

**CoMA (Contemporary Music for All  
(A company limited by guarantee)**

**REPORT AND FINANCIAL STATEMENTS  
for the YEAR ENDED 31 DECEMBER 2020**

**CHARITY NO: 1067282  
COMPANY NO: 3429608**

**CoMA (Contemporary Music for All)**  
**(A company limited by guarantee)**  
**Report and Financial Statements**  
**for the year ended 31 December 2020**

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**Report and Financial Statements**  
**for the year ended 31 December 2020**

**REPORT OF THE TRUSTEES**

The trustees are pleased to present their report together with the unaudited financial statements of the company for the year ended 31 December 2020.

**Reference and Administrative Details**

*Name of the charity:* CoMA (Contemporary Music for All)

*Registered Charity:* 1067282

*Company Number:* 3429608

*Registered Office:* 13 Wellington Way, London E3 4NE

*Principal Office:* 13 Wellington Way, London E3 4NE

*Principal Bankers:* Barclays Bank PLC  
 Mile End and Bow Business Centre  
 240 Whitechapel Road  
 London  
 E1 1LS

*Accountant:* Clark Page  
 32 Milton Court  
 Chadwell Heath  
 RM6 4JP

*Company Secretary:* Chris Shurety MBE (resigned 13 January 2021, Mick Kahn (appointed 13 January 2021)

*Directors and Trustees*

The Directors of the charitable company ("CoMA" or "the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees or the Board of Directors.

The members of the Board of Directors serving during the year were as follows:

Marc Dooley  
 Dr Antony Harris  
 Hannah Kendall (retired 14 October 2020)  
 Lore Lixenberg (retired 4 August 2020)  
 Dr Janet Oates (appointed 4 August 2020)  
 Dr Michael Peake (retired 14 January 2020)  
 Laurence Rose  
 Tom Service (Chair)  
 Ruta Vitkauskaite (appointed 4 August 2020)  
 Sue Watts (retired 14 October 2020)  
 James Weeks (retired 22 April 2020)  
 Alex Wright (appointed 21 July 2021)  
 Vijaya Govindan (appointed 21 July 2021)  
 Roisin Hughes (appointed 21 July 2021)

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## **Structure, Governance and Management**

### *Governing document*

CoMA is registered as a Company Limited by Guarantee governed by its Memorandum & Articles of Association dated 5 August 1997, as amended.

### *Appointment of Trustees*

Trustees are appointed in accordance with the provisions of the Memorandum & Articles of Association. At each Annual General Meeting one third of the trustees are subject to retirement by rotation. The trustees may at any time co-opt any duly qualified person to be a trustee but co-opted trustees hold office only until the next AGM when they may stand for election as trustees. Retiring trustees are eligible for re-election. Trustees are required to familiarise themselves with the Charity Commission publication "The essential trustee: what you need to know, what you need to do".

### *Organisation*

CoMA's Board of Directors meets four times each year to oversee CoMA's strategic purpose, plans and finances.

During 2020 CoMA continued to be staffed by a core volunteer team covering the roles of executive/artistic director, music librarian, communications and bookkeeping. In the absence of a central office, each staff member was home-based. The core team is responsible for CoMA's networking, developmental and advocacy roles and for organising a national programme of music activities that includes commissioning, educational residencies and workshops. The team is also responsible for project management, membership and information services, the website and an online contemporary music library.

CoMA's commitment to nationwide music making provision continued to be organised through regional branches in the UK and associate ensembles abroad. The branches are organised as contemporary music ensembles, each managed by a volunteer committee comprising a chair, treasurer, secretary and task-oriented committee members. These ensembles serve as ambassadors for contemporary music, determining, organising and promoting artistic activities in accordance with CoMA's charitable objects. Network meetings attended by representatives of CoMA branches and associate ensembles provide an opportunity to review CoMA's overall aims and plans. The COVID19 pandemic made what were previously expensive in-person annual gatherings, into manageable quarterly Zoom meetings

In January an advisory Artists' Panel was established with Board members, Janet Oates, Loré Lixenberg James Weeks and CoMA director serving as its founding members. The Music Panel, which serves as a reading panel for CoMA commissions and submissions, did not convene during 2020 but did continue its role online.

