



CONEY LIMITED

(A company limited by guarantee)

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

CHARITY REGISTRATION NUMBER: 1156864

COMPANY REGISTRATION NUMBER: 06713686

Prepared by:

Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

CONEY LIMITED

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CONEY LIMITED

LEGAL AND ADMINISTRATIVE DETAILS

FOR THE YEAR ENDED 31 MARCH 2021

Charity registration number: 1156864

Company registration number: 06713686

Principle address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Registered office address: Unit 15 Toynbee Studios
28 Commercial Street
London, E1 6AB

Trustees and Directors:

Chloe Booth (to September 2020) – Fundraising Consultant & Creative Producer

Phil Clark (from January 2021) – Head of Content and Audience, British Medical Association

James Clayton - Director, Campbell Johnston Clark

Annette Corbett (from January 2021) – Creative Director, Rough Information

Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace

Juliet Desailly (to September 2020) – Children's writer, Educational Consultant

Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research

Joanna Marschner - Senior Curator, Historic Royal Palaces

Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko (from September 2020) – Touring Partnerships Manager, National Theatre

Ben Payne (from 4 January 2021) - Director, B&G Partners LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

Gareth Thomas (to April 2020) - Barrister, HM Revenue & Customs

Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada

Company secretary: Dr T S Stevens

Accountants: Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex

Bankers: HSBC
75 Whitechapel Road
London, E1 1DU

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

CONEY

Sparking change through play

Coney's mission is to make play to spark change, following key principles of adventure, curiosity, and loveliness.

We are a registered charity (no. 1156864), Company Limited by Guarantee, and National Portfolio Organisation of Arts Council England. Based in in Tower Hamlets (a borough in the top 10% on the deprivation index) but working nationwide and internationally, we are championed in the theatre industry and beyond as pioneers of interactive theatre and participation design – creating meaningful exchanges through play.

We are at the forefront of contemporary theatre, with a thriving expertise in interaction design, digital cleverness and public engagement. We work in partnership with players, makers and other organisations, and respond to what we find, to create dynamic events that take place anywhere people gather: in schools, libraries, museums, social housing, the streets and online.

Our award-winning approach combines interactive design with impact, in different formats of play including immersive theatre, games, and adventures, always centered on the people we're making play for, by and with. Our work is inspired by the belief that the world can be a magical place where ordinary people can do extraordinary things.

We're BAFTA winning, listed in Stage 100, and “*pushing at the boundaries of theatre and technology*”

(Lyn Gardner, writing about our 2020 Lockdown programme)

INTRODUCTION TO THIS YEAR'S REPORT

Sydney Nash, Chair of the Board of Trustees:

The past year has been like no other, yet Coney has proven itself to be resilient and endlessly creative, as it has successfully navigated the challenges posed by the pandemic. As we look forward to the year ahead, we will build on our successes, learning lessons from past experience, and seeking new ways to make connections and start conversations through our unique practice.

Tassos Stevens, Director | JCEO:

This has been the most testing of years but Coney drew resilience from our practice (founded on being remote); from our supporters, whether funders like Arts Council England and Backstage Trust, or a myriad of new friends and audiences met through making play for remote audiences; and from our brilliant makers, including the Young Cones. One silver thread darting through all our work this year: the power of play to spark connection and conversation, especially between people who cannot be in the same room as each other.

A standout lovely moment of the year was in our final performance of The Delegation, an online show which brought together English-speaking and Russian audiences. One audience member was an elderly person in Hobart, Tasmania, and in the post-show zoom bar she pulled a photo album off her shelf of pictures of a trip she made to Russia in the 80s to visit her brother. She showed these to everyone, including many Russians who were gasping. One of them then reciprocated by opening his balcony to show her and us Moscow now, and then took us for a walk through the city.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

IN 2020-21, CONEY...

- reached 26,583 people in 23 countries and 201 towns
- created 16 projects and put on 91 performances
- presented 45 workshops and talks, reaching 24,019 people
- worked with 31 arts and cross-sector organisations
- reduced our carbon footprint to 2 tonnes (from 3.9 tonnes the previous year)

ARTS PROGRAMME

Coney's Arts Programme in 2020-21 pivoted to remote delivery, in response to the Covid-19 pandemic – increasing our artistic output and offering more opportunities to connect and play. Lockdown brought a need to experiment with new formats of play in the home, and to provide much-missed connection to an increasingly isolated society. We presented a series of Remote Socials, open to all, with new and in-progress formats for playing together, remotely - all free, or on a donation basis.

