

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

**UNAUDITED FINANCIAL STATEMENTS  
for the 15 Months to 31<sup>st</sup> March 2022**

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

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

**Report and Financial Statements**  
**for the 15 Months to 31<sup>st</sup> 2022**

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**CoMA (Contemporary Music for All)  
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**Report and Financial Statements  
for the 15 Months to 31<sup>st</sup> March 2022**

**REPORT OF THE TRUSTEES**

The trustees are pleased to present their report together with the unaudited financial statements of the company for the period ended 31 March 2022. This report and financial statement cover a 15 month period 1 January 2021 to 31 March 2022.

**Reference and Administrative Details**

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

*Registered Charity:* 1067282

*Company Number:* 3429608

*Registered Office:* 56 Downham Road, London, England, N1 5AY

*Principal Office:* Queen Mary University of London, Mile Road, London E1 4NS

*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  
Dr Janet Oates  
Laurence Rose (retired 15 November 2021)  
Tom Service (Chair)  
Ruta Vitkauskaitė  
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 2021 CoMA was staffed by a core volunteer team alongside one paid employee (Festival Director), covering the roles of executive/artistic director, festival director, music librarian, communications, and bookkeeping. Two short-contract staff were also employed to support delivery of the 2022 CoMA Festival. The team was primarily home-based, before moving into CoMA's new office at Queen Mary University of London in November 2021. 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.

On 19 January 2022, CoMA's Board of Directors formally voted Tamara Kohler as the successor to the Director of CoMA (Chris Shurety). Tamara commenced this appointment on 20 April 2022.

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, membership 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. Whilst the COVID19 pandemic continued for much of the reporting period, quarterly meetings were still able to take place via Zoom.

*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'. In July 2021, CoMA core staff and Board of Directors redeveloped the organisation's current vision and mission statement.

CoMA's Vision: Open contemporary classical music to everyone, and to celebrate participation in new music-making as a meaningful and essential part of our lives.

CoMA's Mission is to create a culture of musical participation and collaboration. We create environments for amateur, emerging and established music-makers and creators of all backgrounds and abilities to build musical communities and new repertoires. CoMA exists to share those unique experiences and practices as widely as possible across its networks, from audiences to institutions, from music education providers to professional performers and creators.

*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 practice is underpinned by three pillars:

- Ensembles: local exemplars of participation in new music, practising year round
- Commissions/Digital Music Library: 800+ works of quality-driven repertoire for amateurs, promoted & distributed worldwide
- Major National Events (Biennial Festival & alternating Summer School): shared celebration and expansion of CoMA's mission, promoted & presented nationally & internationally

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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 in-kind support for CoMA activities

**Achievements during 2021- 2022**

*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. Whilst the Covid-19 Pandemic has meant that most ensembles were unable to meet until mid 2021, many ensembles continued activity online. Throughout 2021 ensembles operated in Bristol, East Midlands, Glasgow, Leeds, London, Manchester, Sheffield and Sussex, CoMA Singers (in London) and associated ensembles in (CoMA Limerick), the Netherlands (CoMA Maastricht and CoMA Eindhoven), France (MusEA), Belgium (as part of the MATRIX centre's participative activities) and in Germany (KNM Campus ensemble).

*International Contemporary Music Festival*

CoMA's fourth Festival of Contemporary Music for All took place from 4-6 March 2022.

As a result of the Festival, new ensembles are being developed Birmingham, Isle of Wight and partnerships were either born or strengthened with *soundfestival* (Aberdeen), Huddersfield Contemporary Music Festival, BSO Resound (Bournemouth), Nonesuch Orchestra & Queen Mary University of London.

The Festival included an online digital platform, providing access to amateur musicians across the world. The platform included live-streamed performances, online workshops, talks and social spaces.

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*Repertoire*

CoMA's most recent vocal and instrumental commissions were premiered during the Festival in March, including a work for allcomers orchestra by Oliver Leith. In all there were five instrumental Open Score works Héloïse Werner, Xia Leon Sloane, Amy Bryce and Yshani Perinpanayagam, plus three by Simon Knighton, Atefeh Einali and Emily Abdy, the result of an ongoing collaboration with nonclassical and its associate composers. The festival also included the launch of CoMA's chorale partsong edition with new works commissioned by Paul Burnell, Alexander Campkin, Jürg Frey, Hollie Harding, Joel Järventausta, Hannah Kendall, Catherine Lamb, Janet Oates, Yshani Perinpanayagam, Shirley Thompson, Andrew Toovey and James Weeks.