### *Risk management*

The Board of Directors monitors the risks to which CoMA is exposed in carrying out its activities. As part of this process it operates a risk management strategy that comprises:

- an annual review of the risks CoMA may face, and
- a risk assessment system and associated procedures designed to minimise any potential impact on CoMA should any of these materialise.

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## **Objectives and Activities**

### *Objects of the charity*

CoMA's objects, as set out in the Memorandum & Articles of Association, are to 'advance the education of the general public in the art of music, in particular to encourage amateur musicians to take an active part in contemporary music-making'.

### *Public Benefit*

The Board of Directors has complied with the duty in section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Charity Commission. In pursuing its aims for the public benefit, CoMA offers

- Opportunities to instrumentalists and singers to take part in the exploration and performance of contemporary music through a network of ensembles, festivals and special events
- A specially commissioned repertoire of high quality works that are technically accessible to amateur performers, many flexibly scored to maximise opportunities for re-performance
- A programme of educational projects and residences to develop composition and contemporary music performance skills
- Audiences, convincing performances of contemporary music that can challenge negative assumptions about contemporary music and extend their musical knowledge and enjoyment.

CoMA's on-going commitment to generating new repertoire through commissions, calls for pieces and student composition projects aims to create a unique legacy of high-quality music of benefit to players and audiences for years to come.

In addition to the public educational benefits to participants and audiences mentioned above, CoMA is committed to open access, encouraging participation by musicians with varied skills, experience and expectations, and concessionary rates for both its membership and audiences.

### *Activities*

CoMA's core activities were pursued within the context of four key areas:

- Public concerts: attracting new participants and audiences to contemporary music through national events and locally-based amateur contemporary music ensembles
- Repertoire: creating and distributing a high quality, technically accessible, artistically exciting new repertoire for performance by youth, amateur, pro-am and professional ensembles
- Education projects: increasing competence in the creation and performance of contemporary music
- Sector development: sharing its mission and objectives through partnerships with music organisations across the sector, be it professional, education or amateur.

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In order to establish and maintain the highest possible standards CoMA is committed to employing professional musicians of the highest calibre to work as

- Music directors of CoMA's regional ensembles,
- Tutors for CoMA's educational activities, and
- Commissioned composers.

CoMA is committed to sharing its mission and objectives through partnerships with music organisations across the sector, be it professional, education or amateur. A driving force for this is the biennial international contemporary music festival CoMA established in March 2016.

In addition, CoMA has a wide range of on-going partnerships, with

- Conservatoires and music colleges - creating repertoire and performance opportunities
- Music education hubs - creating an interest in contemporary music amongst school-aged musicians:
- Non-UK contemporary music ensembles - taking CoMA's agenda abroad:
- Amateur music ensembles - encouraging musicians unfamiliar with contemporary music to play, listen and come to understand and enjoy the music of today

*Contribution of volunteers*

CoMA benefits from volunteer input to the development and day-to-day running of its regional ensembles (estimated in the region of £35,000) and the management of CoMA by its central office staff (estimated at £45,000) In addition Board members have given generous amounts of time to specific projects, including for example, editing the partsong publication. This together with professional musicians offering services at reduced (in some instances no fees contributed another estimated £20,000 of input into CoMA activities

**Achievements during 2020**

*Contemporary Music Ensembles*

The backbone of CoMA's performing activity, the regional ensembles, offer musicians regular rehearsals, workshops and public performances of commissions, works submitted by local composers and other contemporary works. At the start of the year there were instrumental ensembles based in Colchester, Bristol, Nottingham, Leeds, London, Southampton and Sussex, CoMA Singers (in London) and associated ensembles in Cornwall (Frisk!), Scotland (Inchcolm New Music Ensemble), Ireland (CoMA Limerick), in the Netherlands (CoMA Maastricht and CoMA Eindhoven and in Berlin (KNM Campus ensemble)

As a result of CoMA's biennial Contemporary Music Festival, 2020 featured the birth of six new CoMA ensembles, in the UK - in Glasgow, Wye Valley, Manchester and Sheffield and in Belgium - in Leuven (as part of the MATRIX centre's participative activities) and in Brussels. In addition, strong interest was expressed in setting up CoMA Chicago in the USA.

