

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 2019**

**THE CLOD ENSEMBLE**  
**(A Charitable Company Limited by Guarantee)**  
**ANNUAL REPORT AND ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2019**

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**THE CLOD ENSEMBLE**  
**REPORT OF THE TRUSTEES – 31 MARCH 2019**

**Legal & Administrative Information**

<b>Company number</b>	03251499 (England and Wales)
<b>Charity number</b>	1064633
<b>Trustees/Directors</b>	L A Davies (Chair) L Mead A B Soares de Oliveira L J St Ville C Maude A Saunders A Jevons – Resigned on 1 October 2018
<b>Company Secretary</b>	S F Willson
<b>Registered and operational address</b>	Unit 3 The Laundry 2-18 Warburton Road London E8 3FN
<b>Bank</b>	The Co-Operative Bank PO Box 250 Delf House Southway Skelmersdale WN8 6WT
<b>Independent Examiners</b>	Simpson Wreford LLP Wellesley House Duke of Wellington Avenue Royal Arsenal London SE18 6SS

# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2019

The trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2019 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 2015).

### Structure, Governance and Management

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

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

L A Davies  
L Mead  
A B Soares de Oliveira  
A Saunders  
L J St Ville  
C Maude  
A Jevons – Resigned on 1 October 2018

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.

### Trustee appointment & introduction

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

### Objectives

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

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

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

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

1. To produce quality music performances, maintaining a high standard of excellence throughout its artistic work. The work will combine music, movement and drama in such a way as to be represented as an integrated form of artistic expression. This work will be targeted at a wide and diverse audience throughout the UK and abroad.
2. To develop a programme of associated education work for students, artists and healthcare professionals.
3. To thoroughly involve the actors and musicians of the company in the creative process.
4. To promote awareness and appreciation of twenty-first century music through presenting concerts performed by members of the Ensemble and enhancing these concerts through maintaining the company's high level of presentation and integrating elements of theatre and design.

# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2019

### Review of Activities April 2018 to March 2019

In 2018/19, over 12,500 people engaged with our work through performances, public events, artist development programmes, work in schools, higher education institutions and NHS Trusts.

Our major new production Placebo was performed in London and toured around the UK with an accompanying season of events which ignited interdisciplinary dialogue and practice.

We undertook a research trip to Japan to develop a new performance called Snow in partnership with Noh Reimagined Festival featuring New York performer Peggy Shaw and virtuoso Japanese flautist Yukihiro Issa, and we continued to research and development for On The High Road for performance in 19/20.

We expanded our Artist Development and Music Education programmes, and Artistic Director Suzy Willson presented a season of workshops at Venice Biennale in partnership with the Royal Academy of Arts about architecture and performance supported by British Council.

Performing Medicine, our creative professional training programme for healthcare professionals and students, further consolidated its position as sector leader in Arts and Healthcare Education, developing relationships with NHS Trusts across the UK and disseminating learning internationally through conferences and publications.

### Key Achievements and Performances

#### Placebo

Commissioned by The Place. Developed through an intensive research with scientists and healthcare professionals. In the show, performers participated in a series of 'experiments' encouraging audiences to analyse their suggestibility, beliefs, pleasures & pains. This was the first time we had collaborated with fashion designers Art School, known for their gender non binary clothing.

Placebo premiered in October 2018 at The Lowry before touring to UCLAN, Preston, Attenborough Centre for Creative Arts, Brighton and The Place, London - a total of 20 performances.

We developed a bespoke programme to accompany the show, working with leading thinkers and practitioners to stimulate ideas which can feed into current debates around medicine, public health and the shifting role of the NHS. In total, 16 events were programmed with partners including Wellcome Collection, Manchester Science Festival, Brighton & Sussex Medical School featuring scientists and artists including Professor of Neurology Jon Stone and Professor of Anthropology at the University of Oxford Elisabeth Hsu, authors John Burnside and Jo Marchant, and performers Peggy Shaw and Sheila Ghelani. We also commissioned a series of blogs and created a podcast to be shared digitally, helping us to reach a wider audience and reinforce Clod Ensemble's position as a powerful voice in intersection of arts, science and health. The podcast includes interviews with doctors, scientist and artists, as well as recordings from the events.

