

THE BERKELEY ENSEMBLE

England & Wales · Charity number 1145392

Details

Status Registered

Legal form Other

Registered 2012-01-11

Register [View on the Charity Commission register](#)

Contact

Address 36 Durban Road
London
SE27 9RP

Phone 07910171005

Email info@berkeleyensemble.co.uk

Website www.berkeleyensemble.co.uk

Activities

Objects: A)THE ADVANCEMENT OF THE ART OF MUSIC,WITH A PARTICULAR FOCUS ON,BUT NOT LIMITED TO,THE PROMOTION OF THE PUBLICS AWARENESS AND APPRECIATION OF TWENTIETH- AND TWENTY-FIRST-CENTURY BRITISH REPERTOIRE WRITTEN FOR INSTRUMENTAL CHAMBER ENSEMBLES. B)THE ADVANCEMENT OF EDUCATION,IN PARTICULAR MUSIC EDUCATION. C)OTHER SOLELY CHARITABLE OBJECTS,AS DEFINED BY THE CHARITIES ACT 2006, OR ANY SUBSEQUENT ACT, AS DETERMINED FROM TIME-TO-TIME BY THE TRUSTEES OF THE BERKELEY ENSEMBLE,AND DELIVERED FOR THE PUBLIC BENEFIT.

Activities: The charity's activities to achieve its charitable objects include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-04-05	£95,411	£95,520	-	-
2024-04-05	£60,629	£56,158	-	-
2023-04-05	£38,832	£38,026	-	-
2022-04-05	£46,431	£49,726	-	-
2021-04-05	£27,334	£30,767	-	-

Trustees

Name	Role	Appointed
DAN SHILLADAY	Chair	2012-01-11
Camilla Elizabeth Clark		2025-12-01
Dr Katherine May Kennedy		2019-01-28
Jane Ainger		2020-10-08
Jennie Claire Hartley		2023-01-31
Matthew William Wasyl Igoe		2025-12-01

THE BERKELEY ENSEMBLE

England & Wales - Charity number 1145392

Accounts

B BERKELEY ENSEMBLE



Trustees' Annual Report and Financial Statements

for year ended 5 April 2025

Registered Charity Number 1145392

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025
Reference and Administrative Details of the Charity

Charity Name	The Berkeley Ensemble
Charity Registration Number	1145392
Registered address	36 Durban Rd London SE27 9RP
Constitution	Charity governed by Trust Deed dated 9th September 2011
Trustees	Jane Ainger Ruth Coles Jennie Hartley Kate Kennedy Dan Shilladay George Vass (until 22nd November 2024) Diego Trucco
Patrons	Lord Berkeley of Knighton CBE Petroc Trelawny
Bankers	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
Independent Examiner	Sarah-Jane Minot
Ensemble Members	Sophie Mather, Violin Francesca Barritt, Violin Dan Shilladay, Viola Gemma Wareham, Cello John Slack, Clarinet Andrew Watson, Bassoon Paul Cott, Horn Martin Ludenbach, Double Bass

THE BERKELEY ENSEMBLE

FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Trustees' Annual Report

Structure, Governance and Management

The Trust Deed is the governing document for the trust. Trustees are presently recruited, appointed and trained by the existing trustees. No external persons are entitled to appoint trustees. Trustee meetings are usually held at least three times a year to review the financial and operational state of the charity and to make key strategic decisions. In 2024/25 the trustees met two times.

Objectives and Activities

The charity's objects, as set out in its governing document, are:

- the advancement of the art of music, with a particular focus on, but not limited to, the promotion of the public's awareness and appreciation of twentieth and twenty-first century British repertoire written for instrumental chamber ensembles
- the advancement of education, in particular music education
- other solely charitable objects as defined by the Charities Act 2006, or any subsequent act, as determined from time to time by the trustees of The Berkeley Ensemble, and delivered for the public benefit

The charity's activities to achieve the objects as listed above include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

The trustees have had regard to Charity Commission guidance on public benefit. The ensemble established *Berkeley Ensemble Online* in 2020, an online collection of video material supporting GCSE music. This was freely available to all throughout 2024/25.



(From l-r): Sophie, Fran, Dan and Gemma record Dorothy Howell's String Quartet, Oxford, August 2024

Achievements and Performance

The Berkeley Ensemble's 2024-25 season decisively turned the page on a post-pandemic sluggishness that has affected activity in previous years. It began, as in previous years, with a welcome return to Ibstock Place School, Roehampton, to rehearse with and accompany music scholars in a concert of soloists' items. Specially arranged accompaniments for the whole ensemble were provided by Paul, where required, lending a sense of occasion and collaborative chamber music-making to the event. As always, the quality of music-making possible was inspiringly high.

In May, players met with photographer Liz Isles for the ensemble's first extended professional photo shoot in nine years. The results from the early morning session were excellent (see this report's front cover) and have refreshed the ensemble's image and reputation with a more colourful and relaxed theme than previously.

The annual Chaffcombe chamber course for amateur players ran from the 3rd to the 6th of May. Twenty-seven participants attended, an increase on the previous year's twenty-one and the largest cohort so far. The weekend included three performances: an evening recital by the Berkeley Ensemble, some pre-dinner entertainment by all the musicians present and a final, free-to-attend showcase concert given by the participants.

The season's concerts began in earnest with a short tour of Malcolm Arnold's Guitar Concerto with soloist Laura Snowden, performed at Seaford Music Society (May) and Luton Music and Smith Square Hall, London (June). It was particularly satisfying to partner the concerto with Tim Watts' *Lullabies* for the same group of players, an ensemble commission from 2018.

After the success of last season's inaugural side-by-side project with Sinfonia Smith Square (formally Southbank Sinfonia) the ensemble returned to work once more with the year's fellowship on largescale uncondacted works, this time including scores by Stravinsky, Crawford-Seeger, Hindemith,

Martinů and Reich. (Members of the ensemble also coached chamber groups and led a workshop on musical entrepreneurship for the following cohort in October.)

June saw a return visit to Ibstock Place School, where the ensemble worked with composers, workshopping and recording their work. Throughout the early summer, the ensemble continued its primary school workshop sessions in association with Primary Robins. Players were delighted to share the stage at Grange Park Opera in July for a season finale with pupils from several schools involved in the scheme.

The ensemble's new non-residential chamber course for amateurs, Chamber Sessions: London returned in July. Amateur wind players worked side-by-side with John and Paul towards a public performance of Gounod's *Petite Symphonie* at the end of the weekend course.

In August, the ensemble made a very welcome return to recording with sessions at St. John the Evangelist, Oxford for a forthcoming disc on EM Records with the working title *Dorothy Howell's World*. Sophie, Fran, Dan and Gemma recorded Howell's String Quartet – completed and edited from the sketches by Dan – and were joined by Simon Callaghan (piano) and Tom Wraith (cello) for music by Howell's teachers, John Blackwood McEwen and Tobias Matthay, as well as her near contemporary, Marie Dare. The players were thrilled to be joined by Howell's elderly niece and nephew during the sessions. The project required extensive fundraising, with several successful grant applications, a public crowdfunder and a private donor all contributing to its success. The ensemble had trialled much of the disc's repertoire earlier in the summer with a hugely successful public concert at Conway Hall, London. A second Conway Hall appearance was made by the ensemble's winds in March, appearing – as before – with the hall's music director and pianist, Simon Callaghan.

The ensemble revisited *Stories in Sound*, an education project developed originally in 2016 in collaboration with animateur Neil Valentine. The original project had encouraged Key Stage 2 listeners to create their own narratives for a concert of specially chosen pieces. Over development sessions in October leading to a pilot run in March, Neil and members of the ensemble trialled the addition of live illustration with illustrators Camille Aubry and Susannah Felstead and also created a promotional video. This project was made possible with generous grants from the SCOPS Arts Trust and the Derrill Allatt Foundation.

In November, the group toured octets by Ferguson and Schubert in collaboration with Concerts in the West. The three concerts in Dorset and Somerset were well attended, and the ensemble relished spending time together as a full octet on the road.

The ongoing collaboration with the David Ross Education Trust (DRET), continued, reaching its fifth consecutive year. As before, the ensemble worked closely with secondary composing students from across the trust during the spring term, both online and in person. As in previous years, the ensemble also enjoyed taking part in the trust-wide Secondary Music Festival at Nottingham's Albert Hall, performing selected compositions and adjudicating performance classes.

Financial Review

The financial results for 2024/25 show that The Berkeley Ensemble incurred an overall loss of £109 (compared with £4,471 surplus in 2023/24) during the year. This comprised a £514 net operating deficit in general funds and £405 surplus in restricted funds. Trustees have decided that the charity should aim to hold unrestricted, undesignated reserves of up to £15,000 based on an evaluation of the future operational risks faced by the ensemble's pattern of activities, the amount held at the end of 24/25 was £15,573 (2024: £16,087).

The year saw a significant increase (57%) in overall income with the biggest change seen in funds raised from donations and grants which rose to £36,424 (2024: £5,303). This 586% increase was due to attracting considerable financial support for the Howell recording project and the *Stories in Sound* education project.

