperial Health Charity	-	10,000	10,000	15,000
Jerwood Arts	-	-	-	1,525
Knight Dragon	-	-	-	20,000
L&Q Place Makers	-	6,211	6,211	18,634
Portal Trust	-	-	-	15,000
Postcode Society Trust	-	19,793	19,793	-
Queen Mary University	-	35,812	35,812	-
Roddick Foundation	-	-	-	22,000
Stanley Thomas Johnson	-	-	-	9,988
The Harold Hyam Wingate Foundation	-	4,000	4,000	4,000
The Hinrichsen Foundation	-	500	500	-
The National Lottery Heritage Fund	-	83,424	83,424	-
Univiersity of Oxford	-	-	-	36,000
	-	196,740	196,740	272,650
Fees and box office income	85,223	-	85,223	7,101
Fees and sale of product income	128,344	-	128,344	82,655
Space hire	63,701	-	63,701	36,507
Capital Contributions	-	-	-	19,195
Other income	147	-	147	3,298
	277,415	-	277,415	148,756
	406,648	196,740	603,388	598,801

4. INCOME FROM INVESTMENTS

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Bank Interest	1,427	-	1,427	1,144

5. INCOME FROM OTHER

	Unrestricted £	Restricted £	2024 Total £	2023 Total £
Theatre Tax Relief	43,025	-	43,025	40,926

6. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES

	Direct activities	Support costs	Other costs	2024 Total	2023 Total
	£	£	£	£	£
Salaries	324,306	-	-	324,306	329,187
Other staff costs	3,590	-	-	3,590	2,265
Freelance fees	137,641	-	-	137,641	150,525
Other direct costs	5,038	-	-	5,038	4,814
Production costs	29,940	-	-	29,940	33,015
Marketing	7,176	-	-	7,176	5,828
Fundraising	4,000	-	-	4,000	4,260
Property overhead	-	72,250	-	72,250	70,540
Administration	28,626	-	-	28,626	56,123
Depreciation	8,656	-	-	8,656	53,853
	548,973	72,250	-	621,223	710,412

Support costs are allocated to projects on a staff apportionment basis. In the case of salaries support costs are allocated on a time spent basis

Property overhead	72,250	(72,250)	-	-	-
	621,223	-	-	621,223	710,412

6.1. PROJECTS ANALYSED BY ACTIVITES

	Core	Participation	Performance	Performing Medicine	Total
	£	£	£	£	£
Salaries	10,754	54,015	110,052	149,485	324,306
Other staff costs	1,615	-	1,975	-	3,590
Freelance fees	13,600	11,982	78,877	33,182	137,641
Other direct costs	1,753	-	3,285	-	5,038
Production costs	1,663	546	20,753	6,978	29,940
Marketing	227	63	5,777	1,109	7,176
Fundraising	2,000	-	2,000	-	4,000
Property overhead	72,250	-	-	-	72,250
Administration	25,668	120	2,005	833	28,626
Depreciation	8,656	-	-	-	8,656
	138,186	66,726	224,724	191,587	621,223

7. STAFF COSTS

	2024 £	2023 £
Staff costs were as follows:		
Salaries and wages	291,520	291,204
Social security costs	32,786	37,983
	324,306	329,187

The average number of staff employed during the year, was as follows:-

Projects	12	12
Administration	1	1
	13	13

There were no employees with emoluments above £60,000.

There were no Trustees who received remuneration during the year.

8. TRUSTEE EXPENSES

Trustees were reimbursed for their travel to board meetings. The total trustee expenses for the year were £nil (2023: £nil).

9. NET INCOME FOR THE YEAR

	2024 £	2023 £
This is stated after charging:		
Independent examiners fee	2,600	2,400
Depreciation of owned assets	8,656	53,853
	11,256	56,253

10. TAXATION

The company is exempt from tax as a result of its registered charity status.

11. TANGIBLE FIXED ASSETS

	Leasehold Improvements £	Computer Equipment £	Fixtures & Fittings £	Office Equipment £	Total
Cost					
At 1 April 2023	121,261	18,892	3,028	2,555	145,736
Additions	-	1,496	3,899	-	5,395
At 31 March 2024	121,261	20,388	6,927	2,555	151,131
Depreciation					
At 1 April 2023	70,232	15,481	2,103	764	88,580
Charge for the year	6,378	1,227	603	448	8,656
At 31 March 2024	76,610	16,708	2,706	1,212	97,236
Net book value					
At 31 March 2024	44,651	3,680	4,221	1,343	53,895
At 31 March 2023	51,029	3,411	925	-	57,156

12. DEBTORS

	2024 £	2023 £
Trade debtors and accrued income	156,766	13,233
Other debtors	1,642	41,024
Prepayments	20,671	8,137
VAT refund	-	2,530
	179,080	64,925

13. CREDITORS

	2024 £	2023 £
Trade creditors	40,636	7,072
Other creditors	4,592	8,093
PAYE	1	1
Credit card	1,542	2,258
Accruals	13,245	9,696
	60,016	27,120

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2024

14. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
Restricted funds					
Arts Council England - Investment Fund (Newham)	-	37,000	(37,000)	-	-
Cockayne Grants for the Arts	15,000	-	(15,000)	-	-
Imperial Health Charity	5,000	10,000	(5,000)	-	10,000
L&Q Place Makers	-	6,211	(6,211)	-	-
Postcode Society Trust	-	19,793	(19,793)	-	-
Queen Mary University	-	35,812	(29,812)	-	6,000
Stanley Thomas Johnson	8,988	-	(8,988)	-	-
The Harold Hyam Wingate Foundation	3,465	4,000	(3,965)	-	3,500
The Hinrichsen Foundation	-	500	(500)	-	-
The National Lottery Heritage Fund	-	83,424	(83,424)	-	-
University of Oxford	9,000	-	(9,000)	-	-
	41,453	196,740	(218,693)	-	19,500
Unrestricted Funds	95,000	451,100	(396,152)	(49,948)	100,000
Designated Capital Fund	51,029	-	(6,378)	-	44,651
Designated Funds	57,973	-	-	49,948	107,921
TOTAL	245,455	647,840	(621,223)	-	272,072

Purpose of Restricted Funds

Imperial Health – this grant will support Clod Ensemble's Performing Medicine programme, working in partnership with Imperial Health Charity to develop and deliver training to support healthcare teams across the trust in 24/25.

Arts and Humanities Research Council (AHRC) – this grant will support impact and engagement activities, developing and delivering training and creating resources for the Primary Care workforce.

The Harold Hyam Wingate Foundation – this grant will support Clod Ensemble's music education programme Ear Opener, working in partnership with school and delivering teacher training and on-line resources in 24/25.

Purpose of Designated Funds

£44,651 – Designated Capital Fund
This is the designated fund for leasehold improvement works at the Design District. The balance agrees to the net book value on the leasehold improvements, which are being depreciated over the term of the lease. The designated fund is unrestricted funds that have been spent but have been capitalised. This fund is designated for future depreciation charges.

£25,460 – Performing Medicine Projects
These funds will be used to deliver a number of Performing Medicine projects including those working in partnership with the University of Sussex, the University of Birmingham and Dulwich Picture Gallery.

£15,461 – Repairs and Maintenance of Clod Ensemble's Studio
These funds will be used to ensure the up-keep and necessary improvements of Clod Ensemble's new sounds, design and rehearsal studios.

£36,500 – Research and Development of New Works
These funds will be used to allow Clod Ensemble's artist directors to spend time working in collaboration with other artists and associates in the development of new performance work.

£20,000 – Blossfeldt Performance Work
These funds will be used for the development of a new performance piece inspired by the photography of Karl Blossfeldt.

£10,500 - Investment in Fundraising and Marketing
These funds will be used to invest in additional support in both fundraising and marketing for the company.

15. FINANCIAL COMMITMENTS

Lease payments recognised as an expense in the year £19,445 (2023: £18,905)

At 31 March 2024, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	2024	2023
	£	£
	157,180	59,955

16. RELATED PARTY TRANSACTIONS

There have been no related party transactions during the period.

17. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024	2023
	£	£
Net movement in funds	26,617	(69,541)
Add back: depreciation charge	8,656	53,853
Deduct: interest income	(1,427)	(1,144)
(Increase)/decrease in debtors	(114,156)	8,658
Increase/(decrease) in creditors	32,896	(84,168)
	(47,413)	(92,342)

THE CLOD ENSEMBLE

England & Wales - Charity number 1064633

Accounts

Registered number: 03251499

England and Wales

Charity Number: 1064633

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 March 2023

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THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2023

Legal & Administrative Information

Company number	03251499 (England and Wales)
Charity number	1064633
Trustees/Directors	L A Davies – resigned 30 November 2022 F I Sweeney – appointed 10 August 2022 C A Maud – resigned 30 November 2022 M Mkandawire – resigned 30 November 2022 J D Mollica A Saunders A B Soares de Oliviera A Woolf – appointed 22 February 2023 L J St Ville G Heyworth – appointed 22 February 2023 R Mondesir-Clarke – appointed 31 May 2023 M A Wright F Awan
Company Secretary	S F Willson
Registered and operational address	C2, 3 Cripps Yard Soames Walk Design District Greenwich London SE10 0BQ
Bank	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2023

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2023 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Structure, Governance and Management
The Clod Ensemble was formed in September 1996 and is registered with the Charity Commissioners of England and Wales under registration no. 1064633. It is a company limited by guarantee (Company Registration no. 03251499). The head office and registered address is currently at C2, 3 Cripps Yard,, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

The Directors during the period (who are also trustees for the purposes of charity law) were as follows:

L A Davies
F I Sweeney
C A Maude
M Mkandawire
J Mollica
A Saunders
A B Soares de Oliviera
A Woolf
L J St Ville
G Heyworth
R Mondesir-Clarke
M A Wright
F Awan

The Directors did not receive any remuneration or reimbursement for any expenses during the period.

The bankers of the charity are The Co-Operative Bank, PO Box 250, Delf House, Southway, WN8 6WT and The Charity Bank Limited, Fosse House, 182 High Street, Tonbridge, TN9 1BE.

Trustee appointment & introduction
Directors of the company are appointed by majority vote after being proposed by another member of the Board. New board members go through an induction process where they are introduced to the staff, talk through the company systems and the role and responsibilities of the board are made clear.

When considering appointing new trustees, the Board has regard both to the organisation's need for any specialist skills and the diversity of board membership.

Objectives
The Clod Ensemble aims to enhance education through the encouragement, performance and promotion of the arts including drama, mime, dance, singing and music.

The Charity has referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing its aims and objectives and in planning future activities. The Trustees consider how planned activities will contribute to aims and objectives they have set.

The charitable company intends to achieve this aim by pursuing the following objectives:

1. To produce quality performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.
2. To presented associated public events and participation programmes.
3. To deliver a programme of education programmes and professional development opportunities for students, artists and healthcare professionals.

THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2023

Review of Activities April 2022 to March 2023

Overview

Clod Ensemble moved to their new home as part of the Design District in North Greenwich in May 2022. As well as the company offices, Clod Ensemble Studios has its own making and performance space, a design studio and a sound studio. This has allowed the company to develop new ways of working, welcoming new and exciting audiences, artists and partners to the new space. In 2022/23 Clod Ensemble hosted performances, public events, artist workshops and rehearsals in this new space, as well as supporting associate artists by giving them free access to our studios and raising additional income for the company through hiring the space out.

Clod Ensemble gratefully received funding from Arts Council England, the Arts and Humanities Research, The Cockayne Foundations, Garrick Charitable Trust, Imperial Health Charity, Jerwood Arts, Knight Dragon, L&Q Place Makers, Portal Trust, Roddick Foundation, Stanley Thomas Johnson, The Harold Hyam Wingate Foundation, University of Oxford Research Grant and private donors.

In November 2022 the Arts Council England confirmed which companies would make up the National Portfolio Organisations and receive regular funding from them from 2023 – 2026. Clod Ensemble were pleased to be successful in receiving stand-still funding of £120,000 per year for this period.

Following an open recruitment process three new Trustees joined the Clod Ensemble board: Frank Sweeney, George Heyworth and Anna Woolf.

Performance

We were invited to present a special performance of "Silver Swan" at NOW Gallery in the Design District - part of a programme of work to accompany a new exhibition 'Maiden Voyage' by Korean artist JeeYoung Lee's. "Silver Swan" was originally created in 1999. Seven unaccompanied singers performed amongst the exhibition, with 262 audiences accessing free tickets. It was a great opportunity to present work in our new neighbourhood.
We welcomed the public into the studio through the Open House Festival, which saw 300 people visit. Visitors were able to learn more about the company and the building through guided tours, the screening of our film "An Anatomie in Four Quarters: Changing Perspectives" and viewing the micro-exhibition of "Feast During the Plague".

We presented "The Black Saint & The Sinner Lady" film as part of EFG London Jazz Festival, with 150 people watching live at Southbank Centre and 850 watching on YouTube. The shorts we created for social media achieved a greater reach and number of views than any other content on our channels. We hosted a 3-month paid internship in partnership with 'Leading Inclusive Futures Through Technology' focussed on video and YouTube channel development.

We worked with Associate Artist Damsel Elysium to present a work-in-progress version of "Tales of the Earth" in our studio, and the premiere of their debut EP "Whispers from Ancient Vessels" with London Contemporary Orchestra at the Purcell Room, Southbank Centre. Artistic Directors offered expertise in movement direction, stagecraft and composition over several rehearsal sessions. Our Executive Producer supported the next stage of discussions with presenters.

We completed the Scoping Report for the archive, which maps decades of ground-breaking interdisciplinary work with hundreds of collaborating artists. This work was supported by a consultant archivist and contacts at University of Bristol Theatre Collection and the National Archives.

Talent Development

We offered a refreshed programme of Morning Movement, with 24 online sessions, reaching over 384 participants. This included a short programme of sessions inspired by the Black Saint film. We delivered 3 artist development workshops as part of our in-person studio offer, including travel bursaries for artists based outside of London.

We piloted our Catalyser paid skills development programme for 20 young artists aged 18-25 years, prioritising young people who have faced barriers to a career in the creative industries. We recruited young people from Greenwich, Hackney and Newham through a series of taster workshops. The programme was led by the Artistic Directors and a team of outstanding guest artists. We retained all 20 participants throughout the 5-week intensive with excellent attendance, who each received a bursary of £1,000. We are now continuing the programme with 6 months of support and mentoring.

Mentoring for artists included Roberta Jean, Valerie Ebuwa, Elisha Millard, Amirah de Bourg, Verity Standen, as well as Catalyser alumni.

Learning

We started relationships in two new Croydon schools - Oasis Academy Shirley and Riddlesdown Collegiate where we are delivering a streamlined version of the Ear Opener schools programme, alongside continued delivery in existing schools CANDI (Islington) and Brampton Manor (Newham).

Six new video resources were launched on our YouTube Channel, as well as a podcast with Associate Artist Damsel Elysium on the subject of Decolonising Music Education. We created a new fixed-time post for a young person to drive the project forward through the launch of new content. Kira Husbands grew the Ear Opener presence and visibility by optimising the YouTube channel and curating social media feeds.

We have started new guest teaching relationships with University of Greenwich, Rambert School and University of Warwick.

Performing Medicine

The team saw changes this year with Research Manager, Bella Eacott leaving to study osteopathy and Julia Wilson, Development Manager, going on maternity leave. Penny Andrea joined us as an Associate Artist. 2022/23 was the first full year in role at PM for Exec Producer, Catherine Peters.

Medical Education
Suzy Willson was contracted 1 day per week through her contract with Queen Mary University.The 22/23 academic year saw Performing Medicine returning almost fully to face-to-face curriculum delivery within the Faculty of Medicine and Dentistry, Queen Mary University, London. We struck up a positive relationship with the Director of the Institute of Health Sciences Education, Arunthathi Mahendran, and began to take part in conversations about future curriculum changes with the new Head of MBBS (Bachelor of Medicine, Bachelor of Surgery). We delivered sessions to a record number of students (approx 1000) and to bigger groups. The need for academic support has felt greater than ever and our sessions on communications skills, managing aggression, conflict in the workplace etc have been appreciated. Performing Medicine has been well placed to observe some of the challenges within the student journey which we hope to be able to help address through proposals for future work. We have been invited to feed into the curriculum review.

International consultancy
In January 2023, Suzy Willson and Carly Annable-Coop spent 3 days at the Medical School of Javeriana University, Bogota, Colombia, introducing staff from different teams, as well as artists, to the ways in which Performing Medicine has been able to embed arts-based approaches across the curriculum with great impact. An introduction was made by People's Palace Projects at Queen Mary University who remain a fantastic research partner opening up more global opportunities for us.

NHS Trusts
We delivered 8 workshops for Imperial NHS Trust, London's largest NHS Trust as a pilot project focused on staff development and wellbeing across teams at multiple sites - paediatric ICU, midwives, cancer nurses etc. We gained fresh insight into the current stresses and challenges of the working environments within the NHS through this project which will inform new work.

In June, PM worked with 9 members of the Senior Executive Team at Yeovil District Hospital. We delivered a forum theatre piece about staff experiences of racism.

Creative Health
Cross-sector cultural social prescribing workshops were scoped and delivered across London's priority boroughs of Enfield (43 participants) and Brent (21 artists and 10 social prescribers) thanks to funding from ACE. Ongoing link worker training in Southwark through Dulwich Picture Gallery allowed for redelivery of training to 25 members of a growing cohort of social prescribers in the borough. Training for collaborative work in Health was offered to 22 artists in Hackney thanks to a Hackney Central Business Fund. We were also glad to win funding in early 2023 from ACE for delivery in an additional borough, Newham, in future months.

Partnership work of different types is beginning to open up thanks to formalisation of Integrated Care Systems, ICBs and ICPs which are more focused on collaboration, places and local populations as the driving forces for improvement.

Research
The year saw completion of our Arts and Humanities Research Council funded research project, Communicating Through Covid, as well as news of a successful bid for follow on funding to extend the outputs and learnings of this work to the Primary Care sector. In summer 2022, we designed a rich and varied creative programme for delivery at our partner NHS sites (University College London Hospital, Guy's and St Thomas's Trust, Swansea Bay University Health Board, and Queen Mary University of London) with a range of eight Associate Artists. Responding to themes emerging in our research project such as touch, time, the natural world, our Associate Artists offered moments of reflection on healthcare staff's experience of the pandemic.

In September 2023, we were able to take full advantage of Clod Ensemble's beautiful studio to invite 63 academics, medics and artists to learn about and experience the work. Michael Rosen's reading and involvement on both days were a highlight. He named Performing Medicine's inspirational event when he shared a recording of his reading on Twitter.

We enjoyed working with a research consortium led by Oxford and Aberdeen Universities, developing forum theatre presentations to help a range of audiences engage with their findings on Diverse Experience of Long Covid / What LC taught us about Racism, and on the Long Covid experiences of families and health practitioners. This work was delivered at a number of prestigious conferences including the Society for Academic Primary Care Conference.

Other opportunities and publications
GP Training Hub leads from West and North London called on us to deliver two half-day workshops, including a Neutral Masks session, an introduction to Circle of Care, and work on verbal and non-verbal communication for 59 young GPs.

Among other invitations, we accepted speaking and guest teaching opportunities at the FLEXchange event about the potential for interdisciplinary approaches within teaching and learning, King's College London; Globe, an international conference for medical academics with special interest in mental health;, and with Vassar University students visiting Goldsmiths University. Team London Bridge invited Performing Medicine to be part of their MediCulture curated programming. We wrote articles and abstracts were published, for example, in the Royal Academy of Dance's subscriber magazine and the Medical Education Journal's 'Really Good Stuff' section.

We wrote a chapter for a book now entitled 'Creative Approaches to Wellbeing: The Pandemic & Beyond' for publication by Manchester University Press.

We were proud winners of the Culture, Health and Wellbeing Alliance's 'Practising Well' Award.

Risk management
The company's risk register is up-dated by the board of trustees quarterly, where the risk facing the company and their appropriate mitigations are considered. Each identified risk is given a score for likelihood (1 to 6) and severity (1 to 6). These two scores are multiplied to give a final risk. Any risk scoring over 18 is considered 'high'. The current risk marked as high and the company's mitigation plans are:

- Risk that income targets are not achieved and / or the growth of Performing Medicine income is slower than expected. Mitigation: Realistic income targets which are closely monitored, following a development strategy that diversifies the company's income streams to include new areas such as space hire from the studio, buy-in from staff and trustees on Business Plan; build relationships with new funders; long-term risk analysis and contingency planning for scaling down if necessary.
- Risk of the negative effects of increasing inflation and the cost-of-living crisis. Mitigation: Increased expenditure reflected in funding applications, worse-case scenario planning, maximise diverse income streams including space hire, invest in development, reduce expenditure where possible.

Reserves

Clod Ensemble's current business plan includes the building of reserves, with the aim of accumulating a level of free reserves which would allow the company to continue their core activities for three months without other funding. This figure would be in the region of £140,000.

As of 31 March 2023, the company's total reserves stand at £245,455. These reserves are made up of £41,453 Restricted Reserves, £57,973 Designated Reserves, £51,029 Designated Capital Fund and £95,000 Free Reserves. The charity plans to increase its Free Reserves to £100,000 by March 2024. Details can be found in note 14 in the accounts.

Trustees' Responsibilities

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

The trustees are responsible for keeping proper 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 the group] and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

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

THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2023

Independent examiners

Simpson Wreford LLP were appointed as Independent examiners and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Section 419(2) of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees/directors on 18th December 2023

J D Mollica
Trustee

THE CLOD ENSEMBLE

INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2023

I report to the charity trustees of the company for the year ended 31 March 2023, which are set out on pages 11 to 22.

