

**THE BROOK STREET BAND TRUST**  
**FINANCIAL STATEMENTS FOR THE**  
**PERIOD ENDED 31 AUGUST 2024**

**Company Information**

<b>Directors</b>	Nicola Jane Ainger Catherine Bradley Marcus Davey Jill Hoffbrand Selina Skipwith Jane Spencer-Davis
<b>Secretary</b>	Tatty Theo
<b>Registered Company number</b>	6335156 (England and Wales)
<b>Registered Charity number</b>	1122890
<b>Registered office</b>	210 Victoria Road London N22 7XQ
<b>Bank</b>	CAF Bank Ltd 25 Kings Hill West Malling Kent ME 19 43Q
<b>Independent examiner</b>	Elizabeth Lavercombe Ten Acre House Cat Street, Upper Hartfield East Sussex, TN7 4DT

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**THE BROOK STREET BAND TRUST**  
**(A company limited by guarantee and a registered charity)**  
**Registered Company number 6335156 (England and Wales)**  
**Directors' Report for the period ended 31 August 2024**

The directors present their report and the financial statements for the period ended 31 August 2024.

**Principal activities**

The Brook Street Band Trust was incorporated on 6 August 2007. It was registered with The Charity Commission on 20 February 2008. The principal activity of the Company is to promote, develop, improve and maintain education and appreciation of classical music for the benefit of the public.

The objects of the charity are set out in its governing document:

- To promote, develop, improve and maintain education and appreciation of classical music for the benefit of the public through the performance of live classical seventeenth and eighteenth century music and related twenty-first century musical commissions, with a particular focus on the works of George Frideric Handel, through education projects, master-classes, workshops and courses and other such means as the trustees deem fit;
- To promote research in the field of classical music, in particular but not exclusively to research the work of lesser known early music composers and to disseminate the useful results for the benefit of the public; and
- To support such other general charitable purpose in connection with the above objectives as the trustees deem fit.
- To take the Charity Commission's public benefit guidance into account when making any decision it is relevant to.

**Directors**

The Directors during the period were as follows:

Nicola Jane Ainger  
Catherine Bradley  
Marcus Davey  
Jill Hoffbrand  
Selina Skipwith  
Jane Spencer-Davis

**Governance and Management**

The Board's original trustees were recruited from individuals known to members of The Brook Street Band (Tatty Theo, Carolyn Gibley and Rachel Harris) and the Chairman of the Trust. Subsequent Trustees have been recruited according to their suitability to meet the objectives of The Brook Street Band Trust. Any new Trustees must be 18 years or older.

The Trust recruits as necessary through personal associations and contacts who are otherwise involved in or interested in the arts. Current Trustees meet potential Trustees and discuss their suitability before a final decision is taken. The Trustees meet between 3 and 4 times a year. In addition, there are meetings with individual trustees, outside formal meetings, to discuss projects and policies.

## **Review of Activities (September 2023 to August 2024)**

Eighteenth-century chamber repertoire has always been The Brook Street Band's (BSB) driving passion, focusing particularly on Handel's music. The year 2023-2024 continued the pattern of previous years with a busy performance schedule.

### Live music-making:

Each year BSB seeks to expand its portfolio of festivals and venues to perform at, and the year 23-24 saw several new ones added, as well as welcome return visits to venues/promoters where BSB has a long-established relationship.

In September BSB featured prominently at the Handeliade organised by The Handel House Trust, which took place from 22-24 September at Boughton House in Northamptonshire. The event was produced by The Brook Street Band's Director, Tatty Theo, and BSB performed in three events.

In October BSB delivered its own Handel festival, *love:Handel*, with 9 events taking place in three historic Norwich venues.

Event 1 CONCERT: The Octagon Chapel, Fri 13 October, 7-8pm

#### **Music for Mr Beard**

We open *love:Handel* 2023 with a thrilling programme of arias composed by Handel for his favourite tenor, the fabulous John Beard, who dominated the London musical landscape during Handel's time. *Music for Mr Beard* sets the scene for an action-packed festival weekend packed with stunning music, colourful instrumentation, and guest appearances by some of our favourite musical friends.

David de Winter (tenor), Lisete da Silva Bull (flute) Rachel Harris & Kathryn Parry (violins) Tatty Theo (cello), Carolyn Gibley (harpsichord)

Event 2 CONCERT: The Octagon Chapel, Fri 13 October, 9-10pm

#### **As Steals the Morn upon the Night**

Suspend reality for an hour, and travel with us through the night, a place of wonder and creativity where different worlds, centuries and the musical influences of Bach, Handel, Telemann and Montéclair collide. Central to this night is Nitin Sawhney's "Early Transitions" which in Nitin's own words explores "*connections between Eastern and Western classical ideas with particular reference to my love of Baroque music, Indian classical raga and mathematical interactions through the taal system, phrasing and diatonic expansion*". A real chance to dream...