Alongside its increased concert and direct education activity, the ensemble continued to maintain *Berkeley Ensemble Online*, an online education platform, and continued to support an administrator position which was shared between ensemble members John Slack and Gemma Wareham on a project-by-project basis, with John Slack taking on overall oversight of the day to day running of the ensemble during the year.

The most significant risks faced by the ensemble remain the continuing uncertain economic environment, including the impact on engagement bookings and concert attendance alongside the ensemble's ongoing commitment to engage administrative support to facilitate ensemble development and activity. The ensemble factors administration into project budgets, allowing the direct allocation of project-related administration. Administration for self-promoted events and general administration is partially supported by the ensemble's self-generated funds, including unrestricted donations. Administration time is monitored to ensure allocations are sufficient and to help sustain the feasibility of administrative support in the future.

As at 5th April 2025, the ensemble held total reserves of £18,226, of which £15,573 were unrestricted. Restricted funds for LVMF stood at £2,653 at year end. This level of unrestricted reserves is slightly higher than the stated aim of reserves up to around £15,000, but due to the higher costs now faced for delivering the ensemble's activities, the trustees agree to hold unrestricted reserves at a higher level to address the risks faced by the charity.

Plans for Future Periods

In the year ahead, the ensemble looks forward to the spring release of its Howell recording on EM Records. A tentative release date of May 2025 has been pencilled by the label and we hope to launch the record with events in London and the English Music Festival, Dorchester on Thames. It is also our hope to tour works from the recording, given Howell's compelling life story and Dan's rescue of the quartet from its sketches.

We plan to relaunch *Berkeley Ensemble Online*, the video library supporting KS4 music teachers that the ensemble created during the covid pandemic lockdowns, during the next season. We are working with trustee Jen Hartley to expand its scope with supporting classroom materials.

Looking further ahead, the ensemble is proud of plans it was forced to shelve for a 2020 Little Venice Music Festival inspired by the work of Alan Turing and exploring links between maths, cyphers and music. The ensemble will explore ways of resurrecting and updating these plans for a future season.

Signed: **D. Shilladay**
Dan Shilladay, Trustee

Date: 04/02/2026

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Independent Examiner's Report to the Trustees of The Berkeley Ensemble

I report on the accounts of The Berkeley Ensemble for the year ended 5 April 2025, which are set out on pages 9 to 16.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities 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 seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met.

Signed: *SJ Minot*
Name: Sarah-Jane Minot
Address: 19 Claribel Road, London SW9 6TH
Date: 4th February 2026

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Statement of Financial Activities for the year ended 5 April 2025

	2024-25 Unrestricted Funds	2024-25 Restricted Funds	2024-25	2023-24
INCOME AND ENDOWMENTS FROM:				
Incoming resources from Generated Funds				
Donations and legacies	6,609	29,815	36,424	5,303
Investment Income	-	-	-	-
Charitable Activities:				
Advancement of Music	17,435	-	17,435	13,561
Advancement of Education	41,552	-	41,552	41,765
Total incoming resources	65,596	29,815	95,411	60,629
EXPENDITURE ON:				
Raising Funds	685	-	685	131
Charitable Activities:				
Advancement of Music	23,894	17,157	41,051	17,275
Advancement of Education	41,531	12,253	53,784	38,752
Total Resources Expended	66,110	29,410	95,520	56,158
Net incoming/(outgoing) resources	-514	405	-109	4,471
Funds brought forward	16,087	2,248	18,335	13,864
Funds carried forward	15,573	2,653	18,226	18,335

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Balance Sheet as at 5 April 2025

		2025	2024
Current Assets			
Debtors & Prepayments	(5)	27,279	17,395
Cash at bank and in hand		18,730	36,852
Total Current Assets		46,009	54,247
Creditors			
Amounts falling due within one year		27,783	35,912
Total Current Liabilities	(6)	27,783	35,912
Total assets less Current Liabilities		18,226	18,335
Net Assets		18,226	18,335
Funds of the Charity			
Unrestricted funds - general fund		15,573	16,087
Unrestricted funds - designated funds		-	-
Restricted Funds	(8)	2,653	2,248
Total funds		18,226	18,335

Signed: *D. Shilladay*
 Dan Shilladay, Trustee

Date: 04/02/2026

THE BERKELEY ENSEMBLE

FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Notes to the Accounts

1) Accounting Policies

i) The Basis of the Preparation of Accounts

The accounts have been prepared under the historical cost convention and on an accruals basis.

The accounts have been prepared in accordance with:

- The Statement of Recommended Practice (SORP FRS 102), governing accounting practices for charities
- The Charities Act 2011

ii) Incoming Resources

Incoming resources are recognised as follows:

- Performance fees, ticket income and programme income: in the period in which the performance takes place.
- Donations: in the period in which the donation is received.
- Gift Aid: in the period in which the associated donation is received, provided the charity is sufficiently certain that the donation fulfils all of the necessary requirements for a gift aid claim to be submitted in due course.
- CD Sales: at the later of: The date that the CD is dispatched or the date that the cash is received.

The trustees have had regard to Charity Commission guidance on Fund Accounting principles:

- Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.
- Designated funds are unrestricted funds earmarked by the Trustees for particular purposes.
- Restricted funds are to be used for specific purposes as laid down by the donor.

iii) Resources Expended

Resources expended are recognised as follows:

- Charitable expenditure: in the period in which the primary activity (e.g. concert, or education workshop) takes place.
- Finance and accounting fees: the period to which the work relates.
- Support costs: the period to which the expenditure relates – this will usually be the period in which the expenditure takes place.

Support costs are apportioned between charitable activity categories on the basis of costs incurred directly by that activity. It is deemed that the proportion of support costs expended in relation to the cost of generating funds and governance costs is not material.

iv) Assets Policy

Assets with a purchase value of less than £1,000 are written-off to revenue; other assets are capitalised at cost and depreciated according to the estimated useful lifetime of the asset.

iv.i) CDs and Music Library

The ensemble holds a stock of its CD recordings which are used for marketing and promotional purposes as well as being available for sale at concerts. The ensemble also holds a music library of works which it performs and regard is given to the cost effectiveness of purchasing compared to hiring or borrowing works, dependent on availability, cost and future performance plans. The library currently consists of c.170 titles including standard repertoire pieces and works by lesser-known British composers, alongside the works written by composers from the *Accelerate* and *Tŷ Cerdd* schemes.

v) Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. The charity produces detailed budgets, and has a well-established friends scheme and a number of long-term relationships with promoters and engagers, which provide reassurance over future revenue streams.

vi) Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

vii) Provision for doubtful debts

Provision is made for aged receivables as below:

- > 1 year – 25%
- > 2 years – 50%
- > 3 years – 75%
- > 4 years – 100%

viii) Cash flow statement

The entity is exempt from preparing a cash flow statement based on the fact that it is a small charity.

ix) Presentation

The trustees have decided not to correct for immaterial rounding or casting errors.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Notes to the Accounts (cont'd)

2) Analysis of resources expended on charitable activities:

	2025			2024
	Direct Costs £	Support Costs £	Total £	Total £
Advancement of the art of music	38,795	2,256	41,051	17,275
Advancement of education	47,017	6,767	53,784	38,752
Total	85,812	9,023	94,835	56,027

Support costs include total governance costs of £446 (2024: £427)

3) Expenses payments made to Trustees:

	2025	2024
Number of trustees who were paid expenses	0	0
Nature of the expenses	Refunding out-of-pocket expenses incurred on behalf of the charity	Refunding out-of-pocket expenses incurred on behalf of the charity

Amounts paid:	2025 £	2024 £
Direct charitable expenditure	-	-
Support costs	-	-
Governance costs	-	-
Total amount paid	-	-

4) The charity has no employees.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2025

Notes to the Accounts (cont'd)

5) Debtors and prepayments (all falling due within one year)

	2025	2024
Performance/workshop fees and ticket income	24,681	15,551
Gift Aid due	2,483	1,728
Grants Due	-	2,500
Provision for grants due	-	-2,500
Prepayments	-	-
Other debtors	-	-
Provision for doubtful debts	-	-
Total	27,164	17,279

6) Creditors & Accruals (all falling due within one year)

	2025	2024
Player fees - concert	-	-
Player fees - education	10,446	120
Other concert costs	-	-
Other education costs	-	-
Other Payables	1,800	2,025
CDs	-	-
Income in advance	2,957	13,000
Deferred Income- Chamber Course	7,875	11,630
Accruals	4,704	9,135
Support costs	-	-
Total	27,782	35,910

of which, payments owed to Trustees and related parties
(player/admin fees and out-of-pocket expenses incurred on behalf of the charity):

	2025	2024
Player fees - concert	-	-
Player fees - education	2,548	625
Other concert costs	-	-
Other education costs	-	-
Other Payables	-	-
Support costs	-	-
Total	2,548	625

**THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023**

Notes to the Accounts (cont'd)

7) No assets with a value of more than £1,000 were purchased in the financial year ended 5 April 2025 (2024: nil)

8) Restricted fund analysis

	Balance at 6th April 24 £	Incoming Resources £	Outgoing Resources £	Balance at 5th April 25 £
Concert Projects	-	17,157	17,157	-
Education Projects	-	12,253	12,253	-
LVMF	2,248	405	-	2,653
Total	2,248	29,815	29,410	2,653

9)

Trustee Dan Shilladay is also a musician within the ensemble. Related party transactions are disclosed for Dan Shilladay for the entire year. He is paid fees and expenses for his concert and education work with the ensemble, at the same rate as the other players for that particular engagement, and in line with rates specified by the Musicians' Union. In 2025, Dan Shilladay received performance fees of £4,832 (2024: £2,907), with £0 (2024: £0) outstanding at year end. He was reimbursed £869 in other expenses (2024: £0). He did not receive any benefit or payment for his work as a trustee of the charity.