*International Contemporary Music Festival*

CoMA's third Festival of Contemporary Music for All was programmed for the first weekend in March, just one week before the first UK-based COVID lockdown. The Festival went ahead as planned with only two events, both scheduled for the second week of March, having to be cancelled.

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*On-line music activities*

In spite of COVID lockdown and restrictions curtailing regular rehearsals, most ensembles put together online programmes of activities. In the absence of local in-person activities, the newly formed CoMA Glasgow's online approach resulted in an ensemble membership that is both Scotland-wide and international.

A nine-day online Summer School was trialed at the end of July with a programme largely devised by CoMA's newly established Artists' Panel and composer/pianist Rolf Hind. The developmental role of CoMA Summer Schools in attracting new participants and audiences was further enhanced in this instance with a significant international presence facilitated by being online.

Another COVID lockdown initiative that was trialed during this period was an experimental online ensemble led by Board member Marc Dooley

*Repertoire*

CoMA's most recent vocal and instrumental commissions were premiered during the Festival in March, several being programmed in more than one Festival location, including Kate Whitley's extended work for allcomers orchestra and chorus. In all there were five instrumental Open Score works by Larry Goves, Joanna Bailie, Sarah Hennies, Tim Parkinson and Matthew Sergeant, plus four by Lola de la Mata, Blasio Kavuma, Dan Samsa and Yfat Soul Zisso, the result of a new collaboration with nonclassical and its associate composers, and six partsongs (including one by Hollie Harding premiered at the Festival).

20 Open Score works created by composition students at RNCM, University of Manchester, Bath Spa University and Royal Holloway University of London were written for and premiered at the CoMA Festival. Eight school students wrote new works for the Nonesuch ensemble. Other pieces were commissioned by Festival partners resulting in a total of 75 new works being premiered at the Festival.

*Education*

CoMA's Midwinter Composer residency in January, based in the Jacqueline du Pré music building in Oxford was tutored by composer Alasdair Nicolson in association with Allcomers Music string ensembles and its tutors/soloists Ruth Gibson (Manchester Collective) and Robin Michael (Orchestre Revolutionnaire et Romantique).

*Sector development*

The Festival in March 2020 brought new partners across the UK, a more diverse programme than ever and a wider European dimension.

*Reserves Policy*

It is the policy of the Board of Trustees that reserves be held of an amount equal to a minimum of 6 months' operational expenditure, currently equating to £8,000. This target has been achieved during 2020 and allows the establishment of a designated fund for Organisational development to be drawn upon at the Trustees' discretion, in order to respond dynamically to changes in the environment in which CoMA operates and secure its future sustainability.

CoMA ensembles based in England and Wales continue to be responsible for creating and managing their own reserves, with a cap of £2,000 per ensemble; funds in excess of this are apportioned to CoMA's Commissions account. The ten UK-based ensembles together held £13,914 in reserve at year end.

*Designated funds*

The Commissions fund has a separate bank account and is solely for the use of commissioning new works in accordance with CoMA's commissioning policy. As of 31 December 2020 there was £4,354 held in this account.

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**for the year ended 31 December 2020**

**Statement of Trustees' Responsibilities in relation to the accounts**

The trustees are responsible for preparing the report and accounts in accordance with the applicable law and United Kingdom Generally Accepted Accounting Practice.

