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

FINANCIAL STATEMENTS
for the year to 31st March 2026

CHARITY NO: 1067282
COMPANY NO: 03429608

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Charity Details

Name of the Charity:	Contemporary Music for All (CoMA)
Registered Charity (England and Wales):	1067282
Registered Charity (Scotland):	SC051561
Company Number:	03429608
Registered Office:	Queen Mary University of London, 327 Mile End Road, London E1 4NS
Principal Office:	Queen Mary University of London, 327 Mile End Road, London E1 4NS
Principal Bankers:	Barclays Bank PLC Mile End and Bow Business Centre 240 Whitechapel Road London E1 1LS
Independent Examiner:	Counterculture Partnership LLP 23 St Leonards Road, Bexhill East Sussex TN40 1HH
Company Secretary:	Mick Kahn

Contemporary Music for All (CoMA)
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Report of the Trustees

The trustees are pleased to present their report together with the unaudited financial statements of the company for the year ended 31 March 2026.

The Directors of the charitable company ("CoMA" or "the charity") are its trustees for the purpose of charity law and the Companies Act 2006 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:

Tom Service (Chair - Resigned 2.4.25)
Marc Dooley (Elected Chair 2.4.25)
Dr Antony Harris (Resigned 16.1.26)
Rūta Vitkauskaitė
Alex Wright
Vijaya Govindan (Resigned 2.4.25)
Roísín Hughes
Colin Johnson (Appointed 2.7.25)
Leon Clowes (Appointed 10.12.25)
Miranda Harmer (Appointed 10.12.25)
Sharon Robinson (Appointed 10.12.25)

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

The Board of Directors meets four times each year to oversee CoMA's strategic purpose, plans and finances. During 2025-26 CoMA was staffed by a core team of four employees:

Tamara Kohler, Chief Executive (full time)
Francesca Le Lohé, Project Manager (part time)
Abi Bliss, Digital Content & Marketing Manager (part time)
Emory Southwick, Music Sales & Catalogue Manager (part time)

The core team was 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 was also responsible for project management, ensemble membership and information services, the website, and the online contemporary music catalogue.

CoMA's commitment to nationwide music making provision continued to operate through regional branches in the UK and associate ensembles abroad. The branches were organised as contemporary music ensembles, each managed by a volunteer committee comprising a chair, treasurer, secretary, and task-oriented committee members. These ensembles continue to serve as ambassadors for contemporary music, determining, organising and promoting artistic activities in accordance with

CoMA's charitable objects. Tri-quarterly network meetings attended by representatives of CoMA branches and associate ensembles provided an opportunity to review CoMA's overall aims and plans.

Equity and Diversity

CoMA's EDI subcommittee consisting of CoMA staff, trustees and ensemble representatives continued to meet bi-quarterly to discuss and action improvements in equity and diversity, across programming and business operations. The committee reviewed CoMA's accessibility measures, analysed surveys after CoMA events and implemented targets for reaching currently underrepresented participants. The committee achieved 'Disability Confident' status for CoMA as an employer, supported staff in undertaking accessibility training, updated CoMA's Keychange pledge, and supported the adaption of CoMA's Little Woodland Heights project for delivery in SEN settings.

Objectives and Activities

Objectives of the charity

CoMA is a participatory new-music charity, where amateur, emerging and established music-makers of all backgrounds, ages and abilities build a culture of musical participation together. From ensembles to summer schools, festivals and youth projects, CoMA's activity serves as a catalyst, opening access to music and extending creativity throughout the UK and beyond.