Legal authority for making payments of fees to trustees is contained within the Trust Deed of the charity. Payments are approved by a quorum of trustees who do not receive any benefit or fee payment from the charity.

Aggregate donations by Trustees and their immediate family to the ensemble were £1,235 (including £135 of Gift Aid). Aggregate donations from Trustees and their immediate family in 2024 were £1,600 (including £400 of Gift Aid).

Trustees were covered by Trustee Liability Insurance in place during the year.

10) Fees for examination of the accounts

	2025	2024
Independent Examiner's fee for reporting on the accounts	nil	nil
Other fees paid to the Independent Examiner	nil	nil

THE BERKELEY ENSEMBLE

England & Wales - Charity number 1145392

Accounts

B BERKELEY ENSEMBLE



Trustees' Annual Report and Financial Statements

for year ended 5 April 2024

Registered Charity Number 1145392

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024
Reference and Administrative Details of the Charity

Charity Name	The Berkeley Ensemble
Charity Registration Number	1145392
Registered address	36 Durban Rd London SE27 9RP
Constitution	Charity governed by Trust Deed dated 9th September 2011
Trustees	Jane Ainger Ruth Coles Jennie Hartley Kate Kennedy Daniel Shilladay George Vass Diego Trucco
Patrons	Lord Berkeley of Knighton CBE Petroc Trelawny
Bankers	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
Independent Examiner	Sarah-Jane Minot
Ensemble Members	Sophie Mather – Violin Francesca Barritt – Violin Daniel Shilladay – Viola Gemma Wareham – Cello John Slack – Clarinet Andrew Watson – Bassoon Paul Cott – Horn Martin Ludenbach – Double Bass

THE BERKELEY ENSEMBLE FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024

Trustees' Annual Report

Structure, Governance and Management

The Trust Deed is the governing document for the trust. Trustees are presently recruited, appointed and trained by the existing trustees. No external persons are entitled to appoint trustees. Trustee meetings are usually held at least three times a year to review the financial and operational state of the charity and to make key strategic decisions. In 2023/24 the trustees met three times.

Objectives and Activities

The charity's objects, as set out in its governing document, are:

- the advancement of the art of music, with a particular focus on, but not limited to, the promotion of the public's awareness and appreciation of twentieth and twenty-first century British repertoire written for instrumental chamber ensembles
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The charity's activities to achieve the objects as listed above include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

The trustees have had regard to Charity Commission guidance on public benefit. The ensemble established 'Berkeley Ensemble Online', in 2020, an online collection of video material supporting GCSE music. This was freely available to all throughout 2023/24.



Above: participants at the inaugural Chamber Sessions: London chamber course

Achievements and Performance

As in the previous season, the ensemble's focus on education and outreach projects throughout the 2023-24 year reflected the slow post-pandemic return of live concert giving. As before, long-standing relationships formed the bulk of the projects undertaken, but some, such as that with Southbank Sinfonia, developed in new and rewarding ways.

In April, players returned to Istock Place School, Roehampton, to rehearse with and accompany music scholars in a concert of soloists' items. Specially arranged accompaniments for the whole ensemble were provided by Paul, where required, lending a sense of occasion and collaborative chamber music-making to the event.

The annual Chaffcombe chamber course for amateur players ran from 28th April to 1st May. Twenty-one participants attended, a small increase on the previous year. The weekend included three performances – an evening recital by the Berkeley Ensemble, some pre-dinner entertainment by all the musicians present and a final, free-to-attend showcase concert given by the participants.

Also in May, the ensemble worked with members of Southbank's current fellowship in a new and exciting side-by-side project, rehearsing and performing unconducted large-scale chamber pieces – including Britten's *Sinfonietta* and Copland's *Appalachian Spring* – in an evening concert at St John's, Smith Square. Also part of the project were an ensemble-only evening concert at the same venue and a workshop session on entrepreneurship.

June saw a return visit to Istock Place School, where the ensemble worked with composers, workshopping and recording their work. Ensemble members also worked for the first time with

musicians from Saffron Walden County High School during a day's visit focused on their solo and chamber music performance.

Throughout the spring and summer, the ensemble continued its primary school workshop sessions in association with Primary Robins. Players were delighted to share the stage at Grange Park Opera in July for a season finale with pupils from several schools involved in the scheme.

The ensemble marked the double anniversaries of the premiere of Walton's *Façade* in 1923 and its composer's death in 1983 with several performances of this iconic work throughout the summer. Joined by reciters Jonathan Gunthorpe and Sarah Gabriel and conductor David Wordsworth, the first concert took place on 12 June – 100 years to the day since the piece's first performance – at St Giles Cripplegate as part of Summer Music in City Churches. Other well-received performances included Luton and Maidenhead music clubs.

The ensemble maintained its long-standing relationship with composer Kevin Raftery, recording his new Harpsichord Quintet in September for later release on the Divine Arts label.

November saw the first edition of the ensemble's new non-residential chamber course for amateurs, Chamber Sessions: London. Based in central London and culminating in an informal concert at the Royal Academy of Music, it was a great success with 16 participants and returned a small but significant profit to ensemble funds.

The ongoing collaboration with the David Ross Education Trust (DRET), continued, reaching its fourth consecutive year. As before, the ensemble worked closely with secondary composing students from across the trust during the spring term, both online and in person. Again, the project included a teachers' CPD day with Jen Hartley, a specialist in the teaching of composition. As in previous years, the ensemble also enjoyed taking part in the trust-wide Secondary Music Festival at Nottingham's Albert Hall, performing selected compositions and adjudicating performance classes.

In March, players featured in a supporters' event for Southbank Sinfonia, marking the retirement of two key Southbank trustees. Berkeley Ensemble players led the orchestral string sections in a performance of Grieg's Piano Concerto with Alessio Bax, and the ensemble also performed Toby Young's octet, *Sing Each Song Twice*, an ensemble commission from 2016.

Financial Review

The financial results for 2023/24 show that The Berkeley Ensemble incurred an overall surplus of £4,471 during the year, £4,066 of this was in general funds, and £405 in restricted funds. The ensemble continued to maintain Berkeley Ensemble Online, an online education platform, and continued to support an administrator position which was shared between ensemble members John Slack and Gemma Wareham on a project-by-project basis, with Gemma Wareham having overall oversight of the day to day running of the ensemble. Trustees have decided that the charity should aim to hold unrestricted, undesignated reserves of up to £15,000, based on an evaluation of the future operational risks faced by the ensemble's pattern of activities, the amount held at the end of 23/24 was £16,087.

The most significant risks faced by the ensemble are continuing uncertain economic environment, including the impact on engagement bookings and concert attendance alongside the ensemble's ongoing commitment to engage administrative support to facilitate ensemble development and activity.

The ensemble factors administration into project budgets, allowing the direct allocation of project-related administration. Administration for self-promoted events and general administration is partially supported by the ensemble's self-generated funds, including unrestricted donations. Administration time is monitored to ensure allocations are sufficient and to help sustain the feasibility of administrative support in the future.

Unrestricted reserves currently stand at £16,087. Restricted funds for LVMF stood at £2,248 at year end. This level of unrestricted reserves is higher than the stated aim of reserves up to around £15,000, but due to the higher costs now faced for delivering the ensemble's activities, the trustees agree to hold unrestricted reserves at a higher level to address the risks faced by the charity.

Plans for Future Periods

In the year ahead, plans are already advanced for a second side-by-side project in May with Southbank Sinfonia. As the ensemble was founded amongst members of Southbank Sinfonia's 2008 fellowship, this project and the more general deepening ties with the orchestra it represents, are of particular significance to the ensemble. We hope it may become a regular fixture in the ensemble's calendar.

Other upcoming plans include the recording of Dorothy Howell's String Quartet and other works, pending a successful fundraising campaign, for EM Records during the summer of 2024. Dan completed Howell's quartet from the composer's sketches in 2018 and a programme setting her work in the context of her contemporaries, friends, teachers and mentors has now been finalised. The release of the album in spring 2025 will provide a compelling and powerful tool to re-engage widely with the UK chamber music industry, and the ensemble is already planning how to use it to maximum effect.

Another long-term plan is nearing fruition with a mini tour for Concerts in the West scheduled for autumn 2024 featuring ensemble favourites, octets by Schubert and Ferguson.