Rachel Harris & Kathryn Parry (violins) Tatty Theo (cello), Carolyn Gibley (harpsichord and chamber organ)

Event 3 CONCERT: The Octagon Chapel, Sat 14 October, 11-midday

#### **The Bassoon Abroad**

A rare chance to revel in the sensual sonorities of the baroque bassoon, an instrument championed



by Handel. German-based Jennifer Harris is one of the world's premiere soloists and is joined here by members of The Brook Street Band for chamber music by Handel, Telemann, and a few of their fellow 'abroad' composers.

Jennifer Harris (bassoon), Rachel Harris (violin), Tatty Theo (cello), Carolyn Gibley (harpsichord and chamber organ)

**Event 4 CONCERT:** The Octagon Chapel, Sat 14 October, 2-3pm

**Double Trouble**

What could be better than a single harpsichord? Two harpsichords! Enjoy this opportunity to wallow in the rich sound of music by JS Bach, Mozart, and Armand Louis Couperin for four hands played on two beautiful instruments by local maker Alan Gotto.

Robin Bigwood & Carolyn Gibley (harpsichords)

**Event 5 TALK:** The Octagon Chapel, Sat 14 October, 3.30-4.30pm

**Painting Magic: Handel and the Art of Staging Sorcery**

Noted scholar Peter Kerber investigates how Handel's characterisations of sorceresses and magicians relate to the visual portrayals created by the best Venetian and Roman artists of his day. Peter Kerber is Director of the Picture Gallery at the Kunsthistorisches Museum in Vienna.

Peter Kerber (speaker)

**Event 6 CONCERT:** The Octagon Chapel, Sat 14 October, 7-9pm

**Concerti per Multi Stromenti**

Following our double harpsichord recital, we welcome our musical friends to join us for an evening of exhilarating music for multiple instruments, including music by Handel, Telemann, Bach's popular Concerto for Two Violins, and Vivaldi's Concerto for Two Cellos.

Lisete da Silva Bull (flute and recorders) Rachel Harris & Kathryn Parry (violins) Tatty Theo & Kate Bennett Wadsworth (cellos), Robin Bigwood & Carolyn Gibley (harpsichords), Jennifer Harris (bassoon), Lucy Theo (viola), plus additional violins and double bass

**Event 7 FAMILY CONCERT:** The Chapel Park Lane, Sun 15 Oct, 10-11.45am

**The Elements**

A firm and much-loved free festival favourite with families and our younger audiences. A chance to find out more about our instruments and some of our favourite baroque music, conjuring up sounds of water, fire, wind, and birdsong with a relaxed and chatty concert featuring music by Handel, Telemann, Matteis and Biber.

Lisete da Silva Bull (flute and recorders) Rachel Harris & Kathryn Parry (violins) Tatty Theo (cello), Carolyn Gibley (harpsichord)

**Event 8 TALK:** The Assembly House, Sun 15 Oct, 1.30-2.30pm

**Handel in Italy, 1707-1710**

Indulge yourself with a little armchair travel to the Italian cities Handel worked in, setting the musical scene for this afternoon's concert. Renowned Handel biographer Jonathan Keates offers a glimpse into the Roman world of patronage, Popes and Cardinals, and the operatic magic of Venice, "*La Serenissima*", a city he has written extensively on, as former Chairman of the Venice in Peril Fund.

Jonathan Keates (speaker)

**Event 9 CONCERT:** The Assembly House, Sun 15 Oct, 3.30-5.30pm

**Margherita Durastanti – Handel's Italian Muse**

Italian soprano Margherita Durastanti enjoyed a long and fruitful collaboration with Handel, their musical lives together spanning several decades and countries. Our programme celebrates Handel's secular and sacred vocal writing, renowned for its virtuosity and the agility it commands, with works including the powerful and dramatic cantata *La Lucrezia*, alongside the recently discovered *Gloria* from Handel's youthful years in Rome. These are paired with

magnificent chamber music composed at the height of his fame in 1730s London and provide a perfect conclusion to *love:Handel 2023*.

