

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 Oliveira  
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 Oliveira	
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.

## THE CLOD ENSEMBLE

### REPORT OF THE TRUSTEES – 31 MARCH 2020

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*

# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2020

### 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 is 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 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 LGBTQ+, 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.
- Brompton Manor's GCSE students also produced remarkable results, achieving an average composition result of 93% - approximately translating to an A\*.

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### REPORT OF THE TRUSTEES – 31 MARCH 2020

- 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.

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## REPORT OF THE TRUSTEES – 31 MARCH 2020

### 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.



# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2020

### 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

## THE CLOD ENSEMBLE

### REPORT OF THE TRUSTEES – 31 MARCH 2020

- 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 £
<b>INCOME FROM:</b>						
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
<b>Total income</b>		<b>302,644</b>	<b>328,645</b>	<b>-</b>	<b>631,289</b>	<b>653,684</b>
<b>EXPENDITURE ON:</b>						
Charitable activities		325,952	281,237	-	607,189	678,332
Other		-	-	-	-	2,000
<b>Total expenditure</b>	5	<b>325,952</b>	<b>281,237</b>	<b>-</b>	<b>607,189</b>	<b>680,332</b>
<b>TRANSFERS</b>		<b>28,308</b>	<b>-</b>	<b>(28,308)</b>	<b>-</b>	<b>-</b>
<b>Net income/(expenditure) and net movement in funds for the year</b>		<b>5,000</b>	<b>47,408</b>	<b>(28,308)</b>	<b>24,100</b>	<b>(26,648)</b>
<b>Reconciliation of funds</b>						
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 £	£
<b>Fixed assets</b>					
Tangible fixed assets	10		<u>3,493</u>		<u>3,741</u>
<b>Current assets</b>					
Debtors	11	23,409		109,892	
Cash at bank and in hand		<u>267,537</u>		<u>163,769</u>	
		<u>290,946</u>		<u>273,661</u>	
<b>Creditors:</b>					
Amounts falling due within one year	12	<u>22,293</u>		<u>29,357</u>	
<b>Net current assets</b>			<u>268,652</u>		<u>244,304</u>
<b>Net assets</b>			<u>272,144</u>		<u>248,045</u>
<b>The funds of the charity</b>	13				
Unrestricted income funds			40,000		35,000
Restricted income funds			107,726		60,318
Designated funds			<u>124,418</u>		<u>152,726</u>
<b>Total charity funds</b>			<u>272,144</u>		<u>248,044</u>

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**

		<b>2020</b>	<b>2019</b>
		<b>£</b>	<b>£</b>
<b>Cash used in operating activities</b>	<b>16</b>	<u>104,684</u>	<u>(339)</u>
<b>Cash flows from investing activities</b>			
Interest income		-	-
Purchase of tangible assets		(916)	(2,789)
<b>Cash provided by (used in) investing activities</b>		<u>(916)</u>	<u>(2,789)</u>
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		<u><u>267,537</u></u>	<u><u>163,769</u></u>

# 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.

## THE CLOD ENSEMBLE

### NOTES TO THE ACCOUNTS – 31 MARCH 2020

#### **(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
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#### **(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 2020

### 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
	£	£	£	£
<u>Grants</u>				
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

# THE CLOD ENSEMBLE

## NOTES TO THE ACCOUNTS – 31 MARCH 2020

### 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
	<u>575,660</u>	<u>31,529</u>	<u>-</u>	<u>607,189</u>	<u>680,332</u>

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)	-	-	-
	<u>607,189</u>	<u>-</u>	<u>-</u>	<u>607,189</u>	<u>680,332</u>

### 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
	<u>60,098</u>	<u>26,755</u>	<u>311,606</u>	<u>208,730</u>	<u>607,189</u>

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2020**

**6. STAFF COSTS**

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

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

Projects	8.05	7.76
Administration	<u>1.2</u>	<u>1.2</u>
	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**

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

**9. TAXATION**

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

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2020**

**10. TANGIBLE FIXED ASSETS**

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

**11. DEBTORS**

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

**12. CREDITORS**

	<b>2020</b> <b>£</b>	<b>2019</b> <b>£</b>
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	<u>417</u>	<u>4,178</u>
	<u><u>22,293</u></u>	<u><u>29,357</u></u>

# THE CLOD ENSEMBLE

## NOTES TO THE ACCOUNTS – 31 MARCH 2020

### 13. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
<b>Restricted funds</b>					
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	-	-
	<u>60,318</u>	<u>328,645</u>	<u>281,237</u>	<u>-</u>	<u>107,726</u>
<b>Unrestricted Funds</b>	<u>35,000</u>	<u>302,644</u>	<u>325,952</u>	<u>28,308</u>	<u>40,000</u>
<b>Designated Funds</b>	<u>152,726</u>	<u>-</u>	<u>-</u>	<u>(28,308)</u>	<u>124,418</u>
<b>TOTAL</b>	<u>248,044</u>	<u>631,289</u>	<u>607,189</u>	<u>-</u>	<u>272,144</u>

#### 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.

## THE CLOD ENSEMBLE

### NOTES TO THE ACCOUNTS – 31 MARCH 2020

#### 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
	<u>15,800</u>	<u>39,500</u>

#### 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
	<u>104,684</u>	<u>(339)</u>