"Boundaries between fake and real are blurred and broken in a smart, funny show that fuses science and art.[...] Many dance/science partnerships feel like lip service but Willson goes in deep." (The Guardian) \*\*\*\*

"Incisively questions placebo effect" The Lancet

"[Clod Ensemble's] artistic work is always exceptionally rigorous and interesting... trying to further thinking, practice and experience in the subject they choose to explore." Senior Programmer, The Lowry

We have captured new insights into our audiences from the Placebo tour through Show Stats, an Audience Agency tool which breaks down box office and socio-demographic data. We have continued to attract a mix of audiences, and employed a range of audience development initiatives including for offering a parent & baby matinee for the first time. At The Place, 57% of audiences were first-time bookers, significantly higher than their usual average, suggesting these approaches were successful in attracting new audiences.

#### International & Industry Events

A research trip to Japan supported by Daiwa Foundation and the Great British Sasakawa Foundation led to conversations with 21st Century Museum of Contemporary Art in Kanazawa about future projects. We are also in

# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2019

discussion with Nuit Blanche in Brussels to revive Under Glass there, following an initial meeting at Caravan marketplace in May 2018.

We hosted an industry event in collaboration with Barbican about artists making interdisciplinary work. Attendees included Artistic Director LIFT, Head of Architecture Royal Academy, Music Programme Manager British Council, critics from The Times and The Stage, early-career & established artists.

Clod Ensemble was represented at the Internationale Tanzmesse, a biennial dance marketplace in Düsseldorf as part of the “Dance 4” booth. We also attended the IETM network meeting in Hull.

### Learning and Participation

We offered nine free workshops as part of our Reboot artist development programme, attended by 173 artists, a 33% increase from 17/18. The focus for this period was on themes inspired by the placebo effect with practitioners including designers Art School, award-winning sound designer Gareth Fry, clinical psychologist and martial arts practitioner Tamara Russell, and Clod Ensemble’s Artistic Directors.

This year we have maximised the national reach of Reboot with 50% of activity happening outside of London, including one workshop in Berlin.

We reached over 360 arts students at higher education institutions including Trinity Laban, University of Sussex, Central School of Speech and Drama, Goldsmiths and Queen Mary University of London and UCLAN in Preston, and are developing our offer to Higher Education Institutions by training Associate Artists to deliver workshops on our distinctive approach to making performance.

Living Room Music (LRM) is Clod Ensemble’s music course delivered in state schools in deprived areas of London. We were awarded a three-year grant to grow the programme from the Andrew Lloyd Webber Foundation, and in September we began working with GCSE students at Brampton Manor in Newham, in addition to our existing programmes at Alexandra Park School and City and Islington College. To support this expansion, composer Alcyona Mick received training from Clod co-Artistic Director Paul Clark and has begun to deliver workshops.

We have been successful in securing expert mentoring from The Space in order to develop our digital strategy. In particular this will support with the development of the video resource pack which will make much of the learning from Living Room Music freely accessible to students and teachers across the UK.

### Performing Medicine

Our Performing Medicine programme supports the professional development of healthcare workers through the arts. 4,600 attended workshops, conference, sessions and training courses in 18/19.

We developed relationships with two key new partners: Swansea Bay University Health Board, where we delivered a pilot project with the support of Arts Council Wales, and Barts NHS Trust, where we are delivering a large-scale programme at six older people’s services wards across Newham Hospital. Evaluation of these projects is underway. We continued work with our established partners Barts and the London School of Medicine and Dentistry, Guy’s and St. Thomas’ Trust and King’s College London and presented at a high-profile industry conference and events including those run by the British Medical Association (BMA), Aesop, the Engage conference, Health Education England, Arts Council England and THIS Institute.

“Performing Medicine equips us with the skills and techniques to deal with situations not taught in the lecture theatre.” Barts Medical student

### **Plans for the Future**

On the High Road will be a large scale production with 12 performances which will premiere at Queen Elizabeth Hall Southbank Centre in London and then tour to Doncaster, Portsmouth and Oxford. An accompanying season of public events will explore the impact of the built environment and architecture on public health at venues including Wellcome Collection, the Royal Academy of Arts and Tate Modern.

