



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' Annual Report for the period

From 01/04/2024 **Period start date** **To** 31/03/2025 **Period end date**

Charity name: The Longplayer Trust

Charity registration number: 1087243

Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The Longplayer Trust was established at the end of 2000 to take responsibility for Longplayer's upkeep for at least its first 1000-year cycle. This involves researching and implementing the means to keep Longplayer playing, ensuring its sustainability, and making it available to as large a number of people as possible, sometimes by overseeing one-off projects related to the theme of long time. The trust also looks after the listening post at Trinity Buoy Wharf, the website (http://longplayer.org) and a live internet stream.

<p>Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.</p>	<p>Para 1.17 and 1.19</p>	<p>April 24 The well received series of open public events: <i>Longplayer Long Afternoons</i> [launched in June 2023] continued at the Experimental Lighthouse in Trinity Buoy Wharf, with a sold-out talk by celebrated writer Iain Sinclair on April 28th. More than 40 people attended this event, with approx. £400 in donations raised (inclusive of the June 2024 <i>Longplayer Long Afternoon</i> event).</p> <p>May 24 Discussions with the Roundhouse, Camden, began towards producing a <i>Longplayer Live</i> event in April 2025: the centrepiece of Longplayer's 25 year anniversary. This incredibly ambitious realising of <i>Longplayer</i> has only taken place once before in the UK in 2009.</p> <p>June 24 A <i>Longplayer Long Afternoon</i> took place on June 9th to coincide with the London Festival of Architecture and the installation of a "sound pavilion" at Trinity Buoy Wharf ["The Armadillo", designed by architecture studio Unknown Works]. Artist and <i>Longplayer</i> trustee Ansuman Biswas performed durationally in the Lighthouse from 9am-5pm (the length of a working day), with the day culminating in a public talk in the Armadillo between Biswas, Ella Finer (interim chair) and Imogen Free (administrative producer). The <i>Long Afternoon</i> was well attended with approximately 120 visitors across the day, and a new audience attending through the Festival of Architecture. We received excellent feedback on social media and email.</p> <p>With support from Annenberg funding, Imogen Free took up a temporary engagement role [June 2024-January 2025]; acting as Longplayer Producer, Engagement and Operations. The majority of engagement efforts were initially concentrated on making the call for a new <i>Longplayer</i> chair to replace interim chairs Ella Finer and Edie Culshaw. This call reached as wide and as diverse an audience as possible via intensive communications efforts and extending audiences and reach (accounts reached on Instagram increased by 112% equivalent to 2.2k for the month).</p> <p>July 24 On 4th July <i>Longplayer</i> trustees visited the <i>Longplayer</i> archive held at Goldsmiths, University of London. Led by <i>Longplayer</i> Trustee James Bulley, the visit was intended to illuminate trustees as to what materials are held, so as to 1) engage more fully with the remit and ongoing management of the archive as well as 2) decide what might be usefully made public as part of a permanent exhibition in the Lighthouse. It was agreed that going forward The Longplayer Trust will make small archive deposits each year so as to maintain a record of activities.</p> <p>On 10th July James Bulley led a curatorial site visit of the Lighthouse at Trinity Buoy Wharf, with the most immediate plans to produce a sound design for the middle and upper floors of the lighthouse, and longer term plans to design exhibition and engagement zones on the middle floor. Jem Finer developed a temporary listening post for the Arts Festival in Watou, a village in Belgium, which ran from July to September.</p>