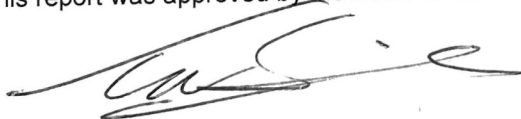
Company law requires the trustees to prepare accounts that give a true and fair view of the state of affairs of the company at the end of each financial year and of the surplus and deficit or loss for that period. In doing so the trustees are required to:

- select suitable accounting policies and then apply them consistently,
- make judgements and estimates that are reasonable and prudent,
- follow applicable accounting standards, subject to any material departures disclosed and explained in the accounts, and
- prepare the accounts on a going concern basis unless it is inappropriate to presume that the company will continue in business.

The trustees are responsible for maintaining proper accounting records which disclose, with reasonable accuracy at any time, the financial position of the company and to enable them to ensure that the accounts comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The report of the trustees has been prepared taking advantage of the small companies exemption in Section 415A of the Companies Act 2006.

This report was approved by the Board of Directors on 15 September 2021 and signed on its behalf by:



**Tom Service**  
*Chair*



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**STATEMENT OF FINANCIAL ACTIVITIES**  
**(Including Income and Expenditure Account)**  
**for the year ended 31 December 2020**

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2020	Total Funds 2019
		£	£	£	£
<b>Incoming resources</b>					
<b>Incoming resources from generated funds</b>					
Voluntary income: Donations		645	-	645	-
Subscriptions		17,975	-	17,975	19,254
Investment income: Bank interest		<u>3</u>	<u>-</u>	<u>3</u>	<u>7</u>
		<u>18,623</u>	<u>-</u>	<u>18,623</u>	<u>19,261</u>
<b>Incoming resources from charitable activities</b>					
Income from educational activities	2	14,654	-	14,654	16,589
Grants for educational activities	3	8,543	57,039	65,582	8,461
Repertoire Development, including music sales		505	-	505	2,209
Income from regional events		1,196	-	1,196	3,867
		<u>24,898</u>	<u>57,039</u>	<u>81,937</u>	<u>31,126</u>
<b>Total incoming resources</b>		<u>43,521</u>	<u>57,039</u>	<u>100,560</u>	<u>50,387</u>
<b>Resources expended</b>					
<b>Charitable activities</b>					
Education	4	25,967	57,039	83,006	18,018
Regional Ensembles	5	10,596	-	10,596	12,382
Library/Commissions		<u>1,225</u>	<u>-</u>	<u>1,225</u>	<u>673</u>
		<u>37,788</u>	<u>57,039</u>	<u>94,827</u>	<u>31,073</u>
<b>Governance costs</b>					
Management and administration	6	<u>7,629</u>	<u>-</u>	<u>7,629</u>	<u>19,177</u>
<b>Total resources expended</b>		<u>45,417</u>	<u>-</u>	<u>102,456</u>	<u>50,250</u>
<b>Net income/(expenditure) for the period before transfers</b>		(1,896)	-	(1,896)	137
<b>Gross transfers between funds</b>		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>Net movement in funds</b>		(1,896)	-	(1,896)	137
<b>Total funds brought forward</b>		<u>29,460</u>	<u>4,534</u>	<u>33,994</u>	<u>33,875</u>
<b>Total funds carried forward</b>		<u>27,564</u>	<u>4,534</u>	<u>32,098</u>	<u>33,994</u>

All incoming resources and resources expended derive from continuing activities.

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**BALANCE SHEET**  
**as at 31 December 2020**

	Notes		Total Funds 2020 £	£	Total Funds 2019 £
<b>Fixed Assets – tangible assets</b>			1,714		2,285
<b>Current assets</b>					
Debtors	8	1,040		17,836	
Cash at bank and in hand	9	<u>45,795</u>		<u>44,643</u>	
		46,835		62,479	
<b>Creditors:</b> amounts falling due within one year	10	<u>16,451</u>		<u>30,770</u>	
<b>Net current assets</b>			<u>30,384</u>		<u>31,709</u>
<b>Net assets</b>			<u>32,098</u>		<u>33,994</u>
<b>Funds</b>					
<b>Restricted funds</b>			4,354		4,759
<b>Regional Reserves</b>			13,829		19,582
<b>Unrestricted funds:</b>					
General fund			<u>13,424</u>		<u>9,653</u>
<b>Total funds</b>			<u>32,098</u>		<u>33,994</u>

The directors are satisfied that the company is entitled to audit exemption under Section 477 of the Companies Act 2006 and that no member or members have requested an audit pursuant to Section 476 of the Act.