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

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

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

K Taylor FCA
for and on behalf of Simpson Wreford LLP, Chartered Accountants
Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London SE18 6SS

Dated: 18th December 2023

THE CLOD ENSEMBLE

STATEMENT OF FINANCIAL ACTIVITIES
(including statement of income and expenditure)
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	Designated capital fund £	2023 Total £	2022 Total £
INCOME FROM:							
Donations and legacies	2	175,395	2,000	-	-	177,395	368,975
Charitable activities	3	182,756	238,650	-	-	421,406	327,401
Investment income	4	1,144	-	-	-	1,144	431
Other	5	21,731	-	-	19,195	40,926	36,457
Total income		381,026	240,650	-	19,195	640,871	733,264
EXPENDITURE ON:							
Charitable activities		390,226	269,158	-	51,028	710,412	644,169
Total expenditure	6	390,226	269,158	-	51,028	710,412	644,169
TRANSFERS		14,200	-	(58,653)	44,453	-	-
Net income/(expenditure) and net movement in funds for the year		5,000	(28,508)	(58,653)	12,620	(69,541)	89,095
Reconciliation of funds							
Total funds brought forward		90,000	69,961	116,626	38,409	314,996	225,901
Total funds carried forward		95,000	41,453	57,973	51,029	245,455	314,996

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 14 to 22 form part of these financial statements.

THE CLOD ENSEMBLE

BALANCE SHEET AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible fixed assets	11		57,156		42,958
Current assets					
Debtors	12	64,924		73,582	
Cash at bank and in hand		150,495		309,743	
		215,419		383,325	
Creditors:					
Amounts falling due within one year	13	27,120		111,288	
Net current assets			188,299		272,038
Net assets			245,455		314,996
The funds of the charity	14				
Unrestricted income funds			95,000		90,000
Restricted income funds			41,453		69,961
Designated funds			57,973		116,626
Designated capital fund			51,029		38,409
Total charity funds			245,455		314,996

For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regimes

The financial statements on pages 11 to 22 were approved by the Trustees on 19th December 23 and signed on their behalf by:

J. Mollica

J D Mollica

Company number: 03251499 (England & Wales)

THE CLOD ENSEMBLE

STATEMENT OF CASHFLOWS
FOR THE YEAR ENDING 31 MARCH 2023

	Notes	2023 £	2022 £
Cash (used in)/provided by operating activities	17	(92,342)	154,467
Cash flows from investing activities			
Interest income		1,144	431
Purchase of tangible assets		(68,052)	(59,028)
Cash (used in) investing activities		(66,909)	(58,597)
(Decrease)/increase in cash and cash equivalents in the year		(159,250)	95,870
Cash and cash equivalents at the beginning of the year		309,745	213,875
Total cash and cash equivalents at the end of the year		150,495	309,745

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

The Clod Ensemble is a company limited by guarantee, incorporated in England and Wales and registered as a charity with the Charities Commission. The registered office is C2, 3 Cripps Yard, Soames Walk, Design District, Greenwich Peninsula, London, SE10 0BQ.

(a) Basis of accounting
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble 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 note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

(b) Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

(c) Income
Income represents grants and sponsorships, donations receivable, investment income and fundraising receivable in the year under review net of VAT. Income is recognised when the charity becomes entitled to the resources, when the trustees are virtually certain they will receive the resources and when the monetary value can be measured with sufficient reliability.

(d) Interest
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.

(e) Fund accounting
Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as lay down by the donor. Expenditure which meets these criteria is charged to the fund.

(f) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.

- Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

(g)Allocation of support costs
Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

(h) Leases
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

(i)Tangible fixed assets
It is the policy of the company to provide depreciation at the following annual rate in order to write off each asset over its estimated useful economic life.

Computer equipment	-	25% on net book value
Office equipment	-	25% on net book value
Fixtures and fittings	-	over the lifetime of lease
Leasehold improvements	-	over the lifetime of lease

(j) Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(k) Cash at bank and in hand
Cash and cash equivalents include cash equal to cash in hand only.

(l) 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

(m) 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.

(n) Legal status of the Trust
The Trust is a company limited by guarantee and has no share capital.

NOTES TO THE ACCOUNTS – 31 MARCH 2023

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted £	Restricted £	2023 Total £	2022 Total £
Donations	11,978	2,000	13,978	12,886
Grants				
Arts Council of England - National portfolio	122,917	-	122,917	122,917
Arts Council of England - Cultural Recovery Fund	40,500	-	40,500	233,172
	163,417	-	163,417	356,089

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted £	Restricted £	2023 Total £	2022 Total £
Grants				
Arts Council of England - Investment Fund (Croydon)	-	18,750	18,750	18,750
Arts Council of England - Investment Fund (Brent)	-	18,750	18,750	18,750
Arts Council of England - Investment Fund (Enfield)	-	10,000	10,000	10,000
Arts Council of England - Investment Fund (Newham)	-	3,000	3,000	-
Arts and Humanities Research Council	-	48,003	48,003	59,096
Chapman Charitable Trust	-	-	-	1,000
The Cockayne Foundation	-	15,000	15,000	-
D'oyly Carte Charitable Trust	-	-	-	4,000
Esmee Fairbairn	12,000	-	12,000	8,000
Foyle Foundation	-	-	-	15,000
Garrick Charitable Trust	-	5,000	5,000	-
Hackney Council	-	-	-	4,980
Imperial Health Charity	-	15,000	15,000	-
Jerwood Arts	-	1,525	1,525	10,000
Knight Dragon	-	20,000	20,000	-
London Community Response Fund	-	-	-	15,000
Lucille Graham Trust	-	-	-	3,000
L&Q Place Makers	-	18,634	18,634	-
Marchus Trust	-	-	-	5,000
Portal Trust	-	15,000	15,000	-
Roddick Foundation	22,000	-	22,000	30,000
SCOPS Art Trust	-	-	-	5,000
Stanley Thomas Johnson	-	9,988	9,988	-
The Harold Hyam Wingate Foundation	-	4,000	4,000	4,000
University of Oxford	-	36,000	36,000	-
Ward Blenkinsop Trust	-	-	-	10,000
Weston Jerwood Creative Bursary	-	-	-	6,862
	34,000	238,650	272,650	228,438
Fees and box office income	7,101	-	7,101	12,353
Fees and sale of product income	82,655	-	82,655	65,236
Space hire	36,507	-	36,507	-
Capital Contributions	19,195	-	19,195	19,195
Other income	3,298	-	3,298	2,179
	148,756	-	148,756	98,963
	358,151	240,650	598,801	696,376

4. INCOME FROM INVESTMENTS

	Unrestricted £	Restricted £	2023 Total £	2022 Total £
Bank Interest	1,144	-	1,144	431

5. INCOME FROM OTHER

	Unrestricted £	Restricted £	2023 Total £	2022 Total £
Theatre Tax Relief	40,926	-	40,926	36,457

6. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES

	Direct activities	Support costs	Other costs	2023 Total	2022 Total
	£	£	£	£	£
Salaries	329,187	-	-	329,187	324,854
Other staff costs	2,265	-	-	2,265	1,632
Freelance fees	150,525	-	-	150,525	158,116
Other direct costs	4,814	-	-	4,814	5,188
Production costs	33,015	-	-	33,015	32,540
Marketing	5,828	-	-	5,828	3,975
Fundraising	4,260	-	-	4,260	10,750
Property overhead	-	70,540	-	70,540	31,065
Administration	56,123	-	-	56,123	55,328
Depreciation	53,853	-	-	53,853	20,721
	639,870	70,540	-	710,412	644,169

Support costs are allocated to projects on a staff apportionment basis. In the case of salaries support costs are allocated on a time spent basis

Property overhead	70,540	(70,540)	-	-	-
	710,410	-	-	710,412	644,169

6.1. PROJECTS ANALYSED BY ACTIVITES

	Core	Participation	Performance	Performing Medicine	Total
	£	£	£	£	£
Salaries	9,463	67,376	89,260	163,087	329,186
Other staff costs	2,265	-	-	-	2,265
Freelance fees	346	40,525	54,720	54,934	150,525
Other direct costs	(5)	-	4,787	32	4,814
Production costs	2,167	1,652	13,038	16,158	33,015
Marketing	375	392	3,472	1,589	5,828
Fundraising	-	-	4,260	-	4,260
Property overhead	69,756	233	348	204	70,541
Administration	45,446	3,672	6,579	426	56,123
Depreciation	53,853	-	-	-	53,853
	183,666	113,850	176,464	236,430	710,411

7. STAFF COSTS

	2023 £	2022 £
Staff costs were as follows:		
Salaries and wages	291,204	287,672
Social security costs	37,983	37,182
	329,187	324,854

The average number of staff employed during the year, was as follows:-

Projects	12	10
Administration	1	2
	13	12

There were no employees with emoluments above £60,000.

There were no Trustees who received remuneration during the year.

8. TRUSTEE EXPENSES

Trustees were reimbursed for their travel to board meetings. The total trustee expenses for the year were £nil (2022: £nil). During the year, the trustee George Heyworth received income of £90 relating to his services in workshops, however this was before he joined the board of trustees.

9. NET INCOME FOR THE YEAR

	2023 £	2022 £
This is stated after charging:		
Independent examiners fee	2,400	2,000
Depreciation of owned assets	53,853	20,720
	56,253	22,720

10. TAXATION

The company is exempt from tax as a result of its registered charity status.

11. TANGIBLE FIXED ASSETS

	Leasehold Improvements	Computer Equipment	Fixtures & Fittings	Office Equipment	Total
	£	£	£	£	
Cost					
At 1 April 2022	57,613	18,892	1,179	-	77,684
Additions	63,648	-	1,849	2,555	68,052
At 31 March 2023	121,261	18,892	3,028	2,555	145,736
Depreciation					
At 1 April 2022	19,204	14,344	1,179	-	34,727
Charge for the year	51,028	1,137	924	764	53,853
At 31 March 2023	70,232	15,481	2,103	764	88,580
Net book value					
At 31 March 2023	51,029	3,411	925	1,791	57,156
At 31 March 2022	38,409	4,548	-	-	42,957

12. DEBTORS

	2023 £	2022 £
Trade debtors and accrued income	13,233	30,082
Other debtors	41,024	-
Prepayments	8,137	28,518
VAT refund	2,530	14,983
	64,925	73,582

13. CREDITORS

	2023 £	2022 £
Trade creditors	7,072	89,998
Other creditors	8,093	12,308
PAYE	1	232
Credit card	2,258	3,655
Accruals	9,696	5,096
	27,120	111,288

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

14. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
Restricted funds					
Arts Council England - Investment Fund (Croydon)	-	18,750	(18,750)	-	-
Arts Council England - Investment Fund (Brent)	18,750	18,750	(37,500)	-	-
Arts Council England - Investment Fund (Enfield)	10,000	10,000	(20,000)	-	-
Arts Council England - Investment Fund (Newham)	-	3,000	(3,000)	-	-
The Cockayne Foundation	-	15,000	-	-	15,000
D'oyly Carte Charitable Trust	2,000	-	(2,000)	-	-
Donations	-	2,000	(2,000)	-	-
Foyle Foundation	7,500	-	(7,500)	-	-
Garrick Charitable Trust	-	5,000	(5,000)	-	-
Hackney Council	4,980	-	(4,980)	-	-
Imperial Health Charity	-	15,000	(10,000)	-	5,000
Jerwood Arts	-	1,525	(1,525)	-	-
Knight Dragon		20,000	(20,000)	-	-
Lucille Graham Trust	1,500	-	(1,500)	-	-
L&Q Place Makers	-	18,634	(18,634)	-	-
Marchus Trust	2,500	-	(2,500)	-	-
Portal Trust	-	15,000	(15,000)	-	-
Arts and Humanities Research Council	13,731	48,003	(61,734)	-	-
The SCOPS Art Trust	5,000	-	(5,000)	-	-
Stanley Thomas Johnson	-	9,988	(1,000)	-	8,988
The Harold Hyam Wingate Foundation	4,000	4,000	(4,535)	-	3,465
University of Oxford	-	36,000	(27,000)	-	9,000
	69,961	240,650	(269,158)	-	41,453
Unrestricted Funds	90,000	381,026	(390,226)	14,200	95,000
Designated Capital Fund	38,409	19,195	(51,028)	44,453	51,029
Designated Funds	116,626	-	-	(58,653)	57,973
TOTAL	314,996	640,871	(710,412)	-	245,455

Purpose of Restricted Funds

The Cockayne Foundation – grant to support the presentation of Clod Ensemble's live performance of *Black Saint and the Sinner Lady* in November 2023 and associated programme of engagement events.