In 2020-21 our arts programme included:

Telephone

Created at the beginning of lockdown, *Telephone* is a live, interactive storytelling performance, all about conjuring miraculous moments of connection. Across the year we presented 23 shows in a series of sold-out runs, partnering with other organisations including Oxford Playhouse, Voila Festival, Hampshire Cultural Trust and more, to reach 816 people.

Not only thematically eloquent in the way it is exploring fragility, connection and distance, but [...] also asking questions about what it means to be in a room and play together on Zoom. Coney are pushing at the boundaries of theatre and of technology.
- Lyn Gardner, Stagedoor

Escape Zoom

First presented as a Remote Social, *Escape Zoom* is an interactive game for up to 8 screens – inviting players to break out of an impossible submarine hatch, burst through dusty tomb walls, and discover what it means to be stuck inside and to get out.

Just had an utterly brilliant time in this Escape Room on Zoom - highly recommended, ingenious puzzles and great structure... lovely to meet other players and work together to escape!
- Escape Zoom player, August 2020

The Magic Trick

Presented several times across 2020-21 at different stages of its development, *The Magic Trick* is a gentle yet impactful piece of play and reflection to help audiences magic a little change for the better into their life – or at least have fun trying. In partnership with Dr Astrid Breel (Associate of Coney and Researcher at Bath Spa University), the show forms the basis of an ongoing research study to understand the impact of interactive play on individuals' wellbeing.

The first time I'd seen Zoom theatre that was emotionally impactful and made me feel connected to other audience members

- Anonymous survey respondent, November 2020

The Pop Up Playhouse

Launched at the beginning of the pandemic, the Pop Up Playhouse is an online home for games and other pieces by Coney, for people of all ages to play wherever they are. Currently in development, it hosts pieces to play indoors and outdoors, alone or with others, and everything is accessible for free at any time. Visit bit.ly/ConeyPlayhouse to play for yourself.

Participatory activities that make you think, make you happy & maybe change the world a little.

- Survey respondent, November 2020

The Young Coneys

The Young Coneys are a group of 22 young people aged 7-14, who make play to spark change for others, especially grown-ups. In 2020-21 we invited the Young Coneys to attend 22 virtual sessions, benefiting from a rolling education in play and a social space in which to connect with familiar faces. Activities this year focused on resilience, wellbeing and togetherness, helping participants to navigate the immense challenges of lockdown.

Using their skills as agents of change, and following their own passions and interests, our cohort of young makers created projects including a School For Grownups, and their very own Young Coneys News Network – bringing audiences some good news stories, as well as quarantine tips and hard-hitting interviews with household objects. Visit bit.ly/ConeyYCnn to watch their bulletins from the year.

Sharing the Young Coney News Network episodes with family and hearing them describe the joy and hope such creativity inspired in my family members, who live all the way across the ocean!

- Survey respondent, November 2020

CROSS SECTOR WORK

Alongside our core programme, Coney works with clients and partners across sectors to help unpack complex and challenging issues - delivering bespoke experiences: performances, games, workshops and more. As well as generating income to reinvest in our core programme, by working with partners in this way we gain access to a range of expertise and new approaches, share our practice and the expertise of our makers more widely, and meet new audiences and players. We work with people and organisations of all scales and across sectors – in 2020-21 our partners included Alexandra Palace, the Barbican, Chester Zoo, the National Theatre, and Teenage Cancer Trust.

Much of our Cross-sector work in 2020-21 revolved around helping other organisations reach audiences in new ways during the lockdowns of the pandemic – developing bespoke digital solutions and clever ways of bringing play into the home.

Cross-sector projects delivered by Coney in 2020-21 include:

The Incognito Society, commissioned by University College London (UCL)

With lockdown presenting a barrier to students making friends at the beginning of their time at university, Coney was commissioned by UCL Culture to create a playful experience for new students to connect with one another, have fun, and to get to know UCL Culture's collection of cultural treasures. Players were sorted into one of four secret society Halls and competed in a Play-Off of Curiosity, a friendly contest dating back to 1911.