We plan to undertake a significant period of research & development for new projects including potential collaborations with Manchester Collective and Nu Civilisation Orchestra.

# THE CLOD ENSEMBLE

## REPORT OF THE TRUSTEES – 31 MARCH 2019

Delivery of our education and participation programmes Living Room Music and Reboot will continue, supported by multi-year grants and new partnerships. We will be developing the business plan for Performing Medicine, developing existing partnerships, building new relationships with NHS Trusts and creating a marketing and sales strategy.

### Management Report

We are now three and a half year into our five-year Sustaining Excellence grant from the Wellcome Trust for £1m to invest in programme delivery and organisational development. These funds have enabled us to deliver an extensive creative programme, undertake periods of research and development, develop our Performing Medicine programme and build our organisational capacity and resilience.

In the past year we have received additional funding from the Helen Hamlyn Foundation (£10,000), the Foyle Foundation (£10,000), Stanley Thomas John Foundation (£10,000) and £5,000 from individual donors as match funding for the Andrew Lloyd Webber grant for the Living Room Music project.

We have developed a Friends and Patrons schemes for individual giving to be launched in Spring 2019.

We recruited a new Communications Manager and a new Performing Medicine Associate Artist, who takes on responsibility for our continued programme at Barts & The London School of Medicine & Dentistry, giving the team more capacity for the new programmes.

### Financial Review

The accounts for 2018/19 show total reserves of £223,086 broken down as restricted funds of £52,118 mainly in relation to funds received from The Wellcome Trust. Unrestricted reserves at the end of the year totalled £35,000 and designated funds totalled £135,968.

### Risk Management

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

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

### Reserves policy

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

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## REPORT OF THE TRUSTEES – 31 MARCH 2019

Clod Ensemble's current business plan includes the building of reserves, with the aim of trying to accumulate enough free reserves to mean the charity could continue for 3 months without major grant funders in order to reorganise and make redundancies. This figure would be in the region of £100,000. At present, free unrestricted reserves total £35,000. The charity hopes to increase this figure to £40,000 by April 2020. The trustees have also designated £135,968 of unrestricted reserves for projects in 2019/2020. Details can be found in note 14 in the accounts.

### Trustees' Responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company [and the group] and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

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

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

### Independent examiners

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

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

Signed on behalf of the board of trustees/directors on 4 November 2019

.....  
L A Davies  
Trustee



## THE CLOD ENSEMBLE

### INDEPENDENT EXAMINERS' REPORT TO THE MEMBERS OF THE CLOD ENSEMBLE FOR THE YEAR ENDED 31 MARCH 2019

I report to the charity trustees of the company for the year ended 31 March 2018, which are set out on pages 9 to 19.

#### ***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**  
Wellesley House  
Duke of Wellington Avenue  
London SE18 6SS

Dated: 13 November 2019

**THE CLOD ENSEMBLE**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**(including statement of income and expenditure)**  
**FOR THE YEAR ENDED 31 MARCH 2019**

	Notes	Unrestricted funds £	Restricted funds £	Designated funds £	2019 Total £	2018 Total £
<b>INCOME FROM:</b>						
Donations and legacies	2	125,300	-	-	125,300	208,993
Charitable activities	3	136,020	344,456	-	480,476	467,270
Investment income	4	-	-	-	-	-
Other	5	47,908	-	-	47,908	62,341
<b>Total income</b>		<u>309,228</u>	<u>344,456</u>	<u>-</u>	<u>653,684</u>	<u>738,604</u>
<b>EXPENDITURE ON:</b>						
Charitable activities		236,286	442,046	-	678,332	668,180
Other		2,000	-	-	2,000	2,000
<b>Total expenditure</b>	6	<u>238,286</u>	<u>442,046</u>	<u>-</u>	<u>680,332</u>	<u>670,180</u>
<b>TRANSFERS</b>		<u>(65,942)</u>	<u>-</u>	<u>65,942</u>	<u>-</u>	<u>-</u>
<b>Net income/(expenditure) and net movement in funds for the year</b>		5,000	(97,590)	65,942	(26,648)	68,424
<b>Reconciliation of funds</b>						
Total funds brought forward		30,000	157,908	86,784	274,692	206,268
Total funds carried forward		<u>35,000</u>	<u>60,318</u>	<u>152,726</u>	<u>248,044</u>	<u>274,692</u>

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

The notes on pages 11 to 19 form part of these financial statements.