CoMA's Organisational Objectives:

- To cultivate joyful musical participation through our network of inclusive ensembles of amateur, emerging and established music-makers of all backgrounds, ages and abilities
- To develop a catalogue of high-quality accessible flexibly-scored works by commissioning living composers, with the aim of breaking down access barriers to music-making
- To provide fun opportunities for music-makers to perform publicly and collaboratively, showcase works from CoMA's catalogue and engage new audiences with our music
- To champion diversity in the participatory new music sector through creative programmes aimed at those traditionally underrepresented in this industry

CoMA's Vision: Open new 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: 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, singers and composers to take part in the exploration and performance of contemporary music through a network of ensembles, festivals, and special projects
- 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 creativity opportunities for amateur musicians, whilst opening accessibility within the classical contemporary sector
- Audiences new and often-first time experiences of contemporary music in performance,

challenging historical accessibility assumptions about contemporary music and extending their musical knowledge and enjoyment

CoMA is committed to opening access into contemporary music engagement for participants and audiences, encouraging participation by musicians of all levels, and offering low cost, concessionary bursaries, and free ticket and project participation fees where possible.

Activities

CoMA's core practice continued throughout 2025-26 to be underpinned by three pillars:

- Ensembles: local exemplars of participation in new music, meeting and rehearsing year round
- Commissions/Digital Music Catalogue: 900+ works of quality-driven repertoire suitable for amateurs, promoted & distributed worldwide
- Major National Events and Projects, including biennial Festival & alternating Summer School: shared celebration and expansion of CoMA's mission, promoted & presented nationally & internationally

Achievements and Performance

Contemporary Music Ensembles

Regional ensembles, the backbone of CoMA's performing activity, offered musicians regular rehearsals, workshops and public performances of commissions, alongside the opportunity to explore pieces submitted by local composers. Throughout 2025–26, ensembles operated in Bristol, East Midlands, Glasgow, Leeds, London, Manchester, Sheffield, Sussex, West Midlands and CoMA Singers (in London) and associated ensembles in Norwich (Norwich Sinfonietta), Ireland (CoMA Limerick), the Netherlands (CoMA Maastricht, CoMA Amsterdam and CoMA Eindhoven), Belgium (as part of the MATRIX centre's participatory activities), Germany (KNM Campus ensemble in Berlin) and newly in Australia (CoMA Melbourne).

The ensembles developed and presented 16 performances, supporting 200+ participants in the creation and new music and workshopping and premiering 27 new works either written or commissioned by members of the ensemble and largely featuring local emerging composers.

CoMA Melbourne was launched after support from the Australian Government through Music Australia and Creative Australia, its arts funding and advisory body. The ensemble offered six workshops across the year and presented their inaugural gig as part of CoMA Festival 2026.

KNM Campus Ensemble in Berlin continued their ongoing partnership with Klangwerkstatt Festival, hosting a global composition competition and welcoming members of CoMA ensembles from the UK and the Netherlands to take part in a festival performance.

CoMA Bespoke

In partnership with composer Matthew Shlomowitz and the University of Southhampton, CoMA supported 15 members of CoMA London, Sheffield, East Midlands and Sussex, in composing and premiering their own works. The participants were mentored by 3 emerging composers who were selected from a call-out which received 98 applications. The project vastly pushed creative confidence and potential within participants and brought communities together from across the UK.

March Static at Norfolk & Norwich Festival

In collaboration with Speak Percussion (Australian percussion ensemble), CoMA recruited 35 local musicians to perform Thomas Meadowcroft's site-specific work, 'March Static', as part of Norfolk & Norwich Festival. The experience push participants to incorporate choreography and extra-performative elements, including working with remote click tracks, into their music-making and invited them to perform to audiences of circa 2,000 people.

"I had a brilliant time. Unforgettable. When I started learning music (recorder age 62 , saxophone age 64) I never thought I would have the opportunity to participate in something like March Static. Amazing."

- March Static participant

New Music Biennial

In partnership with PRS Foundation, Southbank Centre, Bradford 2025, BBC Radio 3, and NMC Recordings, CoMA worked with local communities in Bradford and London to present a new version of MARCH by Uri Agnon at New Music Biennial 2025. CoMA recruited ensembles of 40 people in each city to explore and perform this powerful and joyful work exploring the rhythms, dynamics and emotions of political marching. The piece oscillated between intimate monologue, mass protest and absurdist game show, drawing on musical inspirations from political movements around the world. The recording of the Southbank Centre performance was released on NMC Recordings and a video of the performances available on CoMA YouTube channel.