Twelve school students wrote new works for the Nonesuch ensemble which were also premiered at the 2022 Festival. CoMA also commissioned a digital collaborative work developed by Danny Clay & Michiko Theurer and CoMA musicians.

*Education*

The pilot of CoMA's youth scheme *mysounds* took place across 6 months, concluding with a self-devised performance at QMUL. 5 participants from the scheme have now joined CoMA ensembles or have continued engaging with fellow CoMA members and projects.

**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 2022 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.

**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 March 2022 there was £532 held in this account.

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**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 13th July 2022 and signed on its behalf by:

**Tom Service**  
*Chair*

A large, stylized handwritten signature in black ink, appearing to be 'Tom Service', written over a horizontal line.



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**STATEMENT OF FINANCIAL ACTIVITIES**  
**(Including Income and Expenditure Account)**  
**for the 15 Months to 31<sup>st</sup> March 2022**

	Notes	Unrestricted Funds	Restrict ed Funds	Total Funds 2022	Total Funds 2020
		£	£	£	£
<b>Incoming resources</b>					
<b>Incoming resources from generated funds</b>					
Voluntary income: Donations		788	-	788	645
Subscriptions		23,547	-	23,547	17,975
Gift Aid	3	-	-	-	-
Investment income: Bank interest		-	-	-	3
		<u>24,335</u>	<u>-</u>	<u>24,335</u>	<u>18,623</u>
<b>Incoming resources from charitable activities</b>					
Income from educational activities	2	4,322	-	4,322	14,654
Grants for educational activities	3	-	81,328	81,328	65,582
Repertoire Development, including music sales		2,627	-	2,627	505
Income from regional events		9,904	-	9,904	1,196
		<u>16,853</u>	<u>81,328</u>	<u>98,181</u>	<u>81,937</u>
<b>Total incoming resources</b>		<u>41,188</u>	<u>81,328</u>	<u>122,516</u>	<u>100,560</u>
<b>Resources expended</b>					
<b>Charitable activities</b>					
Education	4	2,503	62,798	65,301	83,006
Regional Ensembles	5	18,189	-	18,189	10,596
Library/Commissions		<u>125</u>	<u>-</u>	<u>125</u>	<u>1,225</u>
		<u>20,817</u>	<u>62,798</u>	<u>83,615</u>	<u>94,827</u>
<b>Governance costs</b>					
Management and administration	6	<u>17,513</u>	<u>-</u>	<u>17,513</u>	<u>7,629</u>
<b>Total resources expended</b>		<u>38,330</u>	<u>62,798</u>	<u>101,128</u>	<u>102,456</u>
<b>Net income/(expenditure) for the period before transfers</b>		2,858	18,530	21,388	(1,896)
<b>Gross transfers between funds</b>		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>Net movement in funds</b>		2,858	18,530	21,388	(1,896)
<b>Total funds brought forward</b>		<u>27,564</u>	<u>4,534</u>	<u>32,098</u>	<u>33,994</u>
<b>Total funds carried forward</b>		<u>30,422</u>	<u>23,064</u>	<u>53,486</u>	<u>32,098</u>

All incoming resources and resources expended derive from continuing activities.

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**BALANCE SHEET**  
**as at 31<sup>st</sup> March 2022**

	Notes		Total Funds 2022 £	Total Funds 2020 £
<b>Fixed Assets – tangible assets</b>	<b>7</b>		<b>1,714</b>	<b>1,714</b>
<b>Current assets</b>				
Debtors	8		1,040	
		21,075		
Cash at bank and in hand	9	<u>49,918</u>	<u>45,765</u>	
		70,993	46,835	
<b>Creditors: amounts falling due within one year</b>	<b>10</b>			
		<u>19,221</u>	<u>16,451</u>	
<b>Net current assets</b>			<b><u>51,772</u></b>	<b><u>30,384</u></b>
<b>Net assets</b>			<b><u>53,486</u></b>	<b><u>32,098</u></b>
<b>Funds</b>				
<b>Restricted funds</b>			<b>23,064</b>	<b>4,354</b>
<b>Regional Reserves</b>			<b>19,528</b>	<b>13,829</b>
<b>Unrestricted funds:</b>				
General fund			<b><u>10,894</u></b>	<b><u>13,424</u></b>
<b>Total funds</b>			<b><u>53,486</u></b>	<b><u>32,098</u></b>