Imperial Health – grant to support the Performing Medicine team (employees of Clod Ensemble) to scope and co-design a staff wellbeing programme of workshops for staff at Imperial College Healthcare NHS Trust. Delivery of final workshops to be held in 23/24.

Stanley Thomas Johnson – grant to support the presentation of Clod Ensemble's live performance of *Black Saint and the Sinner Lady* in November 2023 and associated programme of engagement events.

The Harold Hyam Wingate Foundation – grant to support Clod Ensemble's music education programme Ear Opener, which will be working in four schools and delivering teacher training and on-line resources in 23/24.

University of Oxford Research Grant – grant to allow the Performing Medicine team (employees of Clod Ensemble) to create a piece of forum theatre exploring research into the effect of long Covid on families and family carers, to be shared in 23/24. Research partners include the University of Oxford, University of Bristol, University of Stirling, The Open University, The University of Aberdeen, The University of Edinburgh and DIPEx Charity.

Purpose of Designated Funds

£51,029 – Designated Capital Fund
This is the designated fund for leasehold improvement works at the Design District. The balance agrees to the net book value on the leasehold improvements, which are being depreciated over the term of the lease. The designated fund is unrestricted funds that have been spent but have been capitalised. This fund is designated for future depreciation charges.

£8,500 – Repairs and Maintenance of Clod Ensemble's Studio
These funds will be used to ensure the up-keep and necessary improvements of Clod Ensemble's new sounds, design and rehearsal studios.

£12,500 – Research and Development of New Work
These funds will be used to allow Clod Ensemble's artist director to spend time working in collaboration with other artists and associates in the develop of new performance work.

£36,973 – Presentation of *Black Saunt and the Sinner Lady*
These funds will be used to support Clod Ensemble to present their new production of *Black Saint and the Sinner Lady* to the public in November 2023.

15. FINANCIAL COMMITMENTS

Lease payments recognised as an expense in the year £18,905 (2022: £21,077)

At 31 March 2023, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	2023	2022
	£	£
	59,955	58,335

16. RELATED PARTY TRANSACTIONS

There have been no related party transactions during the period.

17. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023	2022
	£	£
Net movement in funds	(69,541)	89,095
Add back: depreciation charge	53,853	20,720
Deduct: interest income	(1,144)	(431)
(Increase)/decrease in debtors	8,658	(4,870)
Increase/(decrease) in creditors	(84,168)	49,953
	(92,342)	154,467

THE CLOD ENSEMBLE

England & Wales - Charity number 1064633

Accounts

Registered number: 03251499

England and Wales

Charity Number: 1064633

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2020

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2020

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THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2020

Legal & Administrative Information

Company number	03251499 (England and Wales)
Charity number	1064633
Trustees/Directors	L A Davies C A Maud M Mkandawire J Mollica A Saunders A B Soares de Oliviera L J St Ville M A Wright
Company Secretary	S F Willson
Registered and operational address	Unit 3 The Laundry 2-18 Warburton Road London E8 3FN From 1 August 2020 Studio 1 The Rose Lipman Building 43 De Beauvoir Road London N1 5SQ
Bank	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

THE CLOD ENSEMBLE

REPORT OF THE TRUSTEES – 31 MARCH 2020

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2020 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Structure, Governance and Management

The Clod Ensemble was formed in September 1996 and is registered with the Charity Commissioners of England and Wales under registration no. 1064633. It is a company limited by guarantee (Company Registration no. 03251499). The head office and registered address is currently at Unit 3, The Laundry, 2-18 Warburton Road, E8 3FN.

The Directors during the period (who are also trustees for the purposes of charity law) were as follows:

L A Davies	
C A Maude	
M Mkandawire	appointed 29 November 2019
J Mollica	appointed 29 November 2019
L Mead	resigned 29 November 2019
A Saunders	
A B Soares de Oliviera	
L J St Ville	
M A Wright	appointed 29 November 2019

The Directors did not receive any remuneration or reimbursement for any expenses during the period.

The bankers of the charity are The Co-Operative Bank, PO Box 250, Delf House, Southway, WN8 6WT and The Charity Bank Limited, Fosse House, 182 High Street, Tonbridge, TN9 1BE.

Trustee appointment & introduction

Directors of the company are appointed by majority vote after being proposed by another member of the Board. New board members go through an induction process where they are introduced to the staff, talk through the company systems and the role and responsibilities of the board are made clear.

Objectives

The Clod Ensemble aims to enhance education through the encouragement, performance and promotion of the arts including drama, mime, dance, singing and music.

The Charity has referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing its aims and objectives and in planning future activities. The Trustees consider how planned activities will contribute to aims and objectives they have set.

When considering appointing new trustees, the Board has regard both to the organisation's need for any specialist skills and the diversity of board membership.

The charitable company intends to achieve this aim by pursuing the following objectives:

1. To produce quality music performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.

2. To develop a programme of associated education work for students, artists and healthcare professionals.
3. To thoroughly involve the actors and musicians of the company in the creative process.
4. To promote awareness and appreciation of twenty-first century music through presenting concerts performed by members of the Ensemble and enhancing these concerts through maintaining the company's high level of presentation and integrating elements of theatre and design.

Review of Activities April 2019 to March 2020

Performances. On The High Road

We premiered and toured our new work - On the High Road. The show was performed by a dynamic company of outstanding dancers, actors and singers, featuring live performances from Irish folk singer Thomas McCarthy (Gradam Ceoil TG4's Singer of the Year 2019), acclaimed soprano Melanie Pappenheim and renowned cabaret singer George Heyworth, one half of Bourgeois & Maurice.

On The High Road was a gripping, vivid piece of theatre which combines a stark monochrome design, kaleidoscopic movement and exhilarating music. The central image is of a disparate group of people who find themselves caught in a terrible storm. As they seek refuge under the same roof, we watch human beings as if under a microscope, attempting to share space within their homes, cities, states and continents.

"Dizzying, transfixing – some kind of genius... I often found myself doubting if the choreography was humanly possible. They are insects; they are fluid; they are animal." British Theatre Guide

"Beautiful to listen to and mesmerising to watch." Oxford Daily Info

Following its run at Southbank Centre's Queen Elizabeth Hall in London; CAST in Doncaster (first presentation here); New Theatre Royal in Portsmouth (commissioning partner, first presentation here) and Oxford Playhouse.

We held 12 workshops and events across the tour which explored themes of the show, including "Storytelling & Music" led by singer Thomas McCarthy exploring ballad traditions and the role of song in moments of travel and change. We invited guests to join us for postshow conversations including Sam Dick, Deputy Director of Campaigns at Oxfam, and Elizabeth Alker, the host of BBC3's Unclassified. We worked at venues including Royal Academy of Arts, Wellcome Collection and Tate Modern.

Audiences

In total 1,798 people watched On the High Road. We engaged audiences and participants from various community groups (e.g. conversation clubs working with people seeking asylum, knitting clubs for elders, informal arts clubs for young people with learning differences, and youth LGBTQI+ groups), as well as offering a series of heavily reduced and free tickets to young people, schools and community partners.

- 80 young people saw the show at Southbank for £5, including 47 students from Brampton Manor who we
- have recently started working with us through Living Room Music.
- 80 young people saw the performance for free in Portsmouth, where we also hosted a bespoke preshow conversation.
- 100 tickets were used by community groups in Doncaster

"This is among the best, most stirring work I have ever seen, it's forged a genre all of its own. So much so, I will be seeing it again tonight. I was indelibly moved by the piece, a juggernaut of artistic excellence and ingenuity." Audience Member on Twitter

Research & Development

We undertook 3 days of R&D in November 2019 with Julie Cunningham Company and queer performance artist Peggy Shaw to begin a new work, as yet untitled. The themes explored during this process were focussed on identity, particularly through the lens of gender binaries.

We undertook a week of R&D with Manchester Collective at the CLF Art Cafe, Peckham in February 2020 focussing on This Is My Room. This will be a promenade concert which reflects on the idea of privacy and boundaries, how people protect or isolate themselves. This activity as supported by grants from Help Musicians and Hinrichsen Foundation.

We continued developing our collaboration with Tomorrow's Warriors - a renowned education and artist development organisation, aimed at increasing diversity in the arts by supporting the early careers of young musicians from Black, Asian, and minority ethnic backgrounds, and female musicians. Due to Covid-19 we had to cancel the planned performance of The Black Saint and The Sinner Lady, but we are hoping to reschedule this in the coming years.

International

We are keen to extend our international work in a more focussed way and Louise Blackwell, Associate Producer has been reconciling the work we have done over the last few years, with the aim of building an international strategy for 2020 - 2025 around showcases, residencies, commissioning & co-producing partners and work with other artists.

Artist Development

We offered five free workshops as part of our Reboot artist development programme, engaging multiple artforms including a theatre and song workshop with singer Melanie Pappenheim and director Emma Bernard, improvisation in jazz and dance with Nu Civilisation Orchestra Music Director Peter Edwards; moving with objects led by puppeteer Rachel Warr; and a physical thinking workshop investigating different types of body cells through movement with Dr David Hay, Senior Lecturer in Higher Education and leader for the eLearning team at King's College London. The workshops were attended by 105 artists, including artists with protected characteristics 29% LGBTQ+, Black, Asian, and minority ethnic 30%, 8% disabled.

Participant feedback: "It felt as soon as the tasks were set that anything was possible. No filters, no preconceptions, the space was safe to experiment, explore.... and laugh, cry, have emotions."

Since 2016, we have delivered 28 Reboot workshops to 468 participants in 5 cities. We conducted an extensive an analysis of all Reboot workshops between 2016 - 2019 which will feed into our future plans for this programme. The key findings include:

- 98% of participants rated the workshop 4 or 5 (out of 5) in terms of enjoyment
- 57% of workshops were oversubscribed
- 69% attendees were new to the company and had never been to a Clod Ensemble performance or event before.
- 60% of participants were aged under 35, 9% were aged over 50, 71% were female, 18% identified as LGBT+, 21% were of Black or Minority Ethnicities and 8% reported a disability.
- Dance and other movement practices was the main artistic discipline for 42% of participants, followed by theatre practitioners, and then musicians and composers.