**THE CLOD ENSEMBLE**  
**BALANCE SHEET AT 31 MARCH 2019**

	Notes	2019 £	£	2018 £	£
<b>Fixed assets</b>					
Tangible fixed assets	11	<u>3,741</u>		<u>2,199</u>	
			3,741		2,199
<b>Current assets</b>					
Debtors	12	109,892		122,663	
Cash at bank and in hand		<u>163,769</u>		<u>166,897</u>	
		<u>273,661</u>		<u>289,560</u>	
<b>Creditors:</b>					
Amounts falling due within one year	13	<u>29,357</u>		<u>17,067</u>	
<b>Net current assets</b>			<u>244,303</u>		<u>272,493</u>
<b>Net assets</b>			<u>248,044</u>		<u>274,692</u>
<b>The funds of the charity</b>	14				
Unrestricted income funds			35,000		30,000
Restricted income funds			60,318		157,908
Designated funds			<u>152,726</u>		<u>86,784</u>
<b>Total charity funds</b>			<u>248,044</u>		<u>274,692</u>

For the year ending 31 March 2019 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 8 to 19 were approved by the Trustees on 4 November 2019 and signed on their behalf by:

.....  
L A Davies

**Company number: 03251499 (England & Wales)**

**THE CLOD ENSEMBLE**

**STATEMENT OF CASHFLOWS  
FOR THE YEAR ENDING 31 MARCH 2019**

		<b>2019</b>	<b>2018</b>
		<b>£</b>	<b>£</b>
<b>Cash used in operating activities</b>	<b>17</b>	<u>(339)</u>	<u>133,743</u>
<b>Cash flows from investing activities</b>			
Interest income		-	-
Purchase of tangible assets		(2,789)	(2,345)
<b>Cash provided by (used in) investing activities</b>		<u>(2,789)</u>	<u>(2,345)</u>
Increase/(decrease) in cash and cash equivalents in the year		(3,128)	131,398
Cash and cash equivalents at the beginning of the year		166,897	35,499
Total cash and cash equivalents at the end of the year		<u>163,769</u>	<u>166,897</u>

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**1. ACCOUNTING POLICIES**

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

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

**(a) Basis of accounting**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102 and the Companies Act 2006)).

The Clod Ensemble meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

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

**(b) Going concern**

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

**(c) Income**

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

**(d) Interest**

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

**(e) Fund accounting**

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

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

**(f) Expenditure**

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

- Costs of raising funds comprise mainly of wages costs of employee time spent and their associated support costs.
- Expenditure on charitable activities includes the costs of running projects, exhibitions, tours, mentoring and other educational activities undertaken to further the purposes of the charity and their associated support costs.

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**(g) Allocation of support costs**

Support costs which are attributable to more than one activity, are apportioned across projects as seen in Note 5.

**(h) Leases**

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

**(i) Tangible fixed assets**

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

Computer equipment	-	25%	on net book value
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**(j) Debtors**

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

**(k) Cash at bank and in hand**

Cash and cash equivalents include cash equal to cash in hand only.

**(l) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due

**(m) Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

**(n) Legal status of the Trust**

The Trust is a company limited by guarantee and has no share capital.