Anna Cavaliero (soprano), Rachel Harris and Kathryn Parry (violins), Tatty Theo (cello), Carolyn Gibley (harpsichord)

*love:Handel* saw BSB increase its audience base in Norwich, reaching new audiences with a free ticket offer for young people and parent/carer. The festival was funded via a mix of successful grant applications, individual donors and ticket sales. Feedback included:

*"I attended all weekend and made sure to eat at as many cafes and bars as I could. For me it was a music and food festival. It was a very pleasurable few days and I am looking forward to the next one. It is a shame it is not an annual event."*

*"I would like to share that we all thoroughly enjoyed the concert. It introduced Baroque to some of the family members, and I think they are hooked! My son, in particular, is wanting to be a baroque recorder player. We look forward to your next visit."*

*"The Love Handel Festival is an absolute highlight of my (two) years and I wish it was every year! Please don't stop coming to Norwich - we so appreciate hearing world-class musicians like the BSB in our city."*

*"Thank you so much for such a wonderful evening of music. Your sound is so beautiful and the years playing together are a treat for the audience. The music insights for the delightful programme of Mr Beard were excellent and my 15-year-old daughter has furthered her understanding of Handel and appreciation for his work. As a flute/picc player she also came away dreaming of a Baroque wooden flute! Looking forward to next year already."*

*"The quality of the musicianship and sheer enthusiasm of the Band was a joy. Keep up the great work and I hope to see you again."*

*"Very much enjoyed your intimate and informal/personal way of presenting your music."*

*"Just thank you, you have inspired me to listen to more baroque music. I am enjoying your trio sonatas CD. I look forward to next year's concerts."*

*"Fabulous, enjoyable concerts with such friendly and inclusive Band."*

*"Splendid concert - good and varied programme and beautifully executed."*

*"Really enjoyed the concert and hearing some Handel which was new to me. Octagon Chapel was perfect setting."*

*"I heard from David Carter and others that the Handel Festival events at the Octagon Chapel went very well, and that everyone enjoyed them. I am very happy to hear this...Thank you for bringing the Brook Street Band to play in the Chapel. We were*



*pleased to host you, and we would be very pleased to welcome you back if you would like to come."*

December saw BSB give two seasonal concerts. BSB performed Handel's *Messiah* in Nottingham, a new location and new conductor and choir for the group to work with, and then made a return to Norwich Chapel Concerts, for its annual and longstanding Christmas concert.

March and April 2024 saw the release of three tracks from the Band's new CD (on the label First Hand Records). The complete disc was released on 19 April. Reviews for the complete disc include:

*"... intriguing programme... This album should now offer him (de Winter) the wider recognition he deserves... one is immediately struck by the clarity and confidence of both voice and ensemble... The two instrumental sonatas by Salomone Rossi are also particularly enjoyable and The Brook Street Band are on superb form... This is a very fine disc indeed."* **Gramophone**

*"... a well-thought-out programme... The clearly defined and lively articulation of the Brook Street Band Band inform the music with irresistible allure... David de Winter sings with careful attention to text... In addition to his accomplished singing, de Winter has contributed an elegantly written essay" \*\*\*\* / \*\*\*\*\** **BBC Music Magazine**

*"Throughout the performances are excellent with David de Winter bringing great style to the music...and he is finely partnered by the Brook Street Band, creating a sense of vocal chamber music rather than a grand accompanied motet. We don't hear anything like enough Schütz and this wonderfully engaging disc makes you want to explore more."* **Planet Hugill**

*"It's a programme that puts its artists through their multi-faceted paces, and it's beautifully done, from the Germanic-end, pared-down textures and quietly radiant reverence of Schütz's *O süßser, O freundlicher* – whose highlights include de Winter's crisply rendered vocal embellishments and the closely attentive continuo support – to the more floridly-supported lilt of Schütz's *Symphoniae Sacrae I*...Here, Rachel Harris' and Kathryn Parry's violins dance gorgeously in and out of each other, underpinned with neat spring by cellist Tatty Theo. One further pleasure, which can be felt throughout, is the underlying sense of joy. This may be sacred music, but there's a thoroughly non-sober, life-affirming conviviality between these players at every turn."*

**Charlotte Gardner, dCS Only the Music, April 2024**

From Spring 2025 BSB resumed a busy concert schedule with performances in London and the South East. On 13 April, BSB performed at 25 Brook Street, Handel's home, to a packed audience at Handel & Hendrix in London. In early May, Tatty ran an orchestral workshop day for Cambridgeshire Music, exploring repertoire by Telemann and Handel, developing the work with the Roots Baroque Orchestra that BSB has undertaken over the past few years for this organisation.

BSB made a return to the London Festival of Baroque Music on 16<sup>th</sup> May at London's St. John's Smith Square, with a new Handel, Bach, and Telemann programme "*The Power of Three*". This was performed 'in the round', with an accompanying slideshow with information about the composers. On 30<sup>th</sup> May, BSB launched its "*Heinrich Schütz – a German in Venice*" CD to a full capacity audience at Heath Street Baptist Church.