"I have never played contemporary music before, it was really fun"

- MARCH musician in Bradford

The BIRDS

CoMA continued our close artistic partnership with Lore Lixenburg, hosting The BIRDS – 3 separate workshop weeks exploring live-action role-playing, vocal experiments, sound, breath, and song. These workshops were a continuation from the LETHE film created between 2022 - 2025, again encouraging participants to escape their bodies and explore their musical avian alter egos.

CoMA Summer School

CoMA hosted its first summer school since 2017, at Keele University. Notable highlights from the 6-night residential included:

- 45 participants from 3 different countries, ages ranging from 20 - 83
- 20% of participants and tutors identified as Disabled
- 5 x 100% funded spots provided for 18-25yo who would face a financial barrier to attending; 3 x 50% funded spots for those from the Global Majority and/or who identify as Disabled
- 42% of participants were either new to CoMA or are not affiliated with a CoMA ensemble. At least 20% had never participated in a CoMA event before.
- 10 tutors & conductors ranging from electronics to raga, composition to experimental theatre
- 13 world premiere compositions including Summer School commission by Elif Karlidag and 12 pieces written during Summer School

"I had the most incredible time and have made some amazing new friends…I want to say thank you to the amazing CoMA team and the tutors that taught me so much this week…inclusivity and access during this week was impeccable and really made all the difference!"

"It was my first School, so I didn't really know what to expect! I felt very enriched and inspired coming away from the week"

Little Woodland Heights

CoMA continued the delivery of music and ecology primary school project 'Little Woodland Heights', in Limerick, Ireland, and Todmorden, England. LWH supported 60 children in adventurous and educational music-making, and the project received a Documentation Award from Ireland's National Arts in Education. The resulting documentary is available on CoMA's YouTube channel.

CoMA Festival 2026

The 6th CoMA Festival took place in March 2026, featuring 21 events across 5 countries. Highlights included new commissions by Jodie Ruttle and Alice Chance, ongoing collaborative partnerships with sound Scotland, Sonic Bothy, MusEA, Nonesuch Orchestra, Nottingham Central Library, MATRIX,

and the introduction of many new participants. The CoMA Festival continues to be the most successful method for us in connecting with new participants for our programmes.

"The whole event felt so fresh and exciting. I really discovered that I am more creative than I realised."
- CoMA Festival musician

As a progression from CoMA's Connect the Dots scheme, CoMA commissioned alumni Richard Peat and Louis Palfrey to each write a new work for the Clarion Trio – a young trio of Disabled musicians. The two collaborations were supported through a series of workshops throughout the year, and the works were premiered in the CoMA Festival.

Music Catalogue & Repertoire

CoMA commenced work with a web developer who is supporting the charity in optimising functionality of the digital catalogue, due for completion in 26-27. With focus directed towards the website development, the CoMA catalogue reported a slight decrease in revenue compared to 24-25, largely due to pausing sales for necessary digital upgrades. However, the charity is confident that these upgrades will enable a smoother user experience and support future sales.

Most of the sales come from within the UK (52.4%). The remainder of sales were primarily from the Netherlands, the USA, and Germany. The best-selling works by volume were 'The New Moon' by Alexander Campkins', followed by CoMA's printed anthologies.

After an extensive open call, CoMA released our immediate pieces collection: 20 pick-up-and-play pieces that can be rehearsed and performed in under one hour. CoMA hosted workshops in Leeds and Norwich experimenting with these new works, which proved very successful.

Education & Support Initiatives

CoMA hosted a 5-month internship through University of Utrecht, supporting one Masters in Musicology Student. CoMA also provided 17 hours of individual mentoring to emerging arts professionals.

CoMA presented a panel talk at the Royal Musical Association Festival and sat on a panel at the Cheltenham Jazz Festival Access To Music Conference, both discussing our work in increasing accessibility to musical employment and collaborative opportunities for Disabled musicians.