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 13th July 2022 and signed on its behalf by:

**Tom Service**  
Chair



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**NOTES FORMING PART OF THE FINANCIAL STATEMENTS  
for the 15 Months to 31<sup>st</sup> March 2022**

**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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**2. Income from Educational activities**

	<b>Total 2022 £</b>	<b>Total 2020 £</b>
Midwinter Composers Masterclass	2,245	11,361
National Festival	777	1,708
Online Summer School	-	1,585
Lethe Project – Greece	1,300	-
 Total	 <u>4,322</u>	 <u>14,654</u>

**3. Grants**

	<b>Total 2022 £</b>	<b>Total 2020 £</b>
Arts Council England	49,665	42,039
PRS for Music Foundation	9,550	-
 Gift Aid	 -	 8,543
Britten Pears Festival 2020	-	5,000
Foyle Foundation Festival 2020	-	10,000
MBF RVW	2,000	-
National Foundation	13,613	-
Samuel Gardner	1,500	-
D'Oyly Carte	5,000	-
 Total grants	 <u>81,328</u>	 <u>65,582</u>

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**4. Education – cost of activities**

	<b>Total 2022</b>	<b>Total 2020</b>
	<b>£</b>	<b>£</b>
Mid Winter Composers	1,755	12,653
Central office costs apportionment	-	-
	1,755	18,018
National Festival	55,366	67,632
My Sounds	5,007	-
Online Summer School	670	2,121
Lethe Project Costs	2,503	-
Nature Unwrapped	-	600
<b><u>Total</u></b>	<b><u>65,301</u></b>	<b><u>84,231</u></b>

**5. Regional ensembles**

	<b>2022</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Artistic costs	15,911	9,251
Marketing and publicity	1,282	192
Administration	996	1,153
<b>Total</b>	<b><u>18,189</u></b>	<b><u>10,596</u></b>

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

	<b>2022</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Office rent and other overheads	9,565	3,281
Accountant's fees	2,400	800
Statutory charges	48	48
Donations	2,500	-
Professional fees	<u>3,000</u>	<u>3,500</u>
<b>Total</b>	<b><u>17,513</u></b>	<b><u>7,269</u></b>
Less Apportioned to specific events:	-	839
This year no centrally organised events	<u>-</u>	<u>6,790</u>

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**7. Fixed Assets – tangible assets**

	Computers	Furniture, office equipment & musical instruments	Total
	£	£	£
Cost			
Balance brought forward	3,880	4,426	8,306
Additions (disposals)	—	—	—
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	—	571	571
Balance at 31 December 2020	<u>3,880</u>	<u>2,712</u>	<u>6,592</u>
Net book value at 31 March 2022	<u>—</u>	<u>1,714</u>	<u>1,714</u>
Net book value at 31 December 2020	<u>—</u>	<u>1,714</u>	<u>1,714</u>

**8. Debtors**

	2022	2020
	£	£
String Course	426	426
Arts Council Grant received in July	19,998	—
Travel costs to Greece	614	614
Prepayments Mid Winter	37	—
Total	<u>21,075</u>	<u>1,040</u>

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

	2022	2020
	£	£
Central office	30,390	31,880
Regional ensembles	19,528	13,915
Total	<u>49,918</u>	<u>45,795</u>

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

	2022	2020
	£	£
East Midlands balance	2,710	2,710
Regional Credit	443	443
Maastricht travel	1,458	1,458
Accruals National Festival	14,610	11,840
Total	<u>19,221</u>	<u>16,451</u>

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**11. Restricted Funds**

The restricted fund balance represents the Commissions Fund £533 as at 31 March 2022 (2020: £4,354). 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 15 Months to 31<sup>st</sup> March 2022**

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I report on the accounts of the Trust for the 15 Months to 31<sup>st</sup> March 2022 as set out on pages 7 to 13.

**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.

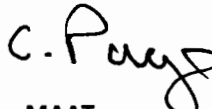
**Independent examiner's statement**

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: 1/8/22

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