Learning & Education

Living Room Music students at all three schools produced outstanding results this year (August 2019 results). The headlines were:

- City & Islington College and Alexandra Park School's average A Level composition result was 73% - grade A.
- For the second year in a row, one student at Alexandra Park School achieved 100% in their composition.
- Brampton Manor's GCSE students also produced remarkable results, achieving an average composition result of 93% - approximately translating to an A*.

- Ten students are progressing to study Music at Higher Education institutions - three more than the previous year. Six of these students are female – a high percentage given the imbalance of composers working in the UK.

Jack Davies, Head of Music at City and Islington College said, "These are the best results in composition I have ever had the good fortune to open in my 10 years at City and Islington, and in my 20 years of teaching A Level Music.'

The newest school to join the programme, Brampton Manor, is not offering A Level Music this year but we have continued to work the school's GCSE students and have delivered a full Living Room Music programme for them this year.

We recently became Artsmark partner - part of an Arts Council England endorsed network of arts and cultural organisations who support schools. We hope this will mean we can make a more attractive offer to schools we are working with.

Ear Opener

We produced two pilot videos for Ear Opener and received feedback from students, teachers, film makers and The Space, who have provided digital mentoring support to the company over the last four months. Following this R&D phase, we filmed the almost all of the Ear Opener videos, working with Director Steve Green and Director of Photography Dewald Aukema. This included filming interviews with five renowned composers, including Radiohead guitarist Ed O'Brien and rising jazz star Cassie Kinoshi. Excerpts from these interviews will be used throughout the videos. We are pleased by the quality of the videos at this early stage and plan to trial these videos with several schools in order to see how they will be used in the classroom.

Ear Opener will be released later in 2020, we are currently scoping local and national education and music partners to help us distribute the resources as widely as possible. We are particularly targeting secondary school teachers who would use the videos as a teaching resource, as well as young people aged 14 – 20 who are not currently in formal music education.

Higher Education

We delivered a new programme with Manchester Collective as part of the 'Orchestral Lab' programme taking place at the Royal Northern College of Music. Over a week-long residency, we worked with an ensemble of string players to devise a new, immersive concert experience. The event was free to attend for 300 people, including 80 primary school pupils who were attending a concert for the first time.

We also delivered workshops to over 100 arts students at higher education institutions including Goldsmiths and Queen Mary University of London, and are developing our offer to Higher Education Institutions by training Associate Artists to deliver workshops on our distinctive approach to making performance.

Creative Case for Diversity

We are keen to continue to build on our contribution to the Creative Case for Diversity. We have updated and adjusted our objectives to recognise our progress over the last few years, and our ambitions for the future. Part of this process will mean that we report annually to Trustees on our achievements against our objectives.

We already have robust evidence of evaluation and monitoring, and using this we want to be more explicit about our principles, approach and priorities. It is important to us that our approach is consistent and sustainable longer-term, and that it allows us to address other challenges and opportunities in audience development, public engagement, workforce and leadership.

Please see the 19-20 Creative Case for Diversity Report for full details.

Performing Medicine

Our Performing Medicine programme delivers creative training programmes for healthcare professionals and students. We address staff wellbeing, compassionate care, effective communication and leadership and teamwork.3416 attended workshops, conference, sessions and training courses in 19/20.

We continued work with our partners: Barts and the London School of Medicine and Dentistry, Guy's and St. Thomas' Trust, Swansea Bay University Health Board, and Barts NHS Trust. Performing Medicine was included in the curriculum of Barts and the London's new Malta campus, and in partnership with the Culture, Health and Wellbeing Alliance we began the development of a national strategic arts and healthcare workforce development programme on arts in health. We presented at industry conferences and events including Future Proof at the Arnolfini, the Student Mental Health Research Network's Arts Meet Health event at King's College London, Homerton Hospital's Simulation Conference, the British Association of Critical Care Nurses, and at Creative Thought's 'Expressions of Medical Creativity: Employee Wellbeing in Healthcare' at the Turner Contemporary in Margate.

We developed the business plan for Performing Medicine and created a new marketing and sales strategy, working with a Marketing and Development Officer to grow our social media presence and following.

Performing Medicine was featured as one of 70 case studies of international practitioners and companies from the fields of dance, theatre, music, live and performance art in the Routledge 21st Century Performance Reader, and the Routledge Handbook of the Medical Humanities features an essay by Performing Medicine's Director Suzy Willson and Research Manager Bella Eacott.

"Performing Medicine is a trailblazer in arts in health education. I have been impressed by the level of commitment and dedication they have shown in developing their innovative and widely respected programme of work across the UK." Rt Hon. Lord Howarth of Newport CBE, Co-Chair of the All-Party Parliamentary Group on Arts, Health and Wellbeing

Plans for the future

We will be implementing our updated marketing and sales strategy for Performing Medicine, growing the programme and adapting our offer in response to the healthcare sector's changing needs and demands.

Management Report

We are now nearing the conclusion of our five-year Sustaining Excellence grant from the Wellcome Trust for £1m to invest in programme delivery and organisational development. These funds have enabled us to deliver an extensive creative programme, undertake periods of research and development, develop our Performing Medicine programme and build our organisational capacity and resilience. We are continuing discussions with Wellcome and other significant funders about future funding.

As well as our Arts Council England core funding, in the past year we are grateful to have received additional funding from the Roddick Foundation (£30,000), the London Borough of Hackney (£17,400), the Ward Blenkinsop Foundation (£15,000/3 years), Help Musicians UK (£4,930), the Marchus Trust (£4,000), the Hinrichsen Foundation (£1,000) and £2,000 from an individual donor as match funding for the Andrew Lloyd Webber Foundation grant for our Living Room Music programme.

We launched an individual giving scheme to which we recruited 7 regular donors.

We recruited a Development Manager on a fixed term contract to cover the maternity leave of our permanent Development Manager ensuring our development capacity has been maintained. We began the recruitment process for an Executive Director (part-funded by the Roddick Foundation) to assist in the overview of the company as well as to further develop our Performing Medicine work, and maternity cover for our General Manager on a fixed term 6 month contract.

As this financial year comes to a close the UK has entered lockdown as Covid-19 becomes a global pandemic. This may have significant effects on how the company operates in the next financial year.

Financial Review

The accounts for 2019/20 show total reserves of £272,144 broken down as restricted funds of £107,726 in relation to funds received from The Wellcome Trust, London Borough of Hackney, Roddick Foundation and Barts NHS Trust. Unrestricted reserves at the end of the year totalled £40,000 and designated funds totalled £124.418.

Risk Management

The Trustees have identified and quantified the risks facing Clod Ensemble in the company Risk Register which is updated quarterly. The major risks identified:

- Political and Environmental Risks: The UK leaving Europe may disrupt international development and partnerships with European artists. The company is engaged in sector wide discussion on the Brexit deal for the Creative Industries and is developing a flexible programme supported by national as well as international touring.
- Cuts in public spending leading to increased pressure on arts funding a reduction in the company's Arts Council England grant: Clod Ensemble continues to diversify their income streams and development relationships with new funders, as well as ensuring the company structure is flexible and responsive to change.
- Risk to Performance & Participation Delivery: Key presenting partners could lose funding or close for another reason. The company continue to engage partners in conversations about their stability, build relationships with a diverse range of venues and advocate for arts funding.
- Financial Risks: There is a risk the company's income targets are not achieved. To mitigate this risk, the company sets realistic income targets which are closely monitored and maintains strong relationships with multiple, core funders. The Board of Directors' finance sub-committee reviews accounts and progress against all income targets each quarter and the Board is kept well informed of the financial position of the Company. The company continue to build their reserves in order to reduce their financial risks.

Reserves

The Wellcome Trust Sustaining Excellence grant runs from September to August each year. Income for the Performing Medicine programme partly operates based on the academic year. Partnering with funders who are working on a different finance year causes the company to carry forward a large amount of reserves each year.

Clod Ensemble's current business plan includes the building of reserves, with the aim of trying to accumulate enough free reserves to mean the charity could continue for 3 months without major grant funders in order to reorganise and make redundancies. This figure would be in the region of £100,000. At present, free unrestricted reserves total £40,000. The charity hopes to increase this figure to £50,000 by April 2021. The trustees have also designated £124,418 of unrestricted reserves for projects in 2020/2020. Details can be found in note 14 in the accounts.

Trustees' Responsibilities

The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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 that period. 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;
- 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; and

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

The trustees are responsible for keeping proper 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 the group] and hence for taking reasonable steps for the prevention and detection of fraud and
other irregularities.

In so far as the trustees are aware:

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

Independent examiners

Simpson Wreford LLP were appointed as Independent examiners and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Section 419(2) of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees/directors on 4 November 2020

.....
L A Davies
Trustee

THE CLOD ENSEMBLE

INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2020

I report to the charity trustees of the company for the year ended 31 March 2020, which are set out on pages 10 to 20.

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

K Taylor FCA
for and on behalf of Simpson Wreford LLP, Chartered Accountants
Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London SE18 6SS

Dated: 20 November 2020

THE CLOD ENSEMBLE

STATEMENT OF FINANCIAL ACTIVITIES
(including statement of income and expenditure)
FOR THE YEAR ENDED 31 MARCH 2020

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	2020 Total £	2019 Total £
INCOME FROM:						
Donations and legacies	**2**	122,406	-	-	122,406	125,300
Charitable activities	**3**	137,823	328,645	-	466,468	480,476
Other	**4**	42,415	-	-	42,415	47,908
Total income		302,644	328,645	-	631,289	653,684
EXPENDITURE ON:						
Charitable activities		325,952	281,237	-	607,189	678,332
Other		-	-	-	-	2,000
Total expenditure	**5**	325,952	281,237	-	607,189	680,332
TRANSFERS		28,308	-	(28,308)	-	-
Net income/(expenditure) and net movement in funds for the year		5,000	47,408	(28,308)	24,100	(26,648)
Reconciliation of funds						
Total funds brought forward		35,000	60,318	152,726	248,044	274,692
Total funds carried forward		40,000	107,726	124,418	272,144	248,044

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 11 to 20 form part of these financial statements.

THE CLOD ENSEMBLE

BALANCE SHEET AT 31 MARCH 2020

	Notes	2020 £	£	2019 £	£
Fixed assets					
Tangible fixed assets	**10**		3,493		3,741
Current assets					
Debtors	**11**	23,409		109,892	
Cash at bank and in hand		267,537		163,769	
		290,946		273,661	
Creditors:					
Amounts falling due within one year	**12**	22,293		29,357	
Net current assets			268,652		244,304
Net assets			272,144		248,045
The funds of the charity	**13**				
Unrestricted income funds			40,000		35,000
Restricted income funds			107,726		60,318
Designated funds			124,418		152,726
Total charity funds			272,144		248,044

For the year ending 31 March 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regimes

The financial statements on pages 10 to 20 were approved by the Trustees on 4 November 2020 and signed on their behalf by:

.....
L A Davies

Company number: 03251499 (England & Wales)

THE CLOD ENSEMBLE

STATEMENT OF CASHFLOWS
FOR THE YEAR ENDING 31 MARCH 2020

		2020 £	2019 £
Cash used in operating activities	**16**	104,684	(339)
Cash flows from investing activities			
Interest income		-	-
Purchase of tangible assets		(916)	(2,789)
Cash provided by (used in) investing activities		(916)	(2,789)
Increase/(decrease) in cash and cash equivalents in the year		103,768	(3,128)
Cash and cash equivalents at the beginning of the year		163,769	166,897
Total cash and cash equivalents at the end of the year		267,537	163,769

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2020

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

The Clod Ensemble is a company limited by guarantee, incorporated in England and Wales and registered as a charity with the Charities Commission. The registered office is Unit 3, The Laundry, 2-18 Warburton Road, E8 3FN.