How We Save The World, commissioned by the Natural Environment Research Council

How We Save The World is a story game by Coney, created in collaboration with environmental scientists and the Natural Environment Research Council (NERC). First presented in 2018 at The Natural History Museum, it has now been re-imagined as a live online performance for our new global context. Audiences steer the course of a playable experience, by voting, speaking up and influencing other players – landing at pivotal moments of the environmental crisis, from the South Sumatran rainforest, to a house party in Clapton.

I know that I probably say this about any @agencyofconey production (because they are just brilliant and I totally ♥ their creative work), but this is legit B.R.I.L.L.I.A.N.T! Get your tickets, like now!

- Participant, How We Save The World

***The Delegation* , commissioned by Access Point Festival**

An online piece of immersive play, *The Delegation* connected two playing audiences from the UK and Russia. Taking place in the virtual Hotel Zajec, it invited players to reflect on how our societies - while geographically disparate - find ourselves together in this time of crisis, experiencing the withering of post-pandemic capitalism, and pondering the ideal contents of a hotel minibar.

I loved being at The Delegation earlier this year. I felt like it gave me a sense of how liberating and unifying our online lives can be, rather than feeling isolated and cut off. I loved being in a Whatsapp group with a load of Russians who I had to google translate all the time.

– Anonymous survey respondent, November 2020

EDUCATION, TRAINING & TALENT DEVELOPMENT

Coney works in collaboration with a diverse Network of 893 artists, makers and other practitioners (increased by 40% since 2019-20). The people we meet in this way range from writers and game designers, to researchers and creative programmers. In 2020-21 we engaged 49 freelancer makers. Of those who chose to self-report, the majority were female or non-binary, 40% identified as Black, Asian or another minority ethnic background, and a range of LGBTQIA+ identities were represented.

In 2020-21 Coney refreshed our talent development programme, widening and diversifying our pool of Associates (currently 23) who support the company's practice and ethos. We also launched The Guild of Coney - a wider pool of makers who represent Coney on projects and whose work we endorse.

In response to the pandemic we remodelled our methods of collaborating and have piloted new formats of practice sharing, including Remote Socials and virtual Exchanges where Guild members are paid to present an element of their practice to other Coney artists in an interactive Zoom forum.

In 2020-21 we:

- launched the first 2 virtual Exchanges for our Associates & Guild (with more due in 2021-22)
- spent £82,434 on artist fees across our programme, including honouring agreed fees for all work cancelled due to the pandemic
- retained a 5% Access budget on every project, to ensure we have the resources to meet the needs of the individuals we work with
- mentored 14 artists and companies, and offered small-group virtual cuppas to the whole of our Network
- worked with educational institutions including Birckbeck, the Central School of Speech & Drama, UCL and University of East London, as well as the Russian State Institute of Performing Arts, to share our expertise in remote and tech-clever interactive theatre.

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

THE CONEY TEAM IN 2020-21

Coney is powered by a small team at HQ, steered by the Board of Trustees, and deploying a wide network of makers. In 2020-21 Coney was made up of:

HQ

Harriet Bolwell – Producer (to December 2020)

Ellie Browning – Senior Producer*

Eliza Cass – Admin & Fundraising Officer*

David Finnigan – Maker & Researcher (on retainer)*

Adam Gallacher – Interim Executive Director | JCEO (from July 2020)*

Becki Haines – Executive Producer | JCEO (to July 2020)*

Carole Keating – Cross Sector Producer (from January 2021)

Rowan Lyster – General Manager

Toby Peach – Director of the Young Coneys*

Tassos Stevens – Director | JCEO

Charlotte Walton – Finance Manager*

*Part time

Board of Trustees

Coney has a strong board of Trustees in accordance with its Memorandum & Articles of Association. The board meet at least four times a year in order to agree company budgets and projects plans. Artistic plans are assessed in light of financial, operational and reputational risks and advantages. Individual Trustees assist through the year in an informal capacity, according to their expertise and passions. In 2020-21 Coney undertook Board recruitment to replace Trustees whose terms had come to an end, and address skills and diversity gaps on the Board.