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		<p>After members of the Longplayer Trust developed funding bids for the support of the 25th anniversary year, Eric Reynolds generously pledged to finance the production of Longplayer Live in partnership with the Roundhouse, Camden.</p> <p>August 24 On 27 August Longplayer trustee Gareth Evans met with Jem Finer to begin the sorting and installation of a small public library for the <i>Longplayer</i> at the Lighthouse. This is an ongoing activity as part of the curatorial strategy for the Lighthouse which will be implemented over the next few years.</p> <p>A map of all Longplayer's international Listening Posts, both past and present, was launched on Longplayer's website so as to record the global reach of Longplayer and its audiences.</p> <p>September 24 On the 14th and 15th September trustees and friends of Longplayer hosted visitors at the Lighthouse to help celebrate Trinity Buoy Wharf's Open House weekends. The weekends were a big success, with around 300 visitors a day the first weekend [compared to the average 100].</p> <p>On 10th September Jem Finer, Sam Collins, Ansuman Biswas, Ella Finer and Imogen Free [the Longplayer production team for Longplayer Live] met the Roundhouse's senior producer and production manager to finalise plans for the Longplayer Live performance, rehearsals and workshops.</p> <p>A major component of the Longplayer Live production was the involvement of eighteen young performers [under 25]. With the Roundhouse, the Longplayer production team worked from September 2024 on planning workshops for the young performers for March 2025. Imogen Free and Ella Finer worked closely with the youth team at the Roundhouse, which has also informed the development of a Longplayer youth engagement strategy.</p> <p>October 24 Sam Kinchin Smith [Head of Special Projects at The London Review of Books] was welcomed as new chair of the Longplayer Trust and Tadeo Lopez Sendon [director of Abandon Normal Devices] was welcomed as a new trustee with expertise in cultural management and policy.</p> <p>Trustee Ella Finer and producer Imogen Free met with youth partner THAMES to discuss options for a Longplayer youth engagement pilot.</p> <p>Conversations with the Roundhouse youth team continued, with a focus on the legacy of this particularly significant instance of youth engagement. Imogen Free proposed we consider inviting the young people who work on Longplayer Live to become 'Longplayer youth stewards', to continue this relationship.</p> <p>Imogen Free prepared and circulated a new policy document for safeguarding guidelines.</p>
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		<p>November 24 A merchandise initiative, instigated by friend of Longplayer Marcia Farquhar, launched with a limited edition calendar of artwork for 2025, created by artists responding to Longplayer. Additional merchandise for income generation included mugs, tote bags, t-shirts and post-cards.</p> <p>Between 19th and 23rd November a temporary listening post featured at the 'Rainy Days' festival in Luxembourg.</p> <p>December 24 The Longplayer Conversation took place on 12th December at Swedenborg Hall with eminent writers Kate Briggs and Daisy Hildyard. This was a very successful event, selling out in advance with an engaged audience of 100.</p> <p>On 31st December, the annual Longplayer birthday celebration was held at Trinity Buoy Wharf lighthouse, marking our entrance into the anniversary year: Longplayer's 25 years.</p> <p>January 25 A high quality listening post at La Casa Encendida in Madrid was launched with an evening DJ set by Jem Finer. Longplayer was installed in a calm and quiet space leading to the open roof and will be open for at least a year.</p> <p>A huge amount of work was undertaken by sound artist Daniel Jones in collaboration with Jem Finer towards improving the ease and accessibility of listening posts [by converting the algorithm to python playing from a raspberry pi] also benefitted other listening posts. For one, it enabled improvements to take place on the sound system and time-keeping at the Trinity Buoy Wharf listening post in the Lighthouse.</p> <p>A PR strategy for Longplayer Live and the 25th anniversary year was developed thanks to Sam Kinchin Smith, Imogen Free and the communications committee.</p> <p>In her role as Producer, Engagement and Operations Imogen Free continued producing mailouts and social media content, based on events past and future, on Longplayer archives and activities. She ensured the website was navigable and up to date with previous event content. Her main focus up to January 2025 was on youth engagement outreach and marketing with the Roundhouse towards Longplayer Live.</p> <p>From January 2025 it was formally agreed Imogen Free would continue in her engagement role [funded by a large private donation to the charity] and would co-produce Longplayer Live at the Roundhouse with Sam Collins as technical producer.</p> <p>February 25 A full plan of curatorial updates, developed by trustee James Bulley with the support of Imogen Free, was circulated among all trustees. The sound system was updated as part of the curatorial strategy with the remaining plans to be unrolled over several years dependent on securing funding for each stage. These include: improving signage and access to donation points; designing and</p>