Looking further ahead, the ensemble is proud of plans it was forced to shelve for a 2020 Little Venice Music Festival inspired by the work of Alan Turing and exploring links between maths, cyphers and music. The ensemble will explore ways of resurrecting and updating these plans for a future season.

Signed: *D. Shilladay*
Daniel Shilladay, Trustee

Date: 04/02/2025

Independent Examiner's Report to the Trustees of The Berkeley Ensemble

I report on the accounts of The Berkeley Ensemble for the year ended 5 April 2023, which are set out on pages 9 to 16.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met.

Signed: *SJ Minot*

Name: Sarah-Jane Minot

Address: 19 Claribel Road, London SW9 6TH

Date: 4th February 2025

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024

Statement of Financial Activities for the year ended 5 April 2024

	2023-24	2023-24	2023-24	2022-23
	Unrestricted Funds	Restricted Funds	Total	Total
INCOME AND ENDOWMENTS FROM:				
Incoming resources from Generated Funds				
Donations and legacies	4,898	405	5,303	4,329
Investment Income	-	-	-	-
Charitable Activities:				
Advancement of Music	13,561	-	13,561	6,537
Advancement of Education	41,765	-	41,765	27,966
	<hr/>	<hr/>	<hr/>	<hr/>
Total incoming resources	60,224	405	60,629	38,832
EXPENDITURE ON:				
Raising Funds	131	-	131	200
Charitable Activities:				
Advancement of Music	17,275	-	17,275	7,787
Advancement of Education	38,752	-	38,752	30,039
	<hr/>	<hr/>	<hr/>	<hr/>
Total Resources Expended	56,158	-	56,158	38,026
Net incoming/(outgoing) resources	4,066	405	4,471	806
Funds brought forward	12,021	1,843	13,864	13,058
	<hr/>	<hr/>	<hr/>	<hr/>
Funds carried forward	16,087	2,248	18,335	13,864

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024

Balance Sheet as at 5 April 2024

		2024	2023
Current Assets			
Debtors & Prepayments	(5)	17,395	13,029
Cash at bank and in hand		<u>36,853</u>	<u>12,808</u>
Total Current Assets		54,247	25,837
Creditors			
Amounts falling due within one year		35,910	11,973
Total Current Liabilities	(6)	<u>35,910</u>	<u>11,973</u>
Total assets less Current Liabilities		<u>18,337</u>	<u>13,864</u>
Net Assets		<u>18,337</u>	<u>13,864</u>
Funds of the Charity			
Unrestricted funds - general fund		<u>16,087</u>	<u>12,021</u>
Unrestricted funds - designated funds		<u>-</u>	<u>-</u>
Restricted Funds	(8)	<u>2,248</u>	<u>1,843</u>
Total funds		<u>18,335</u>	<u>13,864</u>

Signed: *D. Shilladay*
Daniel Shilladay, Trustee

Date: 04/02/2025

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts

1) Accounting Policies

i) The Basis of the Preparation of Accounts

The accounts have been prepared under the historical cost convention and on an accruals basis.

The accounts have been prepared in accordance with:

- The Statement of Recommended Practice (SORP FRS 102), governing accounting practices for charities
- The Charities Act 2011

ii) Incoming Resources

Incoming resources are recognised as follows:

- Performance fees, ticket income and programme income: in the period in which the performance takes place.
- Donations: in the period in which the donation is received.
- Gift Aid: in the period in which the associated donation is received, provided the charity is sufficiently certain that the donation fulfils all of the necessary requirements for a gift aid claim to be submitted in due course.
- CD Sales: at the later of: The date that the CD is dispatched or the date that the cash is received.

The trustees have had regard to Charity Commission guidance on Fund Accounting principles:

- Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.
- Designated funds are unrestricted funds earmarked by the Trustees for particular purposes.
- Restricted funds are to be used for specific purposes as laid down by the donor.

iii) Resources Expended

Resources expended are recognised as follows:

- Charitable expenditure: in the period in which the primary activity (e.g. concert, or education workshop) takes place.
- Finance and accounting fees: the period to which the work relates.
- Support costs: the period to which the expenditure relates – this will usually be the period in which the expenditure takes place.

Support costs are apportioned between charitable activity categories on the basis of costs incurred directly by that activity. It is deemed that the proportion of support costs expended in relation to the cost of generating funds and governance costs is not material.

iv) Assets Policy

Assets with a purchase value of less than £1,000 are written-off to revenue; other assets are capitalised at cost and depreciated according to the estimated useful lifetime of the asset.

iv.i) CDs and Music Library

The ensemble holds a stock of its CD recordings which are used for marketing and promotional purposes as well as being available for sale at concerts. The ensemble also holds a music library of works which it performs and regard is given to the cost effectiveness of purchasing compared to hiring or borrowing

works, dependent on availability, cost and future performance plans. The library currently consists of c.170 titles including standard repertoire pieces and works by lesser-known British composers, alongside the works written by composers from the *Accelerate* and *Tŷ Cerdd* schemes.

v) Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. The charity produces detailed budgets, and has a well-established friends scheme and a number of long-term relationships with promoters and engagers, which provide reassurance over future revenue streams.

vi) Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

vii) Provision for doubtful debts

Provision is made for aged receivables as below:

- > 1 year – 25%
- > 2 years – 50%
- > 3 years – 75%
- > 4 years – 100%

viii) Cash flow statement

The entity is exempt from preparing a cash flow statement based on the fact that it is a small charity.

ix) Presentation

The trustees have decided not to correct for immaterial rounding or casting errors.

**THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024**

Notes to the Accounts (cont'd)

2) Analysis of resources expended on charitable activities:

	2024			2023
	Direct Costs £	Support Costs £	Total £	Total £
Advancement of the art of music	14,957	1,794	16,751	7,787
Advancement of education	30,999	5,525	36,524	30,039
Total	45,956	7,318	53,275	37,826

Support costs includes total governance costs of £427 (2023: £427)

3) Expenses payments made to Trustees:

	2023	2022
Number of trustees who were paid expenses	0	0
Nature of the expenses	Refunding out-of pocket expenses incurred on behalf of the charity	Refunding out-of pocket expenses incurred on behalf of the charity

Amounts paid:	2023 £	2022 £
Direct charitable expenditure	-	-
Support costs	-	-
Governance costs	-	-
Total amount paid	-	-

4) The charity has no employees.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2024

Notes to the Accounts (cont'd)

5) Debtors and prepayments (all falling due within one year)

	2024	2023
	£	£
Performance/workshop fees and ticket income	15,551	12,189
Gift Aid due	1,728	840
Grants Due	2,500	2,500
Provision for grants due	(2,500)	(2,500)
Prepayments	-	-
Other debtors	-	-
Provision for doubtful debts	-	-
Total	17,279	13,029

£206 owed to Trustees and related parties at year end (2022 £0).

6) Creditors & Accruals (all falling due within one year)

	2023	2023
	£	£
Player fees - concert	-	-
Player fees - education	120	5,323
Other concert costs	-	-
Other education costs	-	-
Other Payables	2,025	-
CDs	-	-
Income in advance	13,000	-
Deferred Income- Chamber Course	11,630	6,650
Accruals	9,135	-
Support costs	-	-
Total	35,910	11,973

of which, payments owed to Trustees and related parties (player/admin fees and out-of-pocket expenses incurred on behalf of the charity):

	2023	2022
	£	£
Player fees - concert	-	-
Player fees - education	625	206
Other concert costs	-	-
Other education costs	-	-
Other payables	-	-
Support costs	-	-
Total	-	-

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts (cont'd)

7) No assets with a value of more than £1,000 were purchased in the financial year ended 5 April 2024 (2023: nil)

8) Restricted fund analysis

	Balance as at 06-Apr-22 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-23 £
Concert Projects	-	-	-	-
Education Projects	-	-	-	-
LVMF	1,843	405	-	2,248
Total	1,843	405	-	2,248

9) Related party transactions

Trustee Daniel Shilladay is also a musician within the ensemble. Related party transactions are disclosed for John Slack and Daniel Shilladay for the entire year. They are paid fees and expenses for their concert and education work with the ensemble, at the same rate as the other players for that particular engagement, and in line with rates specified by the Musicians' Union. In 2024, John Slack received total performance fees of £5,789.22 (2023: £2,447), of which £625 (2023: £0) was the amount outstanding at year end. He did not receive any reimbursement of non-performing expenses (2023: £0). Daniel Shilladay received performance fees of £2,907.1 (2022 £1,719), with £0 (2023: £0) outstanding at year end. He did not receive reimbursement of any other expenses (2023: £0). He did not receive any benefit or payment for his work as a trustee of the charity.

Legal authority for making payments of fees to trustees is contained within the Trust Deed of the charity. Payments are approved by a quorum of trustees who do not receive any benefit or fee payment from the charity.

Aggregate donations by Trustees and their immediate family to the ensemble were £1,600 (including £400 of Gift Aid). Aggregate donations from Trustees and their immediate family in 2023 were £1,275 (including £225 of Gift Aid).

Trustees were covered by Trustee Liability Insurance in place during the year.