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**2. INCOME FROM DONATIONS AND LEGACIES**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
Donations	4,604	-	4,604	131
Grants				
Arts Council of England - National portfolio	120,696	-	120,696	120,696
The Ward Blenkinsop Trust	-	-	-	12,500
The Wellcome Trust	-	-	-	215,150
Wales Millennium Centre	-	-	-	2,500
	120,696	-	120,696	350,846

**3. INCOME FROM CHARITABLE ACTIVITIES**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
<u>Grants</u>				
Andrew Lloyd Webber Foundation	-	7,600	7,600	-
Arts Council of Wales	-	23,200	23,200	2,500
Barts NHS Charity	-	36,100	36,100	-
Creative Scotland	-	-	-	1,787
D'oyly Carte	-	6,000	6,000	-
Foyle Foundation	-	10,000	10,000	-
GBSF Award	-	-	-	3,200
Guy's & St Thomas Charity	-	90,000	90,000	162,500
Helen Hamlyn	-	10,000	10,000	-
Japan Society	-	650	650	-
Magic Penny	2,500	-	2,500	-
Millenium Centre	-	2,500	2,500	-
Queen Mary University of London	60,000	-	60,000	54,000
Stanley Thomas Johnson	-	10,113	10,113	-
The Daiwa Anglo	-	-	-	3,000
The Harold Hyam Wingate Foundation	-	-	-	2,500
The Wellcome Trust	-	148,293	148,293	104,594
	62,500	344,456	406,956	334,081
Fees and sale of product income	72,599	-	72,599	87,139
Other income	921	-	921	-
	73,520	-	73,520	87,139
	261,320	344,456	605,776	772,197

**4. INCOME FROM INVESTMENTS**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
Bank Interest	-	-	-	-

**5. INCOME FROM OTHER**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
Theatre Tax Relief	47,908	-	47,908	62,341

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**6. ANALYSIS OF EXPENDITURE OF CHARITABLE ACTIVITIES**

	Direct activities £	Support costs £	Other costs £	2019 Total £	2018 Total £
Salaries	270,779	-	-	270,779	256,455
Other staff costs	10,719	-	-	10,719	5,699
Freelance fees	229,757	-	-	229,757	205,952
Other direct costs	7,016	-	-	7,016	7,698
Production costs	80,431	-	-	80,431	100,504
Marketing	23,335	-	-	23,335	22,832
Fundraising	529	-	-	529	1,500
Property overhead	-	30,955	-	30,955	26,114
Administration	23,563	-	2,000	25,563	42,326
Depreciation	1,247	-	-	1,247	1,100
	<u>647,377</u>	<u>30,955</u>	<u>2,000</u>	<u>680,332</u>	<u>670,180</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	30,955	(30,955)	-	-	-
Administration	2,000	-	(2,000)	-	-
	<u>680,332</u>	<u>-</u>	<u>-</u>	<u>680,332</u>	<u>670,180</u>

**6.1. PROJECTS ANALYSED BY ACTIVITIES**

	Core £	Participation £	Performance £	Performing Medicine £	Total £
Salaries	-	9,862	130,457	130,460	270,779
Other staff costs	-	-	5,360	5,359	10,719
Freelance fees	-	10,875	76,565	142,317	229,757
Other direct costs	-	-	5,461	1,555	7,016
Production costs	-	2,356	41,117	36,958	80,431
Marketing	-	180	19,141	4,014	23,335
Fundraising	-	-	529	-	529
Property overhead	29,978	-	489	488	30,955
Administration	796	-	12,928	11,840	25,564
Depreciation	-	-	623	624	1,247
	<u>30,774</u>	<u>23,273</u>	<u>292,670</u>	<u>333,615</u>	<u>680,332</u>



**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**7. STAFF COSTS**

	2019 £	2018 £
Staff costs were as follows:		
Salaries and wages	249,555	235,672
Social security costs	<u>21,224</u>	<u>20,783</u>
	<u>270,779</u>	<u>256,455</u>

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

Projects	7.76	6.72
Administration	<u>1.2</u>	<u>0.2</u>
	8.96	6.92

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 (2018: £37).