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	<p>arranging exhibition materials, developing the library area, and a dedicated young person's area.</p> <p>March 25 Preparations were underway for the major event Longplayer Live at the Roundhouse, planned for April 5th 2025.</p> <p>On 5th March workshops took place at the Roundhouse with young people who had applied to be part of the performance. These were well attended and warm feedback was received from the young performers about the care they experienced during the workshops as well as around their involvement more generally.</p> <p>On 20th March Longplayer organised for the young performers to meet some of the older artists taking part in Longplayer Live in an informal social event at the Roundhouse.</p> <p>SONIC SPACE TIME (a film about Longplayer by Danny Hammond) was released, containing footage of the Trinity Buoy Wharf lighthouse listening post where Longplayer has resonated for the past 25 years: https://longplayer.org/about/</p> <p>Funding As well as the Annenberg grant, we continued to receive support through collections at the lighthouse, donations online, downloads of the Longplayer app and regular grant income from the Trinity Buoy Wharf Trust.</p> <p>Eric Reynolds and Urban Space Management generously pledged to fund the performance of Longplayer Live at the Roundhouse with support of £30,000.</p> <p>We shared past work and encouraged further donations through Bandcamp. The Buying Time fundraising scheme continues to help stabilise our unrestricted funding and we received £3,800 this year. Listeners continued to sponsor bowls at a steady rate providing £7,000. Merchandise sales amounted to £3418.</p> <p>Engagement The overall visitor count for the listening post at the lighthouse in 2024 was 7790. As detailed above, increased engagement activities led to a swell of new audiences for Longplayer during 2024-2025.</p> <p>Accounts reached on Instagram have increased from 2.2k to 10k with consistent posting, reels and two experiments with boosting' posts to reach new followers.</p> <p>Imogen Free developed a series of posts to come based on the archives, as well as a listening list of recommendations from Trustees, also shared via the newsletter.</p> <p>BBC Radiophonica podcast expressed interest in featuring Longplayer around its 25th anniversary.</p> <p>Press In 2024, Longplayer was selected to feature alongside hidden gems such as The Wallace Collection, in Hoxton Mini Press's</p>
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		<p>guide book <i>An Opinionated Guide to Free London</i>: https://www.hoxtonminipress.com/products/an-opinionated-guide-to-free-london</p> <p>Longplayer featured in a Telegraph Travel article on 31.12.24 as a destination to visit in 2025: https://www.telegraph.co.uk/travel/destinations/europe/united-kingdom/england/london/londons-last-truly-creative-quarter/</p> <p>In February 2025, Chair of Trustees Sam Kinchin-Smith was interviewed about Longplayer on CGTN: https://www.facebook.com/share/v/1Bba8w8p36/</p> <p>Jem Finer was interviewed in The Telegraph 24.03.25: https://www.telegraph.co.uk/music/interviews/jem-finer-pogues-interview-shane-macgowan/</p> <p>Jem Finer talked about the 25th anniversary of Longplayer with Robert Elms on BBC Radio London: https://www.bbc.co.uk/programmes/p0ktqsj2</p> <p>Channel 4 News covered the 25th year Longplayer Live event at the Roundhouse and features interviews with Jem Finer and some of the young people who have since become involved as youth ambassadors for Longplayer, this being their first encounter with the artwork: https://www.channel4.com/news/longplayer-a-piece-of-music-that-lasts-for-1000-years-without-repetition</p>
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	<p>Trustees of Longplayer have been sent the guidance issued by the Charity Commission on public benefit in the context of outlining their specific expectations and responsibilities.</p> <p>The responsibility to ensure The Longplayer Trust is carrying out its purposes for the public benefit is underscored by the Charity Commission guidance: 1) to ensure trustees understand the charity's purposes as set out in the governing document; 2) to plan what the charity will do, and what we collectively want it to achieve; 3) to be able to explain how all of the charity's activities are intended to further or support its purposes; 4) to understand how The Longplayer Trust benefits the public by carrying out its purposes.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	