10) Fees for examination of the accounts

	2024	2023
Independent Examiner's fee for reporting on the accounts	nil	nil
Other fees paid to the Independent Examiner	nil	nil

THE BERKELEY ENSEMBLE

England & Wales - Charity number 1145392

Accounts



Trustees' Annual Report and Financial Statements

for year ended 5 April 2023

Registered Charity Number 1145392

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023
Reference and Administrative Details of the Charity

Charity Name	The Berkeley Ensemble
Charity Registration Number	1145392
Registered address	36 Durban Rd London SE27 9RP
Constitution	Charity governed by Trust Deed dated 9 September 2011
Trustees	Jane Ainger Ruth Coles (from January 2023) Jennie Hartley (from January 2023) Kate Kennedy Daniel Shilladay Frances Slack (until January 2023) George Vass Diego Trucco (from December 2023)
Patrons	Lord Berkeley of Knighton CBE Petroc Trelawny
Bankers	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
Independent Examiner	Sarah-Jane Minot
Ensemble Members	Sophie Mather – Violin Francesca Barritt – Violin Daniel Shilladay – Viola Gemma Wareham – Cello John Slack – Clarinet Andrew Watson – Bassoon Paul Cott – Horn Martin Ludenbach – Double Bass

THE BERKELEY ENSEMBLE FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Trustees' Annual Report

Structure, Governance and Management

The Trust Deed is the governing document for the trust. Trustees are presently recruited, appointed and trained by the existing trustees. No external persons are entitled to appoint trustees. Trustee meetings are usually held at least three times a year to review the financial and operational state of the charity and to make key strategic decisions. In 2022/23 the trustees met three times.

Objectives and Activities

The charity's objects, as set out in its governing document, are:

- the advancement of the art of music, with a particular focus on, but not limited to, the promotion of the public's awareness and appreciation of twentieth and twenty-first century British repertoire written for instrumental chamber ensembles
- the advancement of education, in particular music education
- other solely charitable objects as defined by the Charities Act 2006, or any subsequent act, as determined from time to time by the trustees of The Berkeley Ensemble, and delivered for the public benefit

The charity's activities to achieve the objects as listed above include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

The trustees have had regard to Charity Commission guidance on public benefit. The ensemble established 'Berkeley Ensemble Online', in 2020, an online collection of video material supporting GCSE music. This was freely available to all throughout 2022/23.



From left to right: Gemma and Martin perform at Brixton's Assembly Coffee Roastery; the ensemble in conversation with Southbank Sinfonia's Simon Over at St. John's, Smith Square; with composer Kevin Raftery at the recording of his Fourth Companion, Stapleford Granary, Cambridgeshire.

Achievements and Performance

The ensemble's focus on education and outreach projects throughout the 2022-23 year reflected the slow return post-pandemic of live concert giving, but conversely, also the strength of many of the group's ongoing educational partnerships.

In April, players returned to Istock Place School, Roehampton, to rehearse with and accompany music scholars in a concert of soloists' items. Specially arranged accompaniments for the whole ensemble were provided by Paul, where required, lending a sense of occasion and collaborative chamber music-making to the event.

Composer Kevin Raftery's new quartet for bassoon and string trio, *Fourth Companion*, was recorded by the group in May at Stapleford Granary, Cambridgeshire, for future release on the Divine Arts label. The venue proved well-suited to recording and it is hoped that the ensemble may build on this relationship in the future.

May and June saw return visits to Portland Place School, the Royal Ballet School and Istock Place School, all in London. At each, the ensemble worked with composers, workshopping and recording their work.

The annual Chaffcombe chamber course for amateur players ran (with a newly extended format including an extra half day) from 19-22 May. 18 amateur musicians attended, broadly in line with previous years and despite changes to course length and timing. The weekend included three performances – a evening recital by the Berkeley Ensemble, some pre-dinner entertainment by all the musicians present and a final, free-to-attend showcase concert given by the participants.

On Sunday 14 August, the ensemble performed a private, informal programme at Brixton's Assembly Coffee Roastery. The programme saw previous Berkeley Ensemble bassist Lachlan Radford (who was visiting from New Zealand) unite with current bassist Martin Ludenbach and cellist Gemma Wareham to perform an eclectic mixture of repertoire for cello and bass. The invited audience was formed of Berkeley Ensemble Friends, as well as friends and family of the performers, and the event worked well. The venue may be useful for future informal performances.

In December the ensemble made a welcome return to the public concert stage with recitals at Luton Music and Conway Hall and a programme of music by Mozart, Brahms and Dohnányi. In February, players featured in a supporters' event for Southbank Sinfonia, part of the orchestra's twentieth anniversary celebrations. They performed a short recital and discussed the orchestra's influence on the group with Southbank Sinfonia's music director, Simon Over, as well as taking questions from the audience.

The ongoing collaboration with the David Ross Education Trust (DRET), continued, reaching its third consecutive year. As before, the ensemble worked closely with secondary composing students from across the trust during the spring term, both online and in person. Again, the project included a teachers' CPD day in January with Jen Hartley, a specialist in the teaching of composition. As in previous years, the ensemble also enjoyed taking part in the trust-wide Secondary Music Festival at Nottingham's Albert Hall, performing selected compositions and adjudicating performance classes.

Financial Review

The financial results for 2022/23 show that The Berkeley Ensemble incurred an overall surplus of £806 during the year, £256 of this was in general funds, and £550 in restricted funds. The ensemble continued its investment Berkeley Ensemble Online, an online education platform, and continued to support the administrator position for as long as Annabel Leakey was in post. Following her departure in September 2022, administrative duties were undertaken on an ad hoc basis by ensemble members John Slack and Gemma Wareham. They were both remunerated at a comparable rate to Annabel Leakey. Trustees have decided that the charity should aim to hold unrestricted, undesignated reserves of up to £15,000, based on an evaluation of the future operational risks faced by the ensemble's pattern of activities. The amount held at the end of 22/23 was £12,021.

The most significant risks faced by the ensemble stem from a continuing uncertain economic environment, including the impact on engagement bookings and concert attendance. This also affects the future of the Little Venice Music Festival and the ensemble's ongoing commitment to engage administrative support to facilitate ensemble development and activity.

The ensemble factors administration into project budgets, allowing the direct allocation of project-related administration. Administration for self-promoted events and general administration is partially supported by the ensemble's self-generated funds, including unrestricted donations. Administration time is monitored to ensure allocations are sufficient and to help sustain the feasibility of administrative support in the future.

Unrestricted reserves currently stand at £12,021. Restricted funds for LVMF stood at £1,843 at year end. This unrestricted level of reserves is within the statement aim of reserves up to around £15,000 and is deemed a reasonable level to continue to address the risks faced by the charity.

Plans for Future Periods

In the year ahead, plans are already advanced for a side-by-side project in May with Southbank Sinfonia. As the ensemble was founded amongst members of Southbank Sinfonia's 2008 fellowship, this project and the more general deepening ties with the orchestra it represents, are of particular significance to the ensemble. We hope it may become a regular fixture in the ensemble's calendar.

Other plans already confirmed include performances to mark the centenary of the premiere of Walton's *Façade* in 2023 and a concert for Seaford Music Society in 2024, our first for the organisation.

The music of Dorothy Howell has been a fixture of the ensemble's repertoire since its involvement with an event at Senate House, London, in 2018. We will continue to explore the possibility of recording some of Howell's chamber works, including a string quartet reconstructed by Dan in 2018. With no current recording label association, the ensemble continues investigate the best home for such an album. Although Howell's small and largely unpublished output has so far hampered plans to devise a programme, we hope to set her work in the context of her contemporaries, friends, teachers and mentors.

Finally, following the upheaval of the pandemic and the departure of our administrator, the ensemble and trustees are agreed that a new business plan, with input from all, would be a useful tool at this juncture.

Signed: *D. Shilladay*

Daniel Shilladay, Trustee

Date: 05/02/2024

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Independent Examiner's Report to the Trustees of The Berkeley Ensemble

I report on the accounts of The Berkeley Ensemble for the year ended 5 April 2023, which are set out on pages 9 to 16.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act")) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met.

