

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 Oliveira 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

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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 Oliveira
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.

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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.

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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.

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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:

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- 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.

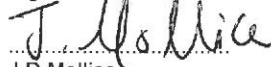
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Independent examiners

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: 8th December 2023

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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		<u>57,156</u>		<u>42,958</u>
Current assets					
Debtors	12	64,924		73,582	
Cash at bank and in hand		<u>150,495</u>		<u>309,743</u>	
		<u>215,419</u>		<u>383,325</u>	
Creditors:					
Amounts falling due within one year	13	<u>27,120</u>		<u>111,288</u>	
Net current assets			<u>188,299</u>		<u>272,038</u>
Net assets			<u>245,455</u>		<u>314,996</u>
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			<u>51,029</u>		<u>38,409</u>
Total charity funds			<u>245,455</u>		<u>314,996</u>

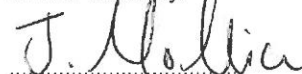
For the year ending 31 March 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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 15th December 23 and signed on their behalf by:



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

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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.

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NOTES TO THE ACCOUNTS – 31 MARCH 2023

(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.

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NOTES TO THE ACCOUNTS – 31 MARCH 2023

2. INCOME FROM DONATIONS AND LEGACIES				
	Unrestricted	Restricted	2023	2022
	£	£	Total	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	2022
	£	£	Total	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
Esmée 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	-
Jenwood 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	2022
	£	£	Total	Total
			£	£
Bank Interest	1,144	-	1,144	431
5. INCOME FROM OTHER				
	Unrestricted	Restricted	2023	2022
	£	£	Total	Total
			£	£
Theatre Tax Relief	40,926	-	40,926	36,457

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

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
	<u>639,870</u>	<u>70,540</u>	<u>-</u>	<u>710,412</u>	<u>644,169</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	70,540	(70,540)	-	-	-
	<u>710,410</u>	<u>-</u>	<u>-</u>	<u>710,412</u>	<u>644,169</u>

6.1. PROJECTS ANALYSED BY ACTIVITIES

	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
	<u>183,666</u>	<u>113,850</u>	<u>176,464</u>	<u>236,430</u>	<u>710,411</u>

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

7. STAFF COSTS

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

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

Projects	12	10
Administration	<u>1</u>	<u>2</u>
	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	<u>53,853</u>	<u>20,720</u>
	<u>56,253</u>	<u>22,720</u>

10. TAXATION

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

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

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	53,648	-	1,849	2,555	58,052
At 31 March 2023	<u>121,261</u>	<u>18,892</u>	<u>3,028</u>	<u>2,555</u>	<u>145,736</u>
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	<u>70,232</u>	<u>15,481</u>	<u>2,103</u>	<u>764</u>	<u>88,580</u>
Net book value					
At 31 March 2023	<u>51,029</u>	<u>3,411</u>	<u>925</u>	<u>1,791</u>	<u>57,156</u>
At 31 March 2022	<u>38,409</u>	<u>4,548</u>	<u>-</u>	<u>-</u>	<u>42,957</u>

12. DEBTORS

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

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	<u>9,696</u>	<u>5,096</u>
	<u>27,120</u>	<u>111,288</u>

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
Jenwood 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
	<u>69,961</u>	<u>240,650</u>	<u>(269,158)</u>	<u>-</u>	<u>41,453</u>
Unrestricted Funds	<u>90,000</u>	<u>381,026</u>	<u>(390,226)</u>	<u>14,200</u>	<u>95,000</u>
Designated Capital Fund	<u>38,409</u>	<u>19,195</u>	<u>(51,028)</u>	<u>44,453</u>	<u>51,029</u>
Designated Funds	<u>116,626</u>	<u>-</u>	<u>-</u>	<u>(58,653)</u>	<u>57,973</u>
TOTAL	<u>314,996</u>	<u>640,871</u>	<u>(710,412)</u>	<u>-</u>	<u>245,455</u>

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 CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 2023

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.

THE CLOD ENSEMBLE

NOTES TO THE ACCOUNTS – 31 MARCH 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
	<u>(92,342)</u>	<u>154,467</u>