Policy on social investment including program related investment	Para 1.38	
Contribution made by volunteers	Para 1.38	
Other		

Achievements and Performance

	SORP reference	
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<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>Main achievements of the charity:</p> <ul style="list-style-type: none"> • Maintain Longplayer and public engagement with the artwork. • Active ongoing engagement with global community of listeners via Longplayer's live stream and app. • Active ongoing engagement with local communities through "open" events at the lighthouse in Trinity Buoy Wharf. • Promoting awareness of long term thinking and sustainable practice via engagement activities above as well as listening posts, public programming (especially towards the 25th anniversary year) and the development of a youth engagement programme. <p>Difference the charity's work has made to the circumstances of its beneficiaries: The Longplayer Trust continues to maintain the globally accessible online stream of <i>Longplayer</i> as well as <i>Longplayer's</i> main listening post in London's East End. Because of its wide reach, <i>Longplayer's</i> beneficiaries are diverse in their circumstances. With the plurality of <i>Longplayer's</i> beneficiaries in mind several key positive differences for those accessing <i>Longplayer</i> have been identified through online and in-person feedback including on social media channels; through engagement activities and through school and university visits to the Lighthouse:</p> <ul style="list-style-type: none"> • Offers a space of calm and contemplation. • Visitors and listeners feel part of a wide community. • With the development of a youth engagement programme and a focus on children's activities in the lighthouse, Longplayer also functions as a space for study outside of formal educational contexts. <p>Wider benefits to society as a whole:</p> <ul style="list-style-type: none"> • Invites a connection to time which is not simply linear and not focussed on short term gain or accumulation. • Instills a commitment to sustainability; raises awareness of our own human impact in the short term for the long term.
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	
Other		

Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	<p>Longplayer Trust's financial position strengthened at the end of the 2024-2025 period with an increase of £14,104 in cash funds.</p> <p>We headed into 2025 very strongly by securing and receiving our largest grant to date of £30,000 from Trinity Buoy Wharf Trust towards Longplayer Live.</p> <p>From April 2024 - March 2025 Longplayer Trust increased revenue from bowl sponsorship by £4000 on the previous year (most bowls are now sponsored so this scheme will end, and a new scheme needs to be created); Buying Time sponsorship increased by £1200 (annual subscription of £100 per donor); and online donations increased by £3000 from just £700 the previous year.</p> <p>We continued to receive the annual approx £9600 grant from Trinity Buoy Wharf to cover invigilation costs at the Lighthouse, a 10 year annual programme of funding from Trinity Buoy Wharf Trust, which is due to expire in 2027.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The reserves that Longplayer Trust sets aside provide financial stability and the means for the development of our principal activity. We intend to maintain our reserves at a level which provides enough funds to cover three months' key expenses in the case of dissolution, and intend to use these reserves in this manner if required. This level of reserves should be maintained and should rise as appropriate to match the growth of the charity, and to ensure we can fulfil our charitable aims successfully as the scale of their effects grows. The Board annually reviews the amount of reserves that are required to ensure that they are adequate to fulfil our continuing obligations.
Amount of reserves held	Para 1.22	£4,645
Reasons for holding zero reserves	Para 1.22	
Details of fund materially in	Para 1.24	There are no funds in deficit.

deficit		
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	<p>The challenging landscape for funding in the UK is the main point of uncertainty.</p> <p>The Trinity Buoy Wharf Trust have committed to funding our invigilators at the London Living Wage for 10 years until 2027. The eighth installment fell during this period. The grant enables us to continue to open the lighthouse to the public for free every weekend of the year. It is incumbent upon the Trust to begin the process of renewing the grant or find an alternative source of funding for the invigilators.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	
Investment policy and objectives including any social investment policy adopted	Para 1.46	
A description of the principal risks facing the charity	Para 1.46	
Other		

Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Declaration of Trust
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	Longplayer is a Charitable Trust
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	<p>Any existing trustee can recommend a new trustee. This is then discussed at a quarterly meeting and approved or denied by the existing board.</p> <p>The Longplayer Trust's most recent trustee and incoming chair were selected by a widely advertised open call, as detailed in the summary of the charity's main activities for the year.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	
The charity's organisational structure and any wider network with which the charity works	Para 1.51	
Relationship with any related parties	Para 1.51	
Other		

Reference and Administrative details

Charity name	The Longplayer Trust
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Other name the charity uses	n/a
Registered charity number	1087243
Charity's principal address	31 Eyre St Hill London EC1R 5EW