BSB returned to Salthouse Church on 28<sup>th</sup> June to give one of its summer season concerts, following BSB's successful debut there the previous year. Building relationships such as these, especially in Norfolk where BSB hosts its *love:Handel* festival is of huge importance to BSB, helping to build its audience base and spread awareness of its work. BSB has already secured its invitation to Salthouse in July 2025.

Developing its work in Norfolk, BSB was delighted to play a part in the inaugural Music Summer School and Festival, held from July-August at Gresham's School in Holt. Rachel Harris, Tatty Theo, and Carolyn Gibley ran a baroque chamber music course for a week, including delivering talks on Handel, and various aspects of 18<sup>th</sup> century performance practice. BSB was joined by violinist Kathryn Parry and narrator James Gilchrist for a concert performance of "*As Steals the Morn upon the Night*", which included the fourth performance of Nitin Sawhney's "*Early Transitions*" commissioned in 2022 for BSB by Chris Butler and the London International Festival of Early Music.

Following a successful fundraising campaign plus donations from individuals, The Brook Street Band Trust purchased its own harpsichord, a copy of an Italian single manual instrument, crafted by Norwich maker Alan Gotto. The instrument was completed in June 2024 and received its inaugural performance at BSB's Salthouse concert (see above). Many of the campaign's supporters were there to hear the instrument's debut.

#### Online:

The BSB continued to grow its online presence with increased subscriber numbers to its YouTube channel, plus audience accessing content via the *love:Handel* podcast and streaming platforms including Apple Music, Idagio, Spotify and iTunes. Its social media activity on Facebook, Instagram and Twitter was delivered by Tatty Theo, in conjunction with Da Capo Digital, plus shares from record labels and guest artists working with BSB.

#### Airtime:

As in previous years the year 2023-2024 included continued airtime for its various CD recordings on both BBC Radio 3 and Classic FM. The BSB has regularly broadcast for BBC Radio 3 since 1997, and its extensive discography on AVIE Records, Dutton Vocalion, Resonus Classics, and most recently First Hand Records has been singled out for critical acclaim with accolades including Gramophone Magazine Editor's Choice, as well as CD features on both BBC Radio and Classic FM. The release of "*Heinrich Schütz – a German in Venice*" in April 2024 contributed to BSB's presence on the airwaves.



## **Financial Review**

During the year ended 31 August 2024 income earned totalled £47,127. This is made up of grants received (£8,700), donations from individuals (£13,161) performance receipts (£18,020), ticket income (£6,128), re-imbursement for travel costs (£813) and other earned income (£305). Grants received are shown in note 2 to the accounts. The Trust is very grateful for all support received. The Trustees have built up unrestricted funds over time sufficient to meet immediate obligations and to cover any short-term fall in income.

## **Funding and risk assessment**

The company is dependent on raising funds to support its educational activities, but has controls in place to manage the risks associated with any potential shortfall. The company retains sufficient reserves and builds contingencies into its annual budgets. It does not have any fixed overheads or fixed wages. It operates within the confines of its known income.

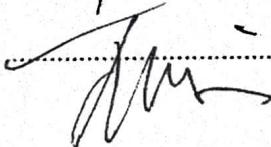
## **Income and Corporation Taxes Act, 1988**

The company is entitled to the exemption contained in Section 505 of the above Act

## **Small companies exemption**

The company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Date approved by the Board: ..... 30/05/2025 .....

Signed on behalf of the Board .....  .....

Jane Ainger



## **THE BROOK STREET BAND TRUST**

### **Statement of Directors' Responsibilities**

The directors are responsible for preparing the annual report and the accounts in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year.

Under that law the directors have elected to prepare the accounts in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The accounts are required by law to give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period. In preparing these accounts, the directors are required to:

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

The directors are responsible for keeping 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 financial statements comply with the Companies Act 2006. They 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 directors are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in the United Kingdom governing the preparation and dissemination of accounts may differ from legislation in other jurisdictions.

# THE BROOK STREET BAND TRUST

## Statement of financial activities for the period ended 31 August 2024

	Restricted £	Unrestricted £	2024 £	2023 £
<b>Incoming resources</b>				
Performance receipts	0	18,020	18,020	30,605
Grants received (note 2)	8,700	0	8,700	9,000
Donations	11,785	1,376	13,161	6,088
Ticket sales	4,474	1,654	6,128	-
Other income	0	1,118	1,118	92
<b>Total income</b>	<b>24,959</b>	<b>22,168</b>	<b>47,127</b>	<b>45,785</b>
<b>Resources expended (note 3)</b>				
Direct charitable expenditure	27,969	16,084	40,678	34,838
Management & administration	1,891	10,011	11,902	6,494
<b>Total expenses</b>	<b>29,860</b>	<b>26,095</b>	<b>55,955</b>	<b>41,332</b>
<b>Net income/(deficit) for period</b>	<b>(4,901)</b>	<b>(3,927)</b>	<b>(8,828)</b>	<b>4,453</b>

There were no other recognised gains.