Financial Review

A summary of this year's results is given on page 11 of the accounts. Total income was £250,841 (2025: £208,787) of which £188,149 was unrestricted, and £62,692 was restricted. Total expenditure was £255,343 (2025: 184,022) with £204,477 spent directly on charitable activities. We are reporting a deficit of £4,502 (2025: surplus £24,766). On 31 March 2026 the company had unrestricted reserves of £76,511 which represents around 8.5 months of operational expenditure.

During the period CoMA continued delivery as an Arts Council of England National Portfolio Organisation. CoMA also achieved successful funding bids from PRS Foundation, British Council, Hinrichsen Foundation, Vaughan Williams Foundation, Diaphonique, Francis Routh Trust, Fenton Arts Trust, Samuel Gardner Trust, Tower Hamlets Arts Music and Education Services, Finzi Trust, Simon Gibson Trust and Philip Bates Trust.

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. This target has been achieved during 2025-26.

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 either to be spent on a major project or dedicated to a new commission. The ten UK-based ensembles together held £11,356 in reserves at the year end.

Risk Management

The Board of Directors monitored the risks to which CoMA is exposed in carrying out its activities. As part of this process, an annual review of the risks CoMA may face was undertaken, a risk assessment was reviewed quarterly, and associated procedures were designed to minimise any potential impact on CoMA.

Statement of Trustees' Responsibilities

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 07/10/2026 and signed on its behalf by:



Marc Dooley
Chair

Contemporary Music for All (CoMA)
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Independent Examiner's Report to the Trustees for the year to 31st March 2026

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31st March 2026.

Responsibilities and basis of report

As the trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Charities and Trustee Investment (Scotland) Act 2005 ('the 2005 Act'), the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Companies Act 2006 ('the 2006 Act'). You are satisfied that the accounts of the Company are not required by charity or company law to be audited and have chosen instead to have an independent examination.

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 44 (1) (c) of the 2005 Act and section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the requirements of Regulation 11 of the Charities Accounts (Scotland) Regulations 2006 (as amended) and the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company is required by company law to prepare its accounts on an accruals basis and is registered as a charity in Scotland your examiner must be a member of a body listed in Regulation 11(2) of the Charities Accounts (Scotland) Regulations 2006 (as amended). I can confirm that I am qualified to undertake the examination because I am a registered member of the Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept as required by section 386 of the 2006 Act and Regulation 4 of the 2006 Accounts Regulations; or
2. the accounts do not accord with those records with the accounting requirements of Regulation 8 of the Charities Accounts (Scotland) Regulations 2006; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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:** 15/10/26

Caroline Clarke

Counterculture Partnership LLP
23 St Leonards Road, Bexhill
East Sussex TN40 1HH

Contemporary Music for All (CoMA)
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Statement of Financial Activities
(Including Income and Expenditure Account)
for the year to 31st March 2026

	Notes	Unrestricted Funds £	Restricted Funds £	Total 31/3/26 £	Total 31/3/25 £
Income from:					
Donations and legacies	2	32,500	-	32,500	20,987
Charitable activities	3	154,631	62,692	217,323	187,222
Investment income		1,018	-	1,018	578
Total income		188,149	62,692	250,841	208,787
Expenditure on:					
Charitable activities	4	144,686	59,791	204,477	137,967
Management and administration	5	50,376	490	50,866	46,055
Total expenditure		195,062	60,281	255,343	184,022
Net income/(expenditure) for the year		(6,913)	2,411	(4,502)	24,766
Transfers between funds		-	-	-	-
Net movement in funds		(6,913)	2,411	(4,502)	24,766
Total funds brought forward		83,424	8,381	91,805	67,040
Total funds carried forward		76,511	10,792	87,303	91,805

Contemporary Music for All (CoMA)
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Balance Sheet
as at 31st March 2026