Signed: *S-J Minot*
Name: Sarah-Jane Minot
Address: 19 Claribel Road, London SW9 6TH
Date: 05/02/2024

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Statement of Financial Activities for the year ended 5 April 2023

	2022-23	2022-23	2022-23	2021-22
	Unrestricted Funds	Restricted Funds	Total	Total
INCOME AND ENDOWMENTS FROM:				
Incoming resources from Generated Funds				
Donations and legacies	3,779	550	4,329	10,292
Investment Income	-	-	-	-
Charitable Activities:				
Advancement of Music	6,537	-	6,537	10,823
Advancement of Education	27,966	-	27,966	25,316
	<hr/>	<hr/>	<hr/>	<hr/>
Total incoming resources	38,282	550	38,832	46,431
EXPENDITURE ON:				
Raising Funds	200	-	200	-
Charitable Activities:				
Advancement of Music	7,787	-	7,787	16,312
Advancement of Education	30,039	-	30,039	33,414
	<hr/>	<hr/>	<hr/>	<hr/>
Total Resources Expended	38,026	-	38,026	49,726
Net incoming/(outgoing) resources	256	550	806	(3,295)
Funds brought forward	11,765	1,293	13,058	16,353
	<hr/>	<hr/>	<hr/>	<hr/>
Funds carried forward	12,021	1,843	13,864	13,058

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Balance Sheet as at 5 April 2023

		2023	2022
Current Assets			
Debtors & Prepayments	(5)	13,029	14,349
Cash at bank and in hand		<u>12,808</u>	<u>4,659</u>
Total Current Assets		25,837	19,008
Creditors			
Amounts falling due within one year		<u>11,973</u>	<u>5,950</u>
Total Current Liabilities	(6)	11,973	5,950
Total assets less Current Liabilities		<u>13,864</u>	<u>13,058</u>
Net Assets		<u>13,864</u>	<u>13,058</u>
Funds of the Charity			
Unrestricted funds - general fund		<u>12,021</u>	<u>11,765</u>
Unrestricted funds - designated funds		<u>-</u>	<u>-</u>
Restricted Funds	(8)	<u>1,843</u>	<u>1,293</u>
Total funds		<u>13,864</u>	<u>13,058</u>

Signed: *D. Shilladay*

Daniel Shilladay
Trustee
Date: 05/02/2024

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts

1) Accounting Policies

i) The Basis of the Preparation of Accounts

The accounts have been prepared under the historical cost convention and on an accruals basis.

The accounts have been prepared in accordance with:

- The Statement of Recommended Practice (SORP FRS 102), governing accounting practices for charities
- The Charities Act 2011

ii) Incoming Resources

Incoming resources are recognised as follows:

- Performance fees, ticket income and programme income: in the period in which the performance takes place.
- Donations: in the period in which the donation is received.
- Gift Aid: in the period in which the associated donation is received, provided the charity is sufficiently certain that the donation fulfils all of the necessary requirements for a gift aid claim to be submitted in due course.
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The trustees have had regard to Charity Commission guidance on Fund Accounting principles:

- Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.
- Designated funds are unrestricted funds earmarked by the Trustees for particular purposes.
- Restricted funds are to be used for specific purposes as laid down by the donor.

iii) Resources Expended

Resources expended are recognised as follows:

- Charitable expenditure: in the period in which the primary activity (e.g. concert, or education workshop) takes place.
- Finance and accounting fees: the period to which the work relates.
- Support costs: the period to which the expenditure relates – this will usually be the period in which the expenditure takes place.

Support costs are apportioned between charitable activity categories on the basis of costs incurred directly by that activity. It is deemed that the proportion of support costs expended in relation to the cost of generating funds and governance costs is not material.

iv) Assets Policy

Assets with a purchase value of less than £1,000 are written-off to revenue; other assets are capitalised at cost and depreciated according to the estimated useful lifetime of the asset.

iv.i) CDs and Music Library

The ensemble holds a stock of its CD recordings which are used for marketing and promotional purposes as well as being available for sale at concerts. The ensemble also holds a music library of works which it performs and regard is given to the cost effectiveness of purchasing compared to hiring or borrowing works, dependent on availability, cost and future performance plans. The library currently consists of c.170 titles including standard repertoire pieces and works by lesser-known British composers, alongside the works written by composers from the *Accelerate* and *Tŷ Cerdd* schemes.

v) Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. The charity produces detailed budgets, has a well-established friends scheme and a number of long-term relationships with promoters and engagers, which provide reassurance over future revenue streams.

vi) Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

vii) Provision for doubtful debts

Provision is made for aged receivables as below:

- > 1 year – 25%
- > 2 years – 50%
- > 3 years – 75%
- > 4 years – 100%

viii) Cash flow statement

The entity is exempt from preparing a cash flow statement since it is designated a small charity.

ix) Presentation

The trustees have decided not to correct for immaterial rounding or casting errors.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts (cont'd)

2) Analysis of resources expended on charitable activities:

	2023			2022
	Direct Costs £	Support Costs £	Total £	Total £
Advancement of the art of music	6,369	1,418	7,787	16,311
Advancement of education	23,972	6,067	30,039	33,414
Total	30,341	7,485	37,826	49,725

Support costs includes total governance costs of £427 (2022: £465)

3) Expenses payments made to Trustees:

	2023	2022
Number of trustees who were paid expenses	0	0
Nature of the expenses	Refunding out-of-pocket expenses incurred on behalf of the charity	Refunding out-of-pocket expenses incurred on behalf of the charity

Amounts paid:	2023 £	2022 £
Direct charitable expenditure	-	-
Support costs	-	-
Governance costs	-	-
Total amount paid	-	-

4) The charity has no employees, however in 2022/23 it continued to engage the services of a freelance administrator until her departure in September 2022.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts (cont'd)

5) Debtors and prepayments (all falling due within one year)

	2023	2022
	£	£
Performance/workshop fees and ticket income	12,189	12,359
Gift Aid due	840	2,020
Grants Due	2,500	2,500
Provision for grants due	(2,500)	(2,500)
Prepayments	-	-
Other debtors	-	-
Provision for doubtful debts	-	(30)
Total	13,029	14,349

£206 owed to Trustees and related parties at year end (2022 £0).

6) Creditors & Accruals (all falling due within one year)

	2023	2022
	£	£
Player fees - concert	-	-
Player fees - education	5,323	215
Other concert costs	-	-
Other education costs	-	240
Other Payables	-	1,375
CDs	-	-
Deferred Income- Chamber Course	6,650	4,120
Support costs	-	-
Total	11,973	5,950

of which, payments owed to Trustees and related parties (player/admin fees and out-of-pocket expenses incurred on behalf of the charity):

	2023	2022
	£	£
Player fees - concert	-	-
Player fees - education	206	-
Other concert costs	-	-
Other education costs	-	-
Other payables	-	-
Support costs	-	-
Total	-	-

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2023

Notes to the Accounts (cont'd)

7) No assets with a value of more than £1,000 were purchased in the financial year ended 5 April 2023 (2022: nil)

8) Restricted fund analysis

	Balance as at 06-Apr-22 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-23 £
Concert Projects	-	-	-	-
Education Projects	-	-	-	-
LVMF	1,293	550	-	1,843
Total	1,293	550	-	1,843

9) Related party transactions

Trustee Daniel Shilladay is also a musician within the ensemble. Trustee (to January 2023) Frances Slack is a relative of ensemble clarinettist John Slack. Related party transactions are disclosed for John Slack and Daniel Shilladay for the entire year. They are paid fees and expenses for their concert and education work with the ensemble, at the same rate as the other players for that particular engagement, and in line with rates specified by the Musicians' Union. In 2023, John Slack received total performance fees of £2,447 (2022: £2,901), of which £0 (2022: £0) was the amount outstanding at year end. He did not receive any reimbursement of non-performing expenses (2022: £0). Daniel Shilladay received performance fees of £1,719 (2022 £4,220), with £206 (2022: £0) outstanding at year end. He did not receive reimbursement of any other expenses (2022: £0). He did not receive any benefit or payment for his work as a trustee of the charity.

Legal authority for making payments of fees to trustees is contained within the Trust Deed of the charity. Payments are approved by a quorum of trustees who do not receive any benefit or fee payment from the charity.

Aggregate donations by Trustees and their immediate family to the ensemble were £1,275 (including £255 of Gift Aid). Aggregate donations from Trustees and their immediate family in 2022 were £1,125 (including £225 of Gift Aid).

Trustees were covered by Trustee Liability Insurance in place during the year.

10) Fees for examination of the accounts

	2023	2022
Independent Examiner's fee for reporting on the accounts	nil	nil
Other fees paid to the Independent Examiner	nil	nil

THE BERKELEY ENSEMBLE

England & Wales - Charity number 1145392

Accounts



Trustees' Annual Report and Financial Statements

for year ended 5 April 2022

Registered Charity Number 1145392

THE BERKELEY ENSEMBLE

FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Reference and Administrative Details of the Charity

Charity Name	The Berkeley Ensemble
Charity Registration Number	1145392
Registered address	36 Durban Rd London SE27 9RP
Constitution	Charity governed by Trust Deed dated 9th September 2011
Trustees	Jane Ainger Steven Berryman (until February 2022) Jennie Hartley (from January 2023) Kate Kennedy Ruth Coles (from January 2023) Daniel Shilladay Frances Slack (until January 2023) George Vass
Patrons	Lord Berkeley of Knighton CBE Petroc Trelawny
Bankers	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
Independent Examiner	Chris Chaplin-Roberts CPFA
Ensemble Members	Sophie Mather – Violin Francesca Barritt – Violin Daniel Shilladay – Viola Gemma Wareham – Cello John Slack – Clarinet Andrew Watson – Bassoon Paul Cott – Horn Martin Ludenbach – Double Bass (from January 2022)

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Trustees' Annual Report

Structure, Governance and Management

The Trust Deed is the governing document for the trust. Trustees are presently recruited, appointed and trained by the existing trustees. No external persons are entitled to appoint trustees. Trustee meetings are usually held at least three times a year to review the financial and operational state of the charity and to make key strategic decisions. In 2021/22 the trustees met twice.