(a) Basis of accounting
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble 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 note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

(b) Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

(c) Income
Income represents grants and sponsorships, donations receivable, investment income and fundraising receivable in the year under review net of VAT. Income is recognised when the charity becomes entitled to the resources, when the trustees are virtually certain they will receive the resources and when the monetary value can be measured with sufficient reliability.

(d) Interest
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.

(e) Fund accounting
Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as lay down by the donor. Expenditure which meets these criteria is charged to the fund.

(f) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

● Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.

● Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

(g)Allocation of support costs
Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

(h) Leases
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

(i)Tangible fixed assets
It is the policy of the company to provide depreciation at the following annual rate in order to write off each asset over its estimated useful economic life.

Computer equipment	-	25%	on net book value

(j) Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(k) Cash at bank and in hand
Cash and cash equivalents include cash equal to cash in hand only.

(l) 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

(m) 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.

(n) Legal status of the Trust
The Trust is a company limited by guarantee and has no share capital.

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted	Restricted	2020 Total	2019 Total
	£	£	£	£
Donations	1,710	-	1,710	4,604
Grants				
Arts Council of England - National portfolio	120,696	-	120,696	120,696

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted	Restricted	2020 Total	2019 Total
	£	£	£	£
Grants				
Andrew Lloyd Webber Foundation	-	7,793	7,793	7,600
Arts Council of Wales	-	2,517	2,517	23,200
Barts NHS Charity	-	9,900	9,900	36,100
Chapman Charitable Trust	-	1,000	1,000	-
D'oyly Carte	-	-	-	6,000
Foyle Foundation	-	-	-	10,000
Guy's & St Thomas Charity	-	44,841	44,841	90,000
Hackney Council	-	17,400	17,400	10,000
Help Musicians	-	4,930	4,930	-
Japan Society	-	-	-	650
Lucille Graham Trust	-	2,080	2,080	-
Marchus Trust	-	4,000	4,000	2,500
Millenium Centre	-	-	-	2,500
Queen Mary University of London	60,000	-	60,000	60,000
Roddick Foundation	-	30,000	30,000	-
Stanley Thomas Johnson	-	-	-	10,113
The Harold Hyam Wingate Foundation	-	2,500	2,500	-
The Wellcome Trust	-	201,684	201,684	-
Ward Blenkinsop	5,000	-	5,000	148,293
	65,000	328,645	393,645	406,956
Fees and sale of product income	72,823	-	72,823	72,599
Other income	-	-	-	921
	72,823	-	72,823	73,520
	260,229	328,645	588,874	605,776

4. INCOME FROM OTHER

	Unrestricted	Restricted	2020 Total	2019 Total
	£	£	£	£
Theatre Tax Relief	42,415	-	42,415	47,908

5. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES

	Direct activities	Support costs	Other costs	2020 Total	2019 Total
	£	£	£	£	£
Salaries	258,843	-	-	258,843	270,779
Other staff costs	16,345	-	-	16,345	10,719
Freelance fees	173,589	-	-	173,589	229,757
Other direct costs	6,283	-	-	6,283	7,016
Production costs	72,593	-	-	72,593	80,431
Marketing	7,764	-	-	7,764	23,335
Fundraising	1,845	-	-	1,845	529
Property overhead	-	31,529	-	31,529	30,955
Administration	37,235	-	-	37,235	25,563
Depreciation	1,164	-	-	1,164	1,247
	575,660	31,529	-	607,189	680,332

Support costs are allocated to projects on a staff apportionment basis. In the case of salaries support costs are allocated on a time spent basis

Property overhead	31,529	(31,529)	-	-	-
	607,189	-	-	607,189	680,332

5.1. PROJECTS ANALYSED BY ACTIVITES

	Core	Participation	Performance	Performing Medicine	Total
	£	£	£	£	£
Salaries	-	-	129,421	129,422	258,843
Other staff costs	-	-	8,172	8,173	16,345
Freelance fees	737	21,956	122,779	28,118	173,590
Other direct costs	1,078	341	4,541	324	6,284
Production costs	2,320	2,620	37,383	30,265	72,588
Marketing	-	53	5,411	2,300	7,764
Fundraising	1,445	-	-	400	1,845
Property overhead	31,529	-	-	-	31,529
Administration	22,989	1,785	3,317	9,146	37,237
Depreciation	-	-	582	582	1,164
	60,098	26,755	311,606	208,730	607,189

6. STAFF COSTS

	2020	2019
	£	£
Staff costs were as follows:		
Salaries and wages	238,962	249,555
Social security costs	19,881	21,224
	258,843	270,779

The average number of staff employed during the year, was as follows:-

Projects	8.05	7.76
Administration	1.2	1.2
	9.25	8.96

There were no employees with emoluments above £60,000.

There were no Trustees who received remuneration during the year.

7. TRUSTEE EXPENSES

Trustees were reimbursed for their travel to board meetings. The total trustee expenses for the year were £nil (2018: £nil).

8. NET INCOME FOR THE YEAR

	2020	2019
	£	£
This is stated after charging:		
Independent examiners fee	2,000	2,000
Depreciation of owned assets	1,164	1,100
	3,164	3,100

9. TAXATION

The company is exempt from tax as a result of its registered charity status.

10. TANGIBLE FIXED ASSETS

	Computer Equipment £
Cost	
At 1 April 2019	13,855
Additions	916
At 31 March 2020	14,771
Depreciation	
At 1 April 2019	10,114
Charge for the year	1,164
At 31 March 2020	11,278
Net book value	
At 31 March 2020	3,493
At 31 March 2019	3,741

11. DEBTORS

	2020 £	2019 £
Trade debtors and accrued income	4,741	48,421
Other debtors	6,168	47,908
Prepayments	5,376	7,777
VAT refund	7,124	5,785
	23,409	109,893

12. CREDITORS

	2020 £	2019 £
Trade creditors	13,422	2,671
Other creditors	2,984	2,084
PAYE	-	6,482
Credit card	875	4,299
Accruals	4,596	9,643
Deferred income	417	4,178
	22,293	29,357

13. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
Restricted funds					
Andrew Lloyd Webber	-	7,793	7,793	-	-
Arts Council Wales	4,739	2,517	7,256	-	-
Barts NHS Charity	8,200	9,900	16,000	-	2,100
Chapman Charitable Trust	-	1,000	1,000	-	-
D'oyly Carte	6,834	12,950	19,784	-	-
Guy's & St Thomas Charity	15,614	31,891	47,505	-	-
Hackney Council	-	17,400	2,400	-	15,000
Help Musicians	-	4,930	4,930	-	-
Lucille Graham Trust	-	2,080	2,080	-	-
Marchus Trust	-	4,000	4,000	-	-
Roddick Foundation	-	30,000	-	-	30,000
The Wellcome Trust	24,931	201,684	165,989	-	60,626
Wingate - The Harold Hyam	-	2,500	2,500	-	-
	60,318	328,645	281,237	-	107,726
Unrestricted Funds	35,000	302,644	325,952	28,308	40,000
Designated Funds	152,726	-	-	(28,308)	124,418
TOTAL	248,044	631,289	607,189	-	272,144

Purpose of Restricted funds

Guy's and St Thomas Charity - Clod Ensemble undertakes to complete the delivery of the project titled improving quality of care and staff wellbeing through arts-based education' at Barts NHS Trust.

Hackney Council - The company will rehearse and present both their new production of 'Black Saint and the Sinner Lady' and its connected engagement programmes.

Roddick Foundation - This fund will support the appointment of a leadership role within the company.

The Wellcome Trust - In relation to "Moving Medicine: A National Programme" which is due to be delivered over a period of 60 months. This is a programme of development including the establishment of a touring repertoire and business development to realise sustainability in the long term.

Designated Funds

£10,000 - Office Move

Supporting our move to new premises after our current licence expires in August 2020 prior to The Laundry Building being demolished.

£114,418 - Creating, Presenting and Touring of Productions

These funds will support work on our new production including 'Elegy' and 'This is My Room', as well as wider research and development and our programme of public engagement events.

14. FINANCIAL COMMITMENTS

Lease payments recognised as an expense in the year £23,700 (2019: £23,700)

At 31 March 2020, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	2020 £	2019 £
Operating leases which expire:		
Within one year	15,800	23,700
Between two and five years	-	15,800
	15,800	39,500

15. RELATED PARTY TRANSACTIONS

There have been no related party transactions during the period.

16. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2020 £	2019 £
Net movement in funds	24,100	(26,648)
Add back: depreciation charge	1,164	1,247
Deduct: interest income	-	-
(Increase)/decrease in debtors	86,484	12,772
Increase/(decrease) in creditors	(7,064)	12,290
	104,684	(339)

THE CLOD ENSEMBLE

England & Wales - Charity number 1064633

Accounts

Registered number: 03251499

England and Wales

Charity Number: 1064633

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

THE CLOD ENSEMBLE
(A Charitable Company Limited by Guarantee)

ANNUAL REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

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Legal & Administrative Information

Company number	03251499 (England and Wales)
Charity number	1064633
Trustees/Directors	L A Davies C A Maude M Mkandawire J Mollica A Saunders A B Soares de Oliviera L J St Ville M A Wright F Awan – appointed 28 January 2021
Company Secretary	S F Willson
Registered and operational address	Unit 3 The Laundry 2-18 Warburton Road London E8 3FN From 1 August 2020 Studio 1 The Rose Lipman Building 43 De Beauvoir Road London N1 5SQ
Bank	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
Independent Examiners	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

REPORT OF THE TRUSTEES – 31 MARCH 2021

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006/Charities Act 2011.

Structure, Governance and Management
The Clod Ensemble was formed in September 1996 and is registered with the Charity Commissioners of England and Wales under registration no. 1064633. It is a company limited by guarantee (Company Registration no. 03251499). The head office and registered address is currently at Studio 1, The Rose Lipman Building, 43 De Beauvoir Road, London, N1 5SQ.

The Directors during the period (who are also trustees for the purposes of charity law) were as follows:

L A Davies
C A Maude
M Mkandawire
J Mollica
A Saunders
A B Soares de Oliviera
L J St Ville
M A Wright
F Awan

The Directors did not receive any remuneration or reimbursement for any expenses during the period.

The bankers of the charity are The Co-Operative Bank, PO Box 250, Delf House, Southway, WN8 6WT and The Charity Bank Limited, Fosse House, 182 High Street, Tonbridge, TN9 1BE.