Chloe Booth (to September 2020) – Fundraising Consultant & Creative Producer

Phil Clark (from January 2021) – Head of Content and Audience, British Medical Association

James Clayton - Director, Campbell Johnston Clark

Annette Corbett (from January 2021) – Creative Director, Rough Information

Hannah Davey (from January 2021) – Art and Actions Coordinator, Greenpeace

Juliet Desailly (to September 2020) – Children's writer, Educational Consultant

Lydia Hayes (from September 2020) – Head of Development, Breathe Arts Health Research

Joanna Marschner - Senior Curator, Historic Royal Palaces

Sydney Nash (from January 2021; Chair from April 2021) – Director/Vice President of Public Affairs, International Alliance for Responsible Drinking

Jenna Omeltschenko (from September 2020) – Touring Partnerships Manager, National Theatre

Ben Payne (from 4 January 2021) - Director, B&G Partners LLP

Jane Samuels - Access & Equality Manager, The Natural History Museum

Gareth Thomas (to April 2020) - Barrister, HM Revenue & Customs

Benjamin Yeoh (Chair) - Senior Portfolio Manager, Royal Bank of Canada

Associates: Brigitte Adela, Kathryn Beaumont, Afsana Begum, Astrid Breel, Will Drew, David Finnigan, Emma Frankland, Dom Garfield, Brent Grialva, Maz Hemming, Rhianna Ilube, Afreena Islam, Eve Leigh, Kieran Lucas, Chloe Mashiter, Michelle McMahon, Rebekah Murrell, Ed Naujokas, Anne Odeke, Ben Pacey, Janisé Sadik, Ruth Sutcliffe, Segen Yosef

CONEY LIMITED

REPORT OF THE TRUSTEES

FOR THE YEAR ENDED 31 MARCH 2021

We are grateful to our donors & supporters in 2020-21

Friends of Coney: Chloe Booth, Juliet Desailly, Paul Groombridge, Matthew & Molly Hawn, Lydia Hayes, Becki Haines, Christopher Hong, Kat Nilsson, Edwina Stevens and one anonymous individual.

Trusts, Foundations and other organisations: Artsadmin, Arts Council England, The Backstage Trust, Derwent London Community Fund, Farnham Maltings, Canary Wharf Contractors' Fund.

And many generous individuals who supported our Crowdfunder and Remote Socials in 2020-21.

INVESTMENT POLICY AND RETURNS

The charitable company has the power to invest money not immediately required for its objectives in or upon such investments, securities or property as the association may think fit, subject to such conditions imposed by law.

FINANCIAL REVIEW

The trustees monitor the progress of activities at each quarterly meeting and a comprehensive review is carried out annually. Unrestricted funds are needed:

- to provide funds which can be designated to specific projects to enable these projects to be undertaken at short notice

- to cover administration and support costs without which the charity could not function

The trustees consider it prudent that unrestricted reserves should be sufficient:

- to avoid the necessity of realising fixed assets held for the charity's use

- to cover one year's administration and support costs

- to provide financial flexibility over the course of forthcoming challenges

RESERVES POLICY

The trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets held by the charity should be sufficient to fund three months staff and overhead costs. The present level of reserves is considered sufficient for this purpose.

Reserves held under Restricted and Designated funds are held for the completion of the relevant project to which they are allocated.

The trustees carry out an annual review of the risks which the charitable company may face and set out the procedures to minimise any potential impact on the charitable company should any of the risks materialise.

Signed on behalf of the trustees

Date: _____

Name: Sydney Nash

CONEY LIMITED

INDEPENDENT EXAMINERS REPORT

FOR THE YEAR ENDED 31 MARCH 2021

I report on the accounts for the year ended 31 March 2021 set out on pages 17 to 20.

Responsibilities and basis of report

As the charity's trustees, 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 all 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 in connection with the examination which gives me cause to believe that in, any material respect.

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.

Lee Taylor
Pro Tax Accounting
The Colchester Centre
Hawkins Road
Colchester
Essex
CO2 8JX