	Notes	£	31/3/26 £	£	31/3/25 £
Fixed assets – tangible assets	7		-		-
Current assets:					
Debtors	8	17,344		13,470	
Cash at bank and in hand	9	74,165		88,423	
		91,509		101,893	
Liabilities:					
Creditors: falling due within one year	10	4,206		10,088	
Net current assets/(liabilities)			87,303		91,805
Total net assets/(liabilities)			87,303		91,805
Funds of the charity:	11				
Restricted income funds			10,792		8,381
Unrestricted income funds:					
General fund		65,155		72,933	
Regional reserves		11,356		10,491	
Total unrestricted funds			76,511		83,424
Total charity funds			87,303		91,805

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 07/10/ 2026 and signed on its behalf by:

Marc Dooley
Chair

Notes to the Financial Statements for the year to 31st March 2026

1. 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 of the charitable company, which is a public benefit entity under FRS102, have been prepared under the historical cost convention in accordance with the Charities SORP (FRS102)-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 (FRS102 published October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Companies Act 2006.

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.

Income

All income is 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. Income 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.

Expenditure

Expenditure is 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

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

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

Retirement benefits

Payments to defined contribution retirement benefits schemes are charged as an expense as they fall due.

Notes to the Financial Statements for the year to 31st March 2026

2. Income from Donations

	Unrestricted £	Restricted £	31/3/26 £	31/3/25 £
Donations	10,040	-	10,040	5,348
Commissions Fund	-	-	-	60
Subscriptions	17,652	-	17,652	11,840
Gift Aid	4,808	-	4,808	3,739
	32,500	-	32,500	20,987

3. Income from Charitable Activities

	Unrestricted £	Restricted £	31/3/26 £	31/3/25 £
Grants	117,837	62,692	180,529	157,964
Project Participation Fees	22,481	-	22,481	18,079
Repertoire Development	2,283	-	2,283	2,892
Regional Events	5,563	-	5,563	7,625
Other Income	6,467	-	6,467	662
	154,631	62,692	217,323	187,222

4. Expenditure on Charitable Activities

	Unrestricted £	Restricted £	31/3/26 £	31/3/25 £
Education	64,859	42,169	107,028	52,117
Regional Ensembles	20,547	-	20,547	15,044
Catalogue/Commissions	1,849	8,415	10,264	8,505
Staff Costs (see note 6)	57,431	9,207	66,638	62,301
	144,686	59,791	204,477	137,967

5. Management & Administration Costs

	Unrestricted £	Restricted £	31/3/26 £	31/3/25 £
Staff Costs (see note 6)	27,897	-	27,897	27,342
Running Costs	21,629	490	22,119	17,695
Independent Examination Fee	850	-	850	762
Depreciation	-	-	-	256
	50,376	490	50,866	46,055

Notes to the Financial Statements for the year to 31st March 2026

6. Staff Costs

	2026 £	2025 £
Salaries and wages	93,003	86,750
Social security costs	445	2,159
Pension contributions	1,087	735
	94,535	89,644

The average number of employees during the year was 4 (2025: 4) with 3.4 on charitable activities and 0.6 on support.

No employee earned more than £60,000 during the year (2025: nil). The total employee benefits including pension contributions of the key management personnel were £67,153 (2025:£65,088)

7. Fixed Assets – tangible assets

	Computers £	Furniture & Equipment £	Total £
Cost			
Balance brought forward	4,356	4,426	8,782
Additions (disposals)	-	-	-
Balance at the end of the year	4,356	4,426	8,782
Depreciation			
Balance brought forward	4,356	4,426	8,782
Charge for the year	-	-	-
Balance at the end of the year	4,356	4,426	8,782
Net book value as at 31/3/26	-	-	-
Net book value as at 31/3/25	-	-	-

8. Debtors

	2026 £	2025 £
Accrued income	9,840	3,600
Prepayments	1,125	4,221
Other debtors	6,379	5,649
	17,344	13,470

9. Cash at bank and in hand

	2026 £	2025 £
Central office	62,809	77,932
Regional ensembles	11,356	10,491
	74,165	88,423