Trustee appointment & introduction
Directors of the company are appointed by majority vote after being proposed by another member of the Board. New board members go through an induction process where they are introduced to the staff, talk through the company systems and the role and responsibilities of the board are made clear.

When considering appointing new trustees, the Board has regard both to the organisation's need for any specialist skills and the diversity of board membership.

Objectives
The Clod Ensemble aims to enhance education through the encouragement, performance and promotion of the arts including drama, mime, dance, singing and music.

The Charity has referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing its aims and objectives and in planning future activities. The Trustees consider how planned activities will contribute to aims and objectives they have set.

The charitable company intends to achieve this aim by pursuing the following objectives:

1. To produce quality performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.
2. To presented associated public events and participation programmes.

3. To deliver a programme of education programmes and professional development opportunities for students, artists and healthcare professionals.

Review of Activities April 2020 to March 2021

Overview

Due to the global impact of Covid-19, the company adapted its delivery plan, responding to an uncertain and rapidly changing world whilst maintaining a flexible, open and innovative approach to meeting its goals.

Although Clod Ensemble's live performance and public events programme were cancelled or postponed, they were able to continue to connect with diverse audiences through online engagement, creating a live-broadcast film of their new production *Black Saint and the Sinner Lady,* providing an on-line professional development programme for artists and continue the work of their Performing Medicine programme by offer on-line workshops for healthcare workers.

The company prioritized employing freelance artists; providing development opportunities for young creatives; supporting the wellbeing of health care professionals; and stabilizing the company through applications for emergency funding.

As a result of the pandemic, much of the projected income for the year's planned delivery was lost. However, through the support of the company's core funders, including Arts Council England (ACE) and the Wellcome Trust, and by making use of the Governments furlough scheme, Clod Ensemble was able to stabilise their financial position and continue to create and deliver new performance, participation projects and educational programmes. This has also been made possible by adopting a strategic approach to fundraising and successful applying for emergency funds from both Trusts and Foundations and ACE's Culture Recovery Fund. The Performing Medicine programme was also awarded a large research grant from the Arts and Humanities Research Council (AHRC) to explore the impact of the pandemic on communication (first payment installment to be made in 21/22).

Clod Ensemble are also grateful to have received funding from the Andrew Lloyd Webber Foundation, British Academy Research, D'oyly Carte Charitable Trust, Greater London Authority (GLA), Guy's & St. Thomas' Charity (GSTC), Healthy London Partnerships, London Community Response Fund, The Paul Hamlyn Foundation, Stanley Thomas Johnson and the Wingate Foundation.

The company welcomed Weston Jerwood creative Fellow, Djenaba Davis-Eyo in February 2020, who will be with the company for 1 year. This role is supported by the Weston Jerwood Creative Bursary.

Clod Ensemble has robust systems in place for both evaluation and monitoring the diversity of their employees, partners and audiences. Over the last year the company has ringfenced additional time and resources for the team to take part in training, research and information sharing in order to accelerate our commitment to equality and diversity and specifically to confront racism in the sectors in which we work. The company has created new spaces in which to learn – building skills, understanding and confidence in order to hold Clod Ensemble and the institutions we work with to account - both through internal staff meetings, conversations with partners and through programming events as part of our Reboot programme. This work will allow Clod Ensemble to build on their current practice, developing a more detailed action plan for promoting best practice and removing barriers. It is important to us that our approach is consistent and sustainable longer-term, and that it allows us to embrace opportunities in audience development, public engagement, workforce and leadership.

In August 2020 the company moved to the Rose Lipman Building which offered office space, a music studio and rehearsal space. Pre-existing conversations and an invitation to occupy a new building in the newly built Design District in Greenwich is continuing with another forecast move in autumn 2021.

Performance

Following the cancellation of the live performance of our production of *Black Saint and the Sinner Lady* in May 2021 Clod Ensemble continued to work with the Nu Civilisation Orchestra and eight freelance dancers during lockdown to create a film version of this production, which was broadcast as a Listening Party as part of EFG London Jazz Festival, livestreamed from Shoreditch Town Hall. The company were successful with a funding application to the Paul Hamlyn Foundation which enabled them to engage local Hackney residents with the project and to appear in the film. They plan to present the film again next year.

The company also continued to work with freelance artists throughout the lockdown period to research and develop new projects for future live performances.

The Artist Development programme Reboot was delivered online and has been a crucial part in the strategy to support freelance artists during the pandemic. The programme has included regular movement sessions, workshops with various artistic practitioners and courses. Through this programme the company has employed over 40 artists and reached 2000 people.

Clod Ensemble developed a new participation project, Hackney Rooms, with nine young people aged 18 – 30 from the Hackney area. Sound Artist, Elisha Millard (Electric Farmer) was commissioned to write an EP sounds created by the participants. The young people were paid for their time and contributions and we launched the project on line.

Learning and Education

The company's music education programme, Living Room Music was rebranded as Ear Opener to coincide with the launch of the new online music education videos. Alongside delivering workshops in school, the programme has created and shared an on-line resource to help students, teachers and the general public in the composition of new music. Between the launch in September 2020 and the end of the year in March 2021, 2,000 subscribers have watched 1,700 hours of content. Clod Ensemble are now developing a wider approach through inset training courses for teachers.

Performing Medicine

The company's award-winning work within the arts and healthcare sector placed them in an optimum position to respond and lead on delivery of key resources and training to support healthcare professionals during the pandemic.

Performing Medicine have work in collaboration with a number key NHS partners and have experienced an increased demand their work from NHS staff, notably around the shift to remote consultations, wearing PPE, managing stress and inclusion and diversity. During 20/21 they delivered 84 workshops or sessions, reaching 1,675 medical students and healthcare professionals including those working or studying at Barts and the London Medical School, Swansea Bay University Health Board and University College London Hospital (UCLH).

The team have been successful with a number of research grants for work which support investigation into non-verbal communication during the pandemic, including a substantial AHRC funded grant in collaboration with Queen Mary University of London (QMUL) and Peoples Palace Projects. Artistic Director of Clod Ensemble, Dr Suzy Willson, is now employed part-time at QMUL during this 18-month project as Professor of Movement, Arts & Medicine. Performing Medicine has also been awarded a British Academy research grant and inclusion on two further research grants with Oxford and Aberdeen University looking at the impact of Covid on healthcare.

Performing Medicine launched the pilot programme for their Social Prescribing Workforce Development project funded by Greater London Authority (GLA) and Healthy London Partnerships. This programme worked with artists, links workers and GPs in Merton and Southwark and conversations are underway to fund a national roll-out. GLA awarded extension funding to continue to develop partnerships across London.

Risk management
The Trustees have identified and quantified the risks facing Clod Ensemble in the company Risk Register which is updated quarterly. This has now been up-dated to include the risks related to the ongoing impact that Covid will have on the arts sector and audiences and the impact on the UK leaving the European Union.

- Risk to the company's ability to create and perform new productions, host workshops and events and manage their administrative systems safely and smoothly due to the Covid Pandemic. This has been mitigated by developing ways of creating and sharing work digitally, building flexibility into the delivery of our projects and ensuring our system can be managed remotely.
- Risk that a period of austerity leads to cuts in public funding and increased competition for grant income from Trusts and Foundations. This has been mitigated by diversifying the company's income streams, fostering new partners outside of the arts and culture sector and developing flexible programming and staffing models.

Reserves
Clod Ensemble's current business plan includes the building of reserves, with the aim of accumulating a level of free reserves which would allow the company to continue their core activities for three months without other funding. This figure would be in the region of £140,000.

As of 31 March 2021, the company's total reserves stand at £225,901. These reserves are made up of £38,943 Restricted Reserves, £121,958 Designated Reserves and £65,000 Free Reserves. The charity plans to increase this figure to £70,000 by April 2022. Details can be found in note 13 in the accounts.

Trustees' Responsibilities
The trustees (who are also directors of the charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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

The trustees are responsible for keeping proper 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 the group] and hence for taking reasonable steps for the prevention and detection of fraud and
other irregularities.

In so far as the trustees are aware:

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

Independent examiners
Simpson Wreford LLP were appointed as Independent examiners and have expressed their willingness to continue in that capacity.

The above report has been prepared in accordance with the special provisions of Section 419(2) of the Companies Act 2006 relating to small companies.

Signed on behalf of the board of trustees/directors on 8 October 2021

.....
L A Davies
Trustee

THE CLOD ENSEMBLE

INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2021

I report to the charity trustees of the company for the year ended 31 March 2021, which are set out on pages 9 to 21.

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

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

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

K Taylor FCA
for and on behalf of Simpson Wreford LLP, Chartered Accountants
Institute of Chartered Accounts in England and Wales

Wellesley House
Duke of Wellington Avenue
London SE18 6SS

Dated:

THE CLOD ENSEMBLE

STATEMENT OF FINANCIAL ACTIVITIES
(including statement of income and expenditure)
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	2021 Total £	2020 Total £
INCOME FROM:						
Donations and legacies	**2**	337,357	7,079	-	344,436	122,406
Charitable activities	**3**	28,683	218,860	-	247,543	466,468
Investment income	**4**	723	-	-	723	-
Other	**5**	31,990	-	-	31,990	42,415
Total income		398,753	225,939	-	624,692	631,289
EXPENDITURE ON:						
Charitable activities		376,213	294,722	-	670,935	607,189
Total expenditure	**6**	376,213	294,722	-	670,935	607,189
TRANSFERS		2,460	-	(2,460)	-	-
Net income/(expenditure) and net movement in funds for the year		25,000	(68,783)	(2,460)	(46,243)	24,100
Reconciliation of funds						
Total funds brought forward		40,000	107,726	124,418	272,144	248,044
Total funds carried forward		65,000	38,943	121,958	225,901	272,144

The results for the year derive from continuing activities, and there are no other gains or losses other than those shown above.

The notes on pages 13 to 21 form part of these financial statements.

THE CLOD ENSEMBLE

BALANCE SHEET AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible fixed assets	**11**		4,650		3,493
Current assets					
Debtors	**12**	68,712		23,409	
Cash at bank and in hand		213,874		267,537	
		282,586		290,946	
Creditors:					
Amounts falling due within one year	**13**	61,335		22,293	
Net current assets			221,251		268,653
Net assets			225,901		272,144
The funds of the charity	**14**				
Unrestricted income funds			65,000		40,000
Restricted income funds			38,943		107,726
Designated funds			121,958		124,418
Total charity funds			225,901		272,144

For the year ending 31 March 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.
The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.
The trustees have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476
These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regimes

The financial statements on pages 10 to 21 were approved by the Trustees on 8 October 2021 and signed on their behalf by:

.....
L A Davies

Company number: 03251499 (England & Wales)

THE CLOD ENSEMBLE
STATEMENT OF CASHFLOWS
FOR THE YEAR ENDING 31 MARCH 2021

	Notes	2021 £	2020 £
Cash used in operating activities	**17**	(50,954)	104,684
Cash flows from investing activities			
Purchase of tangible assets		(2,708)	(916)
Cash provided by (used in) investing activities		(2,708)	(916)
Increase/(decrease) in cash and cash equivalents in the year		(53,662)	103,768
Cash and cash equivalents at the beginning of the year		267,537	163,769
Total cash and cash equivalents at the end of the year		213,875	267,537

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2021

1. ACCOUNTING POLICIES

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

The Clod Ensemble is a company limited by guarantee, incorporated in England and Wales and registered as a charity with the Charities Commission. The registered office is Unit 3, The Laundry, 2-18 Warburton Road, E8 3FN.

