

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**

# CLOD ENSEMBLE

## ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31 March 2025

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# CLOD 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

## 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

## 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 reimaged 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) reimaged 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.

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## 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

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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.

## 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

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## Environmental

We use Julie's Bicycle to record our CO<sub>2</sub> 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<sub>2</sub> 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.

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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.

## 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

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## 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 £
<b>INCOME FROM:</b>							
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
<b>Total income</b>		<b>452,807</b>	<b>167,883</b>	<b>-</b>	<b>-</b>	<b>620,690</b>	<b>647,840</b>
<b>EXPENDITURE ON:</b>							
Charitable activities		506,864	167,201	-	5,582	679,647	621,223
<b>Total expenditure</b>	6	<b>506,864</b>	<b>167,201</b>	<b>-</b>	<b>5,582</b>	<b>679,647</b>	<b>621,223</b>
<b>TRANSFERS</b>		<b>59,057</b>	<b>-</b>	<b>(59,057)</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Net income/(expenditure) and net movement in funds for the year</b>		<b>5,000</b>	<b>682</b>	<b>(59,057)</b>	<b>(5,582)</b>	<b>(58,957)</b>	<b>26,617</b>
<b>Reconciliation of funds</b>							
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.

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## BALANCE SHEET AT 31 MARCH 2025

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

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 £
<b>Cash (used in) operating activities</b>	<b>17</b>	<b>(50,677)</b>	<b>(47,413)</b>
<b>Cash flows from investing activities</b>			
Interest income		387	1,427
Purchase of tangible assets		(7,194)	(5,395)
Proceeds from sale of tangible assets		500	-
<b>Cash (used in) investing activities</b>		<b>(6,307)</b>	<b>(3,969)</b>
(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
<b>Total cash and cash equivalents at the end of the year</b>		<b>42,129</b>	<b>99,113</b>

# 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:

# CLOD ENSEMBLE

## 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	2024
	£	£	Total	Total
			£	£
Donations	9,568	-	9,568	5,816

### 3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted	Restricted	2025	2024
	£	£	Total	Total
			£	£
<u>Grants</u>				
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	2024
	£	£	Total	Total
			£	£
Bank Interest	387	-	387	1,427

### 5. INCOME FROM OTHER

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

# CLOD 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
	<u>612,184</u>	<u>67,463</u>	<u>679,647</u>	<u>621,223</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	67,463	(67,463)	-	-
	<u>679,647</u>	<u>-</u>	<u>679,647</u>	<u>621,223</u>

#### 6.1. PROJECTS ANALYSED BY ACTIVITIES

	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
	<u>395,411</u>	<u>20,527</u>	<u>220,944</u>	<u>42,764</u>	<u>679,647</u>



# CLOD 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
	<u>275,100</u>	<u>324,306</u>

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

Projects	9	12
Administration	1	1
	<u>10</u>	<u>13</u>

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
	<u>10,941</u>	<u>11,256</u>

### 10. TAXATION

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

# CLOD ENSEMBLE

## NOTES TO THE ACCOUNTS – 31 MARCH 2025

### 11. TANGIBLE FIXED ASSETS

	Leasehold Improvements £	Computer Equipment £	Fixtures & Fittings £	Office Equipment £	Total
<b>Cost</b>					
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	<u>121,261</u>	<u>18,697</u>	<u>13,330</u>	<u>2,555</u>	<u>155,843</u>
<b>Depreciation</b>					
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	<u>82,192</u>	<u>15,752</u>	<u>4,148</u>	<u>1,548</u>	<u>103,640</u>
<b>Net book value</b>					
At 31 March 2025	<u>39,069</u>	<u>2,945</u>	<u>9,182</u>	<u>1,007</u>	<u>52,203</u>
At 31 March 2024	<u>44,650</u>	<u>3,680</u>	<u>4,221</u>	<u>1,343</u>	<u>53,894</u>

### 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	-
	<u>212,058</u>	<u>179,080</u>

### 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
	<u>93,275</u>	<u>60,016</u>

# 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 £
<b>Restricted funds</b>					
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)	-	-
	<u>19,500</u>	<u>167,883</u>	<u>(167,201)</u>	<u>-</u>	<u>20,182</u>
<b>Unrestricted Funds</b>	<u>100,000</u>	<u>452,807</u>	<u>(506,864)</u>	<u>59,057</u>	<u>105,000</u>
<b>Designated Capital Fund</b>	<u>44,651</u>	<u>-</u>	<u>(5,582)</u>	<u>-</u>	<u>39,069</u>
<b>Designated Funds</b>	<u>107,921</u>	<u>-</u>	<u>-</u>	<u>(59,057)</u>	<u>48,864</u>
<b>TOTAL</b>	<u>272,072</u>	<u>620,690</u>	<u>(679,647)</u>	<u>-</u>	<u>213,115</u>

#### 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 30<sup>th</sup> 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.

# CLOD 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
	<u>(50,677)</u>	<u>(47,413)</u>