The directors acknowledge their responsibilities for:

ensuring that the company keeps proper accounting records which comply with Section 386 of the Companies Act 2006;

and preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its results for the financial year in accordance with the requirements of Section 396 of the Companies Act 2006, and which otherwise comply with the requirements of this Act relating to financial statements, so far as applicable to the company.

The financial statements have been prepared in accordance with the special provisions in Part 15 of the Companies Act 2006 relating to small companies and in accordance with the Financial Reporting Standards for Smaller Entities (effective April 2008).

The financial statements were approved by the Board of Directors on 15 September 2021 and signed on its behalf by:



**Tom Service**  
Chair

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**NOTES FORMING PART OF THE FINANCIAL STATEMENTS**  
**for the year ended 31 December 2020**

**1. Principal accounting policies**

The principal accounting policies, which have been applied consistently in dealing with items considered material in relation to the financial statements, are summarised below.

**Basis of accounting**

The financial statements have been prepared under the historical cost convention and in accordance with the Companies Act 2006, applicable accounting standards, the Financial Reporting Standard for Smaller Entities (effective April 2008) and the Statement of Recommended Practice 'Accounting and Reporting by Charities issued in March 2005 (SORP 2005).

**Fund accounting**

Unrestricted funds comprise accumulated surpluses and deficits on general funds. They can be used in accordance with the charity's objects at the discretion of the trustees.

Restricted funds are those which can be used only for specific purposes within the objects of the charity. Restrictions arise when funds are raised for a particular restricted purpose or if restrictions are specified by the donor.

**Incoming resources**

All incoming resources are included in the Statement of Financial Activities when the charity is legally entitled to the income, it is certain that the income will be received and the amount can be quantified with reasonable accuracy. The value of donated services is included at the price which the trustees estimate they would otherwise have had to pay in the open market for such services and an equivalent amount is included as expenditure under the appropriate heading in the Statement of Financial Activities.

Incoming resources from charitable activities consist of fees received in respect of events organised by the charity and income from other national and regional activities, including box office and fees paid to ensembles in respect of appearances at festivals and other third party events.

**Resources expended**

Resources expended are included in the Statement of Financial Activities on an accruals basis and include any VAT which cannot be recovered.

Charitable expenditure comprises costs incurred by the charity in the delivery of its activities, including those costs which can be allocated directly to such activities and costs of an indirect nature necessary to support those activities.

Governance costs are those costs associated with the general running of the charity, including the costs of constitutional and statutory requirements.

**Depreciation**

Depreciation is provided on tangible assets at the following rates, based on the estimated useful life of these fixed assets and their anticipated residual value:

Furniture, equipment and musical instruments: in equal instalments over 3 years  
Computers: in equal instalments over 2 years

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**for the year ended 31 December 2020**

**2. Income from Educational activities**

	<b>Total 2020 £</b>	<b>Total 2019 £</b>
Midwinter Composers Masterclass	11,361	16,859
National Festival	1,708	-
Online Summer School	1,585	-
 Total	 <u>14,654</u>	 <u>16,859</u>

**3. Grants**

	<b>Total 2020 £</b>	<b>Total 2019 £</b>
Arts Council England	-	-
PRS for Music Foundation	42,039	4,700
Gift Aid	8,543	3,761
Britten Pears Festival 2020	5,000	5,000
Foyle Foundation Festival 2020	10,000	10,000
 Total grants	 <u>65,582</u>	 <u>23,461</u>

**4. Education – cost of activities**

	<b>Total 2020 £</b>	<b>Total 2019 £</b>
Mid Winter Composers	12,653	15,888
Central office costs apportionment	-	2,130
	12,653	18,018
National Festival	67,632	-
Online Summer School	2,121	-
 Nature Unwrapped	 600	 -
<b><u>Total</u></b>	<b><u>84,231</u></b>	<b><u>18,018</u></b>