**9. NET INCOME FOR THE YEAR**

	2019 £	2018 £
This is stated after charging:		
Independent examiners fee	2,000	2,000
Depreciation of owned assets	<u>1,100</u>	<u>1,100</u>
	<u>3,100</u>	<u>3,100</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 2019**

**11. TANGIBLE FIXED ASSETS**

	<b>Computer Equipment</b> <b>£</b>
<b>Cost</b>	
At 1 April 2018	11,066
Additions	<u>2,789</u>
At 31 March 2019	<u><u>13,855</u></u>
<b>Depreciation</b>	
At 1 April 2018	8,867
Charge for the year	<u>1,247</u>
At 31 March 2019	<u><u>10,114</u></u>
<b>Net book value</b>	
At 31 March 2019	<u><u>3,741</u></u>
At 31 March 2018	<u><u>2,199</u></u>

**12. DEBTORS**

	<b>2019</b> <b>£</b>	<b>2018</b> <b>£</b>
Trade debtors and accrued income	48,421	46,841
Other debtors	47,908	62,341
Prepayments	7,777	7,629
VAT refund	<u>5,785</u>	<u>5,852</u>
	<u><u>109,892</u></u>	<u><u>122,664</u></u>

**13. CREDITORS**

	<b>2019</b> <b>£</b>	<b>2018</b> <b>£</b>
Trade creditors	2,671	1,039
Other creditors	2,084	515
PAYE	6,482	664
Credit card	4,299	2,467
Accruals	9,643	12,382
Deferred income	<u>4,178</u>	<u>-</u>
	<u><u>29,357</u></u>	<u><u>17,066</u></u>

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**14. ANALYSIS OF UNRESTRICTED AND RESTRICTED FUNDS**

	Balance B/fwd	Incoming resources	Resources expended	Transfers	Balance C/fwd
	£	£	£	£	£
<b>Restricted funds</b>					
Andrew Lloyd Webber	-	7,600	7,600	-	-
Arts Council Wales	-	23,200	18,461	-	4,739
Barts NHS Charity	-	36,100	27,900	-	8,200
D'oyly Carte	5,000	6,000	4,166	-	6,834
Foyle Foundation	-	10,000	10,000	-	-
Guy's & St Thomas Charity	94,943	90,000	169,329	-	15,614
Helen Hamlyn	-	10,000	10,000	-	-
Japan Society	-	650	650	-	-
Magic Penny	-	2,500	2,500	-	-
Stanley Thomas Johnson Foundation	-	10,113	10,113	-	-
The Wellcome Trust	55,465	148,293	178,827	-	24,931
Wingate - The Harold Hyam	2,500	-	2,500	-	-
	<u>157,908</u>	<u>344,456</u>	<u>442,046</u>	<u>-</u>	<u>60,318</u>
<b>Unrestricted Funds</b>	<u>30,000</u>	<u>309,228</u>	<u>238,286</u>	<u>(65,942)</u>	<u>35,000</u>
<b>Designated Funds</b>	<u>86,784</u>	<u>-</u>	<u>-</u>	<u>65,942</u>	<u>152,726</u>
<b>TOTAL</b>	<u>274,692</u>	<u>653,684</u>	<u>680,332</u>	<u>-</u>	<u>248,044</u>

**Purpose of Restricted funds**

**Guy's and St Thomas Charity** - Clod Ensemble undertakes to deliver the project titled 'Circle of Care' to establish the arrangement and roll out the 'Circle of Care' training programme across the Guy's and St Thomas Trust.

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

**Designated Funds**

£3,500 - Staff Development

The company will use these funds to assist in the development of staff skills and abilities.

£149,226 - Creating, Presenting and Touring of Productions

Clod will support their national tour of the new production 'On the High Road' along with the development and touring of new productions in the future.

**THE CLOD ENSEMBLE**  
**NOTES TO THE ACCOUNTS – 31 MARCH 2019**

**15. FINANCIAL COMMITMENTS**

Lease payments recognised as an expense in the year £23,700 (2018: £18,340)

At 31 March 2019, the company was committed to making the following annual payments under non-cancellable operating leases as follows:

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Operating leases which expire:		
Within one year	23,700	23,700
Between two and five years	15,800	39,500
	<u>39,500</u>	<u>63,200</u>

**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**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
Net movement in funds	(26,648)	68,424
Add back: depreciation charge	1,247	1,100
Deduct: interest income	-	0
(Increase)/decrease in debtors	12,772	66,895
Increase/(decrease) in creditors	12,290	(2,676)
	<u>(339)</u>	<u>133,743</u>