Objectives and Activities

The charity's objects, as set out in its governing document, are:

- the advancement of the art of music, with a particular focus on, but not limited to, the promotion of the public's awareness and appreciation of twentieth and twenty-first century British repertoire written for instrumental chamber ensembles
- the advancement of education, in particular music education
- other solely charitable objects as defined by the Charities Act 2006, or any subsequent act, as determined from time to time by the trustees of The Berkeley Ensemble, and delivered for the public benefit

The charity's activities to achieve the objects as listed above include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

The trustees have had regard to Charity Commission guidance on public benefit. The ensemble established 'Berkeley Ensemble Online', an online music education platform which continued to be made available either free or at low cost to schools in 2021/22.



From left to right: bassoonists rehearse at the Chamber Course, Chaffcombe; the ensemble's debut at Conway Hall; rehearsals for a concert at St Marks, Little Venice

Achievements and Performance

The ensemble's activities during the early part of the 2021/22 financial year reflected the continuing focus on education and outreach that the ongoing COVID-19 pandemic necessitated.

Collaborating for a second year with the David Ross Education Trust (DRET), the ensemble again worked with secondary composing students from across the trust, eventually workshopping and recording over ninety new pieces during a March mini-residency in Skegness. The project built upon the success of the previous year to include a teachers' CPD day in January with Berkeley Ensemble trustee, composer, arts educator and academic Steven Berryman on teaching composition. The ensemble also featured at the trust-wide Secondary Music Festival at Nottingham's Albert Hall, performing selected compositions and adjudicating performance classes

The final BE Online films were completed in May, bringing the first stage of the project to a close. The online resources were conceived during the pandemic as an online resource to assist schools with remote learning during lockdowns, but the films have continued to provide a valuable shop window for the ensemble's educational work. Plans are still under discussion as to how to maximise the impact and legacy of this resource, both for teachers and the ensemble.

In-person projects made a tentative return with the group's annual visits to Ibstock Place School resuming their pre-pandemic form. As ensemble in residence, players accompanied music scholars' performances in a concert in May and recorded GCSE composition work in June. A new relationship was begun with the Royal Ballet School, Twickenham, where GCSE composition work was also workshopped and recorded.

Sophie and Daniel completed a term-long project at Blackheath High Junior School, where they worked with years 2 and 3 over several weeks – both in person and remotely with other schools from the Girls' Days School Trust – on graphic scores via Errollyn Wallen's *Five Postcards* for violin and viola.

The chamber course returned, this time across the August bank holiday to ensure minimum COVID-19 disruption. Applicant numbers were positive, with 18 participants (including a large contingent of returning players) who worked with Andrew, Dan and guest tutor Simon Callaghan.

The ensemble returned to the concert stage in the autumn with four performances of the Beethoven Septet, several of which had been delayed by the pandemic. Alongside a return to Luton Music, these included a double bill debut at Conway Hall, London and a debut in St Mary's Church, Potton. The ensemble was approached to revive a defunct music festival in the village, and this first performance was an extremely encouraging indicator of potential levels of local support and audience. The final Beethoven performance took place closer to home, for Richmond Music Society. The programme also included the premiere of Kevin Raftery's *Elegy Upon Elegy*, which the ensemble recorded the following day for a composer portrait disc on Metier, since released to acclaim in September 2022.

Finally, bassist Martin Ludenbach formally joined the ensemble in February, after performing with the ensemble for their autumn run of Beethoven performances. He replaces Lachlan Radford, who returned to New Zealand in 2019.

"The playing throughout this CD is excellent and the recorded sound is as good as one could wish for. ... one of the most richly stimulating, impressive and sheerly enjoyable CDs of music, new or old, that I have heard in quite some time."

Robert McCarney, *Classical Music Daily*, reviewing the album *Second Child*, featuring the Berkeley Ensemble in Raftery's *Elegy Upon Elegy*

Financial Review

The financial results for 2021/22 show that The Berkeley Ensemble incurred an overall deficit of £3,295 during the year, £1,975 of this was in general funds, and £1,320 in restricted funds. During the year the ensemble made provision for grants accrued over which receipt is not certain, leading to the deficit in general funds. The ensemble continued its investment Berkeley Ensemble online, an online education platform, and continued to support the administrator position. Trustees have decided that the charity should aim to hold unrestricted, undesignated reserves of up to £15,000, based on an evaluation of the future operational risks faced by the ensemble's pattern of activities, the amount held at the end of 21/22 was £11,765.

The most significant risks faced by the ensemble are continuing uncertain economic environment, including the impact on engagement bookings and concert attendance and the future of the Little Venice Music Festival, alongside the ensemble's commitment to engage administrative support to facilitate ensemble development and activity.

The ensemble factors administration into project budgets, allowing the direct allocation of project-related administration. Administration for self-promoted events and general administration is partially supported by the ensemble's self-generated funds, including unrestricted donations. Administration time is monitored to ensure allocations are sufficient and to help sustain the feasibility of administrative support in the future.

Unrestricted reserves currently stand at £11,765. Restricted funds for LVMF stood at £1,293 at year end. This unrestricted level of reserves is within the statement aim of reserves up to around £15,000 – and is deemed a reasonable level to continue to address the risks faced by the charity.

Plans for Future Periods

As the pandemic recedes and music making returns to a more predictable state, the ensemble looks forward to re-engaging with live audiences via both longstanding and newer partnerships. As noted above, a trial concert at the village of Potton, Bedfordshire, suggests an enthusiastic audience within reach of London could be developed here, building upon the legacy of the now-defunct Potton Festival.

The ensemble intends to build on current educational partnerships, with plans to explore a wider range of activities at Ibstock Place School and further development of the DRET composition project. The project has been very successful over the two years that it has now run, and the ensemble hope to offer it to other educational trusts on the strength of its success so far.

The music of Dorothy Howell has been a fixture of the ensemble's repertoire since its involvement with an event at Senate House, London, in 2018 focussing on composers associated with the movement for women's suffrage. The group will continue to explore the possibility of recording some of Howell's chamber works, including a string quartet reconstructed by Dan in 2018. With no current recording label association, the ensemble will investigate the best home for such an album.

Further ahead, plans for 2023 and beyond include performances to mark the centenary of the premiere of Walton's *Façade* in 2023 and premiere performances of a new, potentially site-specific work by Lynne Plowman.

Signed: *D. Shilladay*

Daniel Shilladay, Trustee

Date: 02/03/2023

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Independent Examiner's Report to the Trustees of The Berkeley Ensemble

I report on the accounts of The Berkeley Ensemble for the year ended 5 April 2022, which are set out on pages 9 to 16.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act")) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met; or

In my opinion, in order to enable a proper understanding of the accounts to be reached, attention should be drawn to the trustees' intention to explore a change in charitable structure via conversion to a Charitable Incorporated Organisation (CIO), which has been delayed but that they hope will occur soon. For this to occur, a successor CIO would need to be set up and the existing charity dissolved having donated its net assets to the successor CIO. The trust deed allows the trustees to dissolve the charity and make such a donation, subject to the dissolution being agreed by a two-thirds majority of trustees at a special meeting and the charity's remaining net assets being given to another charity with objects the same or similar to those of the existing charity.

Signed: _____



Name: Chris Chaplin-Roberts

Address: 16 Murray Road, Northwood, HA6 2YJ

Date: 03/02/2023

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Statement of Financial Activities for the year ended 5 April 2022

	<i>2021-22</i>	<i>2021-22</i>	<i>2021-22</i>	<i>2020-21</i>
	Unrestricted Funds	Restricted Funds	Total	Total
INCOME AND ENDOWMENTS				
FROM:				
Incoming resources from Generated Funds				
Donations and legacies	3,453	6,839	10,292	14,205
Investment Income	-	-	-	-
Charitable Activities:				
Advancement of Music	10,485	338	10,823	-
Advancement of Education	25,316	-	25,466	13,129
Total incoming resources	<u>39,254</u>	<u>7,177</u>	<u>46,431</u>	<u>27,334</u>
EXPENDITURE ON:				
Raising Funds	-	-	-	135
Charitable Activities:				
Advancement of Music	11,544	4,768	16,312	285
Advancement of Education	29,685	3,729	33,414	30,347
Total Resources Expended	<u>41,229</u>	<u>8,497</u>	<u>49,726</u>	<u>30,767</u>
Net incoming/(outgoing) resources	(1,975)	(1,320)	(3,295)	(3,433)
Funds brought forward	13,740	2,613	16,353	19,786
Funds carried forward	<u>11,765</u>	<u>1,293</u>	<u>13,058</u>	<u>16,353</u>

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Balance Sheet as at 5 April 2022

		2022	2021
Current Assets			
Debtors & Prepayments	(5)	14,349	12,659
Cash at bank and in hand		<u>4,659</u>	<u>11,931</u>
Total Current Assets		19,008	24,590
Creditors			
Amounts falling due within one year		<u>5,950</u>	<u>8,237</u>
Total Current Liabilities	(6)	5,950	8,237
Total assets less Current Liabilities		<u>13,058</u>	<u>16,353</u>
Net Assets		<u>13,058</u>	<u>16,353</u>
Funds of the Charity			
Unrestricted funds - general fund		<u>11,765</u>	<u>13,740</u>
Unrestricted funds - designated funds	(8a)	<u>0</u>	<u>0</u>
Restricted Funds	(8)	<u>1,293</u>	<u>2,613</u>
Total funds		<u>13,058</u>	<u>16,353</u>

Signed: *D. Shilladay*

Daniel Shilladay, Trustee

Date: 03/02/2023

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts

1) Accounting Policies

i) The Basis of the Preparation of Accounts

The accounts have been prepared under the historical cost convention and on an accruals basis.