## Statement of retained funds

	Restricted Income	Unrestricted Income	Total 2024	2023
Net income/(deficit) for period	(4,901)	(3,927)	(8,828)	4,453
Total funds brought forward	1,674	34,797	35,471	31,018
Transfer between funds	3,227	(3,227)	0	0
<b>Total funds carried forward</b>	<b>0</b>	<b>26,643</b>	<b>26,643</b>	<b>35,471</b>



**THE BROOK STREET BAND TRUST**  
**Registered in England No: 6335156**  
**BALANCE SHEET AS AT 31 AUGUST 2024**

	Notes	2024	2023
		£	£
<b>Fixed assets</b>			
Tangible assets		-	-
<b>Current assets</b>			
Cash at bank and in hand		30,018	37,471
		<u>30,018</u>	<u>37,471</u>
<b>Creditors: amounts falling due within one year</b>	4	3,375	2,000
<b>Net current assets/(liabilities)</b>		<u>26,643</u>	<u>35,471</u>
<b>Total assets less current liabilities</b>		<u>26,643</u>	<u>35,471</u>
<b>Creditors: amounts falling due after more than one year</b>		-	-
<b>Net assets/(liabilities)</b>		<u>£26,643</u>	<u>£35,471</u>
<b>Accumulated Funds</b>			
Unrestricted funds/(deficit)		26,643	34,797
Restricted funds		0	1,674
<b>Total Funds</b>		<u>£26,643</u>	<u>£35,471</u>

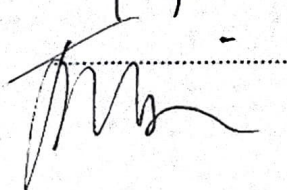
For the year ending 31 August 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

**Directors' responsibilities:**

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.
- These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The financial statements were approved by the board of directors on

30/05/2025 and were signed on its behalf by



Director, Jane Ainger

**THE BROOK STREET BAND TRUST**  
**Notes to the financial statements for the period ended 31 August 2024**

**1 ACCOUNTING POLICIES**

**Basis of preparation of financial statements**

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)), the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) and the Companies Act 2006.

**Fund Accounting**

Unrestricted funds are those available for use at the discretion of the Directors in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors and which have been raised by the company for particular purposes.

**Incoming Resources**

Grant income is recognised in full in the statement of financial activities in the year in which it is receivable. Fees and sales are the sales invoiced during the period.

**2 GRANTS**

	2024	2023
	£	£
Norwich Freeman's Charity	2,000	-
Colin David	-	5,000
Continuo Foundation	4,200	4,000
Hampstead Church Music Trust	2,500	-
	<u>£8,700</u>	<u>£9,000</u>



**THE BROOK STREET BAND TRUST**  
**Notes to the financial statements for the period ended 31 August 2024**

**3 RESOURCES EXPENDED**

**Direct charitable expenses**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Artists' fees	29,208	30,125
Festival costs	500	365
Travel	1,142	267
Venue hire	100	200
Instrument hire	1,043	3,881
Instrument purchase	8,685	-

	£40,678	£34,838
	£40,678	£34,838

**Management and administration**

Administration fees	7,500	4,000
Marketing	1,965	800
IT and website	1980	849
Sundry expenses	457	845

	£11,902	£6,494
	£11,902	£6,494

**4 CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	-	-
Grants received in the year in respect of following year	-	2,000

Accruals and deferred income	3,375	-
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	£3,375	£2,000
	£3,375	£2,000

**5 LIABILITY OF MEMBERS**

The Brook Street Band Trust is constituted as a company limited by guarantee and has no share capital. The liability of each member is limited to the sum of £10 per member.

## **THE BROOK STREET BAND TRUST**

### **Independent examiner's report to the trustees of The Brook Street Band Trust**

I report on the accounts of the company for the year ended 31 August 2024, which are set out on pages 7 to 13.

### **Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with the 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 you as 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 matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Elizabeth Lavercombe (ACA, CTA)  
Ten Acre House, Cat Street, Upper Hartfield  
East Sussex, TN7 4DT

Signed:



Date:

21/5/25