(a) Basis of accounting
The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble 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 note(s).

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

(b) Going concern
At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

(c) Income
Income represents grants and sponsorships, donations receivable, investment income and fundraising receivable in the year under review net of VAT. Income is recognised when the charity becomes entitled to the resources, when the trustees are virtually certain they will receive the resources and when the monetary value can be measured with sufficient reliability.

(d) Interest
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.

(e) Fund accounting
Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.

Restricted funds are to be used for specific purposes as lay down by the donor. Expenditure which meets these criteria is charged to the fund.

(f) Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

● Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.

● Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

(g)Allocation of support costs
Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

(h) Leases
Rentals payable under operating leases are charged against income on a straight line basis over the lease term.

(i)Tangible fixed assets
It is the policy of the company to provide depreciation at the following annual rate in order to write off each asset over its estimated useful economic life.

Computer equipment	-	25%	on net book value

(j) Debtors
Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(k) Cash at bank and in hand
Cash and cash equivalents include cash equal to cash in hand only.

(l) 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

(m) 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.

(n) Legal status of the Trust
The Trust is a company limited by guarantee and has no share capital.

NOTES TO THE ACCOUNTS – 31 MARCH 2021

2. INCOME FROM DONATIONS AND LEGACIES	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Donations	1,388	7,079	8,467	1,710
Grants				
Arts Council of England - National portfolio	122,917	-	122,917	120,696
Arts Council of England - Cultural Recovery Fund	213,052	-	213,052	-
	335,969	-	335,969	120,696

3. INCOME FROM CHARITABLE ACTIVITIES	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Grants				
Andrew Lloyd Webber Foundation	-	7,893	7,893	7,793
Arts Council of Wales	-	-	-	2,517
Barts NHS Charity	-	-	-	9,900
British Academy Research	-	9,876	9,876	-
Chapman Charitable Trust	-	-	-	1,000
D'oyly Carte Charitable Trust	-	4,700	4,700	-
Greater London Authority	-	20,000	20,000	-
Guy's & St Thomas Charity	-	6,084	6,084	44,841
Hackney Council	-	-	-	17,400
Healthy London Partnerships	-	10,000	10,000	-
Help Musicians	-	-	-	4,930
Hinrichson	-	1,000	1,000	-
Jerwood Creative Bursary	-	6,862	6,862	-
London Community Response Fund	-	24,550	24,550	-
Lucille Graham Trust	-	-	-	2,080
Marchus Trust	-	-	-	4,000
The Paul Hamlyn Foundation	-	19,120	19,120	-
Queen Mary University of London	6,000	-	6,000	60,000
Roddick Foundation	-	-	-	30,000
Stanley Thomas Johnson	-	10,191	10,191	-
The Harold Hyam Wingate Foundation	-	2,500	2,500	2,500
The Wellcome Trust	-	96,084	96,084	201,684
Ward Blenkinsop	-	-	-	5,000
	6,000	218,860	224,860	393,645
Fees and sale of product income	11,658	-	11,658	72,823
Coronvirus Job Retention scheme	11,025		11,025	-
Other income	-	-	-	-
	22,683	-	22,683	72,823
	366,040	225,939	591,979	588,874

4. INCOME FROM INVESTMENTS	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Bank Interest	723	-	723	-

5. INCOME FROM OTHER	Unrestricted £	Restricted £	2021 Total £	2020 Total £
Theatre Tax Relief	31,990	-	31,990	42,415

6. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES

	Direct activities £	Support costs £	Other costs £	2021 Total £	2020 Total £
Salaries	329,575	-	-	329,575	258,843
Other staff costs	22,767	-	-	22,767	16,345
Freelance fees	199,949	-	-	199,949	173,589
Other direct costs	4,734	-	-	4,734	6,283
Production costs	32,205	-	-	32,205	72,593
Marketing	11,371	-	-	11,371	7,764
Fundraising	4,000	-	-	4,000	1,845
Property overhead	-	27,658	-	27,658	31,529
Administration	37,126	-	-	37,126	37,235
Depreciation	1,550	-	-	1,550	1,164
	643,277	27,658	-	670,935	607,190

Support costs are allocated to projects on a staff apportionment basis. In the case of salaries support costs are allocated on a time spent basis

Property overhead	27,658	(27,658)	-	-	-
	670,935	-	-	670,935	607,190

6.1. PROJECTS ANALYSED BY ACTIVITES

	Core £	Participation £	Performance £	Performing Medicine £	Total £
Salaries	30,580	24,281	136,547	138,167	329,575
Other staff costs	2,277	1,594	9,562	9,334	22,767
Freelance fees	15	59,740	92,864	47,330	199,949
Other direct costs	327	80	4,327	-	4,734
Production costs	2,361	576	28,332	936	32,205
Marketing	-	3,916	2,637	4,818	11,371
Fundraising	4,000	-	-	-	4,000
Property overhead	27,658	-	-	-	27,658
Administration	30,554	352	5,047	1,173	37,126
Depreciation	-	-	775	775	1,550
	97,772	90,539	280,091	202,533	670,935

7. STAFF COSTS

	2021 £	2020 £
Staff costs were as follows:		
Salaries and wages	305,449	238,962
Social security costs	24,251	19,881
	329,700	258,843

The average number of staff employed during the year, was as follows:-

Projects	9.5	8.05
Administration	2	1.2
	11.5	9.25

There were no employees with emoluments above £60,000.

There were no Trustees who received remuneration during the year.

8. TRUSTEE EXPENSES

Trustees were reimbursed for their travel to board meetings. The total trustee expenses for the year were £nil (2020: £nil).

9. NET INCOME FOR THE YEAR

	2021 £	2020 £
This is stated after charging:		
Independent examiners fee	2,000	2,000
Depreciation of owned assets	1,550	1,164
	3,550	3,164

10. TAXATION

The company is exempt from tax as a result of its registered charity status.

11. TANGIBLE FIXED ASSETS

	Computer Equipment £
Cost	
At 1 April 2020	14,771
Additions	2,707
At 31 March 2021	17,478
Depreciation	
At 1 April 2020	11,278
Charge for the year	1,550
At 31 March 2021	12,828
Net book value	
At 31 March 2021	4,650
At 31 March 2020	3,493

12. DEBTORS

	2021 £	2020 £
Trade debtors and accrued income	55,830	4,741
Other debtors	-	6,168
Prepayments	3,547	5,376
VAT refund	9,334	7,124
	68,712	23,409

13. CREDITORS

	2021 £	2020 £
Trade creditors	8,430	13,422
Other creditors	8,152	2,984
PAYE	3,868	-
Credit card	1,529	875
Accruals	39,356	4,596
Deferred income	-	417
	61,335	22,294

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2021

14. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
Restricted funds					
Andrew Lloyd Webber Foundation	-	7,893	1,973	-	5,920
British Academy Research	-	9,876	100	-	9,776
Barts NHS Charity	2,100	-	2,100	-	-
D'oyly Carte Charitable Trust	-	4,700	4,700	-	-
Donations	-	7,079	7,079	-	-
Greater London Authority	-	20,000	10,000	-	10,000
Guy's & St Thomas' Charity	-	6,084	6,084	-	-
Hackney Council	15,000	-	15,000	-	-
Healthy London Partnerships	-	10,000	10,000	-	-
Hinrichson	-	1,000	1,000	-	-
Jerwood Creative Bursary	-	6,862	2,731	-	4,131
London Community Response Fund	-	24,550	24,550	-	-
The Paul Hamlyn Foundation	-	19,120	11,879	-	7,241
Roddick Foundation	30,000	-	30,000	-	-
Stanley Thomas Johnson	-	10,191	10,191	-	-
The Wellcome Trust	60,626	96,084	156,710	-	-
The Harold Hyam Wingate Foundation	-	2,500	625	-	1,875
	107,726	225,939	294,722	-	38,943
Unrestricted Funds	40,000	398,753	376,213	2,460	65,000
Designated Funds	124,418	-	-	(2,460)	121,958
TOTAL	272,144	624,692	670,935	-	225,901

Purpose of Restricted funds

Andrew Lloyd Webber & Harold Hyam Wingate Foundation - To support the delivery of Ear Opener work in schools.

British Academy Research - To fund a research project looking at how arts based learning can support healthcare professionals to communicate wearing PPE.

Greater London Authority - To fund the further scoping and delivery of Performing Medicine workshops that support GP, Linkworkers, and Artists to work together to provide a social prescribing programme.

Jerwood Creative Bursary - To support the employment of our Weston Jerwood Creative Fellow in the role of Music/Sound Creator.

Paul Hamlyn Community - To continue to fund Hackney Room, which sees nine local young artists, living in the De Beauvoir estate and wider Hackney area, learn how to gather their own field recordings in order to contribute to a sample library which will then be developed into a number of new tracks by musician Elisha Millard.

Purpose of Designated Funds

£24,106 - This Is My Room

These funds will support the production of this new performance, made in collaboration with Manchester Collective, which features five musicians and an original score written by Paul Clark.

£43,477 - Creating, Presenting and Touring of Productions

These funds are designated towards the research and development of future Clod Ensemble performances, working with a variety of diverse artists in order to create new work which will then be shared with national and international audiences.

£5,000 - Reboot

These funds will assist in the artistic development of our Reboot and Higher Eduction work, where we offer a space for performers and performance makers, teachers and academics to explore ideas and develop their practice. We will offer a season of workshops and events in 21/22.

£15,000 - Public Event

These funds will be used to curate and present a season of public events that explore the themes and ideas behind Clod Ensemble's performances and participation work, including This Is My Room. These events will engage the company's local, national and international audiences.

£32,500 - Strategic Development of Performing Medicine

These funds will support work in the work in the Performing Medicine programme. These reserves will support the research, development and design of new courses and workshops, wide the pool of Associate Artists the company is working with and allow the team to build new relationships with NHS Trusts and medical schools across the UK.

£1,875 - Company Archive

Following Clod Ensemble's 25 year anniversary, the company is creating its archive to share with the public.

15. FINANCIAL COMMITMENTS

Lease payments recognised as an expense in the year £23,700 (2020: £23,700)

At 31 March 2021, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	2021	2020
	£	£
	4,400	15,800

16. RELATED PARTY TRANSACTIONS

There have been no related party transactions during the period.

17. RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021	2020
	£	£
Net movement in funds	(46,243)	24,100
Add back: depreciation charge	1,550	1,164
Deduct: interest income	-	-
(Increase)/decrease in debtors	(45,302)	86,484
Increase/(decrease) in creditors	39,041	(7,064)
	(50,954)	104,684

18. GOVERNMENT GRANTS

Income from Government grants comprises grants received under the Government Coronavirus Job Retention Scheme (see note 2).