Notes to the Financial Statements for the year to 31st March 2026

10. Creditors: amounts falling due within one year

	2026 £	2025 £
Taxation and social security	1,589	1,603
Pension	168	123
Accruals	850	762
Other creditors	1,599	7,600
	4,206	10,088

11. Movements in funds

	31/3/25 £	Income £	Expenditure £	Transfers £	31/3/26 £
Restricted funds:					
AHRC	-	5,235	5,235	-	-
Fenton Arts Trust	-	6,000	6,000	-	-
Creative Australia	5,647	-	5,647	-	-
British Council	2,734	-	2,734	-	-
Finzi Trust	-	5,000	5,000	-	-
Hinrichsen Fund	-	1,500	500	-	1,000
Francis Routh	-	900	900	-	-
Institut Francais	-	8,442	8,442	-	-
Philip Bates	-	500	500	-	-
PRSF	-	24,500	24,500	-	-
Simon Gibson	-	10,000	808	-	9,192
Tower Hamlets	-	600	-	-	600
Commissions Fund	-	15	15	-	-
Total restricted funds	8,381	62,692	60,281	-	10,792
Unrestricted funds	83,424	178,746	162,361	-	83,424
Total funds	91,805	208,787	184,022	-	91,806

Purposes of restricted funds:
AHRC – for CoMA Bespoke project
Fenton Arts Trust – for Connect the Dots project
Creative Australia – for CoMA Australian projects
British Council – for March Static project
Finzi Trust – for youth summer school placements
Hinrichsen Fund – Summer School Commission 2025
Francis Routh – Summer School 2025
Institut Francais – for Little Woodland Heights project
Philip Bates – for CoMA Festival 2026 West Midlands
PRS Foundation – for New Music Biennial 2025 project
Simon Gibson - for Little Woodland Heights project
Tower Hamlets - for Little Woodland Heights project
Commissions Fund – for New Music Commissions

Prior Year Movements in Funds

	31/3/24 £	Income £	Expenditure £	Transfers £	31/3/25 £
Restricted funds:					
AHRC	-	5,235	5,235	-	-
Three Monkies	-	5,000	5,000	-	-
Creative Australia	-	10,247	4,600	-	5,647
British Council	-	5,000	2,265	-	2,734
Radcliffe	-	4,000	4,000	-	-
Hinrichsen Fund	-	500	500	-	-
Commissions Fund	-	60	60	-	-
Total restricted funds	-	30,042	21,660	-	8,381
Unrestricted funds	67,040	178,746	162,361	-	83,424
Total funds	67,040	208,787	184,022	-	91,805

Purposes of restricted funds:
AHRC – for CoMA Bespoke project
Three Monkies – for Little Woodland Heights project
Creative Australia – for CoMA Australian projects
British Council – for March Static project
Radcliffe Trust – for Connect the Dots project
Hinrichsen Fund – for Summer School 2025 Commission
Commissions Fund – for New Music Commissions

12. 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.

13. 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.

14. Analysis of Net Assets Between Funds

	Unrestricted £	Restricted £	Total £
As at 31/3/26:			
Tangible assets	-	-	-
Current assets/(liabilities)	76,511	10,792	87,303
	76,511	10,792	87,303
As at 31/3/25:			
Tangible assets	-	-	-
Current assets/(liabilities)	83,424	8,361	91,805
	83,424	8,381	91,805

15. Related Parties

During the year the charity made a loan to its subsidiary company, CoMA Concert Productions Ltd. Amounts advanced were £19,365 and repayments were made of £18,635. At the year-end there was a balance owing by the subsidiary company of £6,379 (2025: £5,649). This loan is interest free and payable on demand.

The charity does not prepare consolidated accounts by virtue of its size.

16. Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year and the prior year. During the year, the charity paid trustee expenses of £1,639 on behalf of trustees in respect of hotel accommodation and subsistence for a trustee strategy away day in Leeds (2025: £1,107).