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Ansuman Biswas			
2	James Bulley			
3	Sam Collins			
4	Edie Culshaw	Outgoing Co-Chair		
5	Gareth Evans			
6	Ella Finer	Outgoing Co-Chair		
7	Jem Finer			
8	Lois Keidan			
9	Sam Kinchin Smith	Incoming Chair	From October 2024 onwards	
10	Tadeo Lopez Sendon		From October 2024 onwards	
11	Eric Reynolds			
12	Gavin Starks			
13	Mariam Zulfiqar			
14				
15				
16				
17				
18				
19				
20				

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	N/A
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	N/A
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	N/A

Additional information (optional)**Names and addresses of advisers (Optional information)**

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

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Exemptions from disclosure

Reason for non-disclosure of key personnel details

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Other optional information



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Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)

	
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Full name(s)

Jem Finer

Sam Kinchin-Smith

Position (eg
Secretary, Chair, etc)

Trustee

Chair

Date 27.01.26



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name
The Longplayer Trust

No (if any)
1087243

Receipts and payments accounts

CC16a

For the period from	Period start date	To	Period end date
	1/4/2024		31/3/2025

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Revenue	15,941		-	15,941	7,679
		39,633	-	39,633	34,316
Grants					
Donations	8,132	-	-	8,132	4,496
Interest	51	-	-	51	48
Gift Aid	1,657	-	-	1,657	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	25,781	39,633	-	65,415	46,539
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	25,781	39,633	-	65,415	46,539

A3 Payments

Producer	2,523	7,677	-	10,200	9,900
Engagement Officer	923	7,677	-	8,600	-
Stationery & Printing	-	-	-	-	-
Rent & Rates	772	-	-	772	584
Insurance	489	-	-	489	334
Office Costs	501	-	-	501	588
Website	317	-	-	317	302
Accounting	539	-	-	539	474
Consultancy	-	-	-	-	-
Sonic Ray	-	-	-	-	-
Bank Charges	336	-	-	336	212
Internet Streaming	300	-	-	300	300
Artists	-	-	-	-	-
Lighthouse cleaning and maintenance	506	-	-	506	232
Invigilator Services	-	9,598	-	9,598	8,446
Marketing	-	-	-	-	-
Bowl Engraving & storage	2,238	-	-	2,238	1,669
Travel	-	-	-	-	-
Entertaining Clients	-	-	-	-	-
Buying Time	13	-	-	13	12
Morse Candle	-	-	-	-	-
Foreign Exchange	15	-	-	15	-
Launches & Events	703	-	-	703	1,479
Sounding Circle	-	-	-	-	-
Fundraising	-	-	-	-	-
Audit	-	-	-	-	-
Longplayer App	66	-	-	66	79
Longplayer Live	-	8,700	-	8,700	-
Longplayer Afternoons	1,202	-	-	1,202	-
Listening Posts	4,916	-	-	4,916	-
Longplayer Conversation	801	-	-	801	-
Merchandise Costs	496	-	-	496	235
Sub total	17,657	33,653	-	51,311	24,846

A4 Asset and investment purchases, (see table)					
	-	-	-	-	
	-	-	-	-	
Sub total	-	-	-	-	-

Total payments	17,657	33,653	-	51,311	24,846
Net of receipts/(payments)	8,124	5,980	-	14,104	21,693
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	20,158	22,893	-	43,051	21,358
Cash funds this year end	28,282	28,873	-	57,155	43,051

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds				
		28,283	28,873	-
		-	-	-
		-	-	-
	Total cash funds	28,283	28,873	-
	(agree balances with receipts and payments account(s))	Agreement Error	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details			
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-

		-	-
		-	-
		-	-
		-	-

B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Jem Finer	07.01.2026

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Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
The Longplayer Trust

On accounts for the year
ended

31 March 2025

Charity no
(if any)

1087243

Set out on pages

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31 / 03 / 2025**

Responsibilities and
basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

** Please delete the words in the brackets if they do not apply.*

Signed:

Date:

23.12.2025

Name:

Mark Addis

Relevant professional
qualification(s) or body
(if any):

Address:

10 Hazelwood Road, Hale, Altrincham, WA15 9AX

Section B

Disclosure

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.