Date: _____

CONEY LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

	Restricted Funds £	Designated Funds £	Unrestricted Funds £	Year 2021 £	Year 2020 £
Incoming Resources					
Incoming resources from generating funds:					
Activities for generating funds:					
Grants			171,240	171,240	162,935
Consultancy fees	500.00		4,784	5,284	8,000
Project income	15,342	1,177	35,735	52,254	122,278
Trust and foundations		8,857	25,000	33,857	28,000
Individual giving			11,232	11,232	4,568
Other restricted				-	0
Misc income	362		630	992	362
Bank interest received			119	119	150
Other unrestricted giving			525	525	0
Total Incoming Resources	16,204	10,034	249,265	275,503	326,293
Resources Expended					
Cost of generating funds:					
Direct charity expenditure:					
Staffing costs	12,047	36,559	168,935	217,541	270,383
Production costs	702	922	874	2,498	9,722
Travel and subsistence			5	5	6,894
Rent			7,316	7,316	13,779
Cleaning			110	110	828
Telephone and fax			669	669	881
Printing, postage and stationery			272	272	1,759
Networks			140	140	1,419
Subscriptions			602	602	1,508
Bank charges			167	167	261
Insurance			2,676	2,676	2,955
Equipment expensed			6,343	6,343	2,989
Repairs and maintenance				-	-
Advertising, PR and marketing		40	2,251	2,291	994
Comms/Online services	55		3,924	3,979	3,819
Losses and write offs			1,360	1,360	
<u>Governance costs:</u>					
Recruitment costs			180	180	137
Staff training and welfare	2		1,658	1,660	4,865
Sundry expenses			176	176	2,406
Accountancy fees			2,400	2,400	1,600
Total Resources Expended	12,806	37,521	200,058	250,385	327,199
Net movement on funds	3,398	-27,487	49,207	25,118	-906
Transfers between funds	-28,566	28,566	-	-	-
Net incoming resources (resources expen	-25,168	1,079	49,207	25,118	-906
Funds at 1 April 2020	38,096	285.00	36,077	74,458	75,364
Funds at 31 March 2021	12,928	1,364	85,284	99,576	74,458

CONEY LIMITED

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2020 £
Current assets			
Trade debtors, prepaid expenses and accrued income		22,229	26,768
Cash at bank and in hand		90,256	60,066
		<u>112,485</u>	<u>86,834</u>
Current liabilities			
Accrued expenses and prepaid income		-12,909	-12,376
		<u></u>	<u></u>
Total assets less current liabilities		<u>99,576</u>	<u>74,458</u>
Funds			
Unrestricted funds - General		85,284	36,077
Designated funds		1,364	285
Restricted funds		<u>12,928</u>	<u>38,096</u>
Total funds		<u>99,576</u>	<u>74,458</u>

For the financial year ended 31 March 2021 the company was entitled to exemption to audit under the provisions of sections 475 and 477 of the Companies Act 2006.

No member or members eligible has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirements of the Companies Act 2006.

The directors acknowledge their responsibilities for:

- Complying with the requirements of the Companies Act 2006 with respect to accounting records; 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 period and of its surplus or deficit for the period in accordance with the requirements of section 394 and 395 of the Companies Act 2006 and which otherwise comply with the requirements of that Act relating to financial statements so far as they are applicable to the company.

Approved by the Board of Trustees and signed on its behalf by:

Sydney Nash
Date:

Company restration number: 06713686
Charity registration number: 1156864

1 Accounting policies

The following accounting policies have been used consistently in dealing with items which are considered material in relation to the charity's financial statements.

1.1 Basis of accounting

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

1.2 Company status

The Charity is a company limited by guarantee. The members of the company are the trustees named in page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

1.3 Incoming resources

Incoming resources from operating activities

All income resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. For legacies, entitlement is the earlier of the charity being notified of an impending distribution or the legacy being received.

Income is deferred only when the charity has to fulfil conditions before becoming entitled to it.

Donations

Income from donations are included in incoming resources when it is received.

Investment Income

Investment income is recognised in the accounts when it is received.

1.4 Resources expended

Resources expended are included in the Statement of Financial Activities on an accruals basis, excluding VAT where applicable. Certain expenditures are directly attributable to charitable activities and have been included in Direct Charitable expenditure.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the charity where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

1.5 Stock

Stock consists of purchased goods for resale. Stocks are valued at the lower of cost and net realisable value. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

1.6 Taxation

The company is a charity within the meaning of the Charities Act 2011 and as such is a charity within the meaning of part 11, Corporation Tax Act 2010. According the company is potentially exempt from taxation in respect of income or gains received with categories covered by Part11, Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied exclusively to its charitable purpose.

1.7 Fund accounting

Funds held by the charity are either:

Unrestricted general funds - these are funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds - these are funds that comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Investment income and gains are allocated to the appropriate fund.

2 Trustee directors and employees

The trustees neither received nor waived any emoluments during the year, and were not paid or reimbursed for expenses during the current year.

3 Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding-up is limited to £1. For this purpose 'members' includes persons who ceased to be members within one year of such winding up.

	2021	2020
Members at the financial year end.	<u>8</u>	<u>8</u>