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**5. Regional ensembles**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Artistic costs	9,251	10,805
Marketing and publicity	192	1,057
Administration	<u>1,153</u>	<u>520</u>
Total	<u>10,596</u>	<u>12,382</u>

**6. Management and Administration of main office**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Office rent and other overheads	3,281	17,159
Accountant's fees	800	500
Statutory charges	48	48
Professional fees	<u>3,500</u>	<u>3,600</u>
Total	<u>7,629</u>	<u>21,307</u>
Less Apportioned to specific events:	839	2,130
This year no centrally organised events	<u>6,790</u>	<u>19,177</u>

**7. Fixed Assets – tangible assets**

	<b>Computers</b>	<b>Furniture, office equipment &amp; musical instruments</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>
Cost			
Balance brought forward	3,880	4,426	8,306
Additions (disposals)	<u>-</u>	<u>-</u>	<u>-</u>
Balance at 31 December 2020	<u>3,880</u>	<u>4,426</u>	<u>8,306</u>
Depreciation			
Balance brought forward	3,880	2,141	6,021
Less re disposals	-	-	-
Charge for the year	<u>-</u>	<u>571</u>	<u>571</u>
Balance at 31 December 2020	<u>3,880</u>	<u>2,712</u>	<u>6,592</u>
Net book value at 31 December 2020	<u>-</u>	<u>1,714</u>	<u>1,714</u>
Net book value at 31 December 2019	<u>-</u>	<u>2,285</u>	<u>2,285</u>

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**NOTES FORMING PART OF THE FINANCIAL STATEMENTS**  
**for the year ended 31 December 2020**

**8. Debtors**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Gift aid provision	-	5,800
Festival payments for 2020	-	10,530
Nature Unwrapped	-	600
String Course	426	60
Travel costs to Greece	614	634
Prepayments Mid Winter	-	212
Total	<u>1,040</u>	<u>17,836</u>

**9. Cash at banks and in hand**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Central office	31,880	25,062
Regional ensembles	<u>13,915</u>	<u>19,581</u>
Total	<u>45,795</u>	<u>44,643</u>

**10. Creditors: amounts falling due within one year**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Mid Winter Composers Course	-	4,478
Grants carried forward see note 3	-	15,000
East Midlands balance	2,710	2,710
Regional Credit	443	7,125
Maastricht travel	1,458	1,458
Accruals	<u>11,840</u>	-
Total	<u>16,451</u>	<u>30,771</u>

**11. Restricted Funds**

The restricted fund balance represents the Commissions Fund £4,354 as at 31 December 2020 (2019: £4,759). The fund is to be used to fund new commissions of works for CoMA.

**12. Unrestricted Funds**

Unrestricted funds are the general funds of the charity which may be used for any of its activities.

**13. Taxation**

CoMA is a registered charity and, therefore, is not liable to income tax or corporation tax on income or gains derived from its charitable activities as they fall within the various exemptions available to registered charities.

**14. Liability of members**

CoMA is constituted as a company limited by guarantee and has no share capital. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £10 each.

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**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES  
 ON THE UNAUDITED FINANCIAL STATEMENTS  
 for the year ended 31 December 2020**

I report on the accounts of the Trust for the year ended 31 December 2019 as set out on pages 7 to 12.

**Respective Responsibilities of Trustees and Examiner**

The charity's trustees are responsible for the preparation of the accounts in accordance with the Charities Act 2011 ("the Act").

The charity's trustees consider that an audit is not required for this year under section 144 of the Act and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the applicable Directions given by the Charity Commission (under section 145(5)(b) of the Act and
- to state whether particular matters have come to my attention

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements

concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed: 

Date: 19/9/2021

**Clark Page MAAT**  
 32, Milton Court  
 Chadwell heath,  
 Essex RM6 4JP