The accounts have been prepared in accordance with:

- The Statement of Recommended Practice (SORP FRS 102), governing accounting practices for charities
- The Charities Act 2011

ii) Incoming Resources

Incoming resources are recognised as follows:

- Performance fees, ticket income and programme income: in the period in which the performance takes place.
- Donations: in the period in which the donation is received.
- Gift Aid: in the period in which the associated donation is received, provided the charity is sufficiently certain that the donation fulfils all of the necessary requirements for a gift aid claim to be submitted in due course.
- CD Sales: at the later of: The date that the CD is dispatched or the date that the cash is received.

The trustees have had regard to Charity Commission guidance on Fund Accounting principles:

- Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.
- Designated funds are unrestricted funds earmarked by the Trustees for particular purposes.
- Restricted funds are to be used for specific purposes as laid down by the donor.

iii) Resources Expended

Resources expended are recognised as follows:

- Charitable expenditure: in the period in which the primary activity (e.g. concert, or education workshop) takes place.
- Finance and accounting fees: the period to which the work relates.
- Support costs: the period to which the expenditure relates – this will usually be the period in which the expenditure takes place.

Support costs are apportioned between charitable activity categories on the basis of costs incurred directly by that activity. It is deemed that the proportion of support costs expended in relation to the cost of generating funds and governance costs is not material.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts (cont'd)

iv) Assets Policy

Assets with a purchase value of less than £1,000 are written-off to revenue; other assets are capitalised at cost and depreciated according to the estimated useful lifetime of the asset.

iv.i) CDs and Music Library

The ensemble holds a stock of its CD recordings which are used for marketing and promotional purposes as well as being available for sale at concerts. The ensemble also holds a music library of works which they perform and regard is given to the cost effectiveness of purchasing compared to hiring works dependent on availability, cost and future performance plans. The library currently consists of c.120 titles including standard repertoire pieces and works by lesser-known British composers, alongside the works written by composers from the *Accelerate* and *Tŷ Cerdd* schemes.

v) Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. Although the charity has been impacted by reduced activity due to coronavirus, corresponding reductions have been made in expenditure, and the charities reserves fall in line with the reserve policy. There are no material uncertainties regarding the charity's ability to continue. The charity produces detailed budgets, and has a well-established friends scheme and a number of long-term relationships with promoters and engagers, which provide reassurance over future revenue streams.

vi) Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

vii) Provision for doubtful debts

Provision is made for aged receivables as below:

- > 1 year – 25%
- > 2 years – 50%
- > 3 years – 75%
- > 4 years – 100%

viii) Cash flow statement

The entity is exempt from preparing a cash flow statement based on the fact that it is a small charity.

ix) Presentation

The trustees have decided not to correct for immaterial rounding or casting errors.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts (cont'd)

2) Analysis of resources expended on charitable activities:

	2022			2021
	Direct Costs £	Support Costs £	Total £	Total £
Advancement of the art of music	12,415	3,896	16,311	285
Advancement of education	24,301	9,113	33,414	30,347
Total	36,716	13,009	49,725	30,631

Support costs includes total governance costs of £465 (2021: £465)

3) Expenses payments made to Trustees:

	2022	2021
Number of trustees who were paid expenses	0	1
Nature of the expenses	Refunding out-of pocket expenses incurred on behalf of the charity	Refunding out-of pocket expenses incurred on behalf of the charity

Amounts paid:	2022 £	2021 £
Direct charitable expenditure	0	0
Support costs	0	0
Governance costs	0	0
Total amount paid	0	0

4) The charity has no employees, however in 2021/22 continued to engage the services of a freelance administrator (2021: as 21/22).

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts (cont'd)

5) Debtors and prepayments (all falling due within one year)

	2022	2021
	£	£
Performance/workshop fees and ticket income	12,359	8,620
Gift Aid due	2,020	2,720
Grants Due	2,500	2,500
Provision for grants due	(2,500)	0
Prepayments	0	39
Other debtors	0	0
Provision for doubtful debts	(30)	(1,219)
Total	14,349	12,659

There were no amounts owed by Trustees and related parties at year end (2021 £0).

6) Creditors & Accruals (all falling due within one year)

	2022	2021
	£	£
Player fees - concert	0	-
Player fees - education	215	685
Other concert costs	0	250
Other education costs	240	1,483
Other Payables	1,375	5,314
CDs	0	0
Deferred Income- Chamber Course	4,120	505
Support costs	0	0
Total	5,950	8,237

of which, payments owed to Trustees and related parties (player/admin fees and out-of-pocket expenses incurred on behalf of the charity):

	2022	2021
	£	£
Player fees - concert	0	0
Player fees - education	0	0
Other concert costs	0	0
Other education costs	0	0
Other payables	0	0
Support costs	0	0
Total	0	0

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts (cont'd)

7) No assets with a value of more than £1,000 were purchased in the financial year ended 5 April 2022 (2021: nil)

8) Restricted fund analysis

	Balance as at 06-Apr-21 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-22 £
Concert Projects	0	1,967	(1,967)	0
Education Projects	0	3,729	(3,729)	0
LVMF	2,613	1,481	(2,801)	1,293
Total	2,613	7,177	(8,497)	1,293

8a) Designated fund analysis

	Balance as at 06-Apr-21 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-22 £
Administrator Position	0	0	0	0
Total	0	0	0	0

The designated funds are to enable the provision of administrative support for the ensemble.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2022

Notes to the Accounts (cont'd)

9) Related party transactions

Trustee Daniel Shilladay is also a musician within the ensemble. Trustee (to January 2023) Frances Slack, is a relative of ensemble clarinettist John Slack. Related party transactions are disclosed for John Slack and Daniel Shilladay for the entire year. They are paid fees and expenses for their concert and education work with the ensemble, at the same rate as the other players for that particular engagement, and in line with rates specified by the Musicians' Union. In 2021, John Slack received total performance fees of £2,901 (2021: £1,795), of which £0 (2021: £0) was the amount outstanding at year end. He did not receive any reimbursement of non-performing expenses (2021: £0). Daniel Shilladay received performance fees of £4,220 (2021 £1,770), with £0 (2021: £0) outstanding at year end. He did not receive reimbursement of any other expenses (2021: £0). He did not receive any benefit or payment for his work as a trustee of the charity.

Legal authority for making payments of fees to trustees is contained within the Trust Deed of the charity. Payments are approved by a quorum of trustees who do not receive any benefit or fee payment from the charity.

Aggregate donations by Trustees and their immediate family to the ensemble were £1,125 (including £225 of Gift Aid). Aggregate donations from Trustees and their immediate family in 2021 were £900 (including £180 of Gift Aid).

Trustees were covered by Trustee Liability Insurance in place during the year.

10) Fees for examination of the accounts

	2022	2021
Independent Examiner's fee for reporting on the accounts	nil	nil
Other fees paid to the Independent Examiner	nil	nil

THE BERKELEY ENSEMBLE

England & Wales - Charity number 1145392

Accounts

B BERKELEY ENSEMBLE



Trustees' Annual Report and Financial Statements

for year ended 5 April 2021

Registered Charity Number 1145392

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021
Reference and Administrative Details of the Charity

Charity Name	The Berkeley Ensemble
Charity Registration No.	1145392
Registered address	36 Durban Rd London SE27 9RP
Constitution	Charity governed by Trust Deed dated 9th September 2011
Trustees	Jane Ainger (from October 2020) Steven Berryman Charlotte Castle (until July 2020) Kate Kennedy Daniel Shilladay Richard Sisson (until February 2021) Frances Slack George Vass (from February 2021)
Patrons	Lord Berkeley of Knighton CBE Petroc Trelawny
Bankers	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
Independent Examiner	Chris Roberts CPFA
Ensemble Members	Sophie Mather – Violin Francesca Barritt – Violin Daniel Shilladay – Viola Gemma Wareham – Cello John Slack – Clarinet Andrew Watson – Bassoon Paul Cott – Horn Martin Ludenbach – Double Bass (From January 2022)

THE BERKELEY ENSEMBLE FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Trustees' Annual Report

Structure, Governance and Management

The Trust Deed is the governing document for the trust. Trustees are presently recruited, appointed and trained by the existing trustees. No external persons are entitled to appoint trustees. Trustee meetings are held at least three times a year to review the financial and operational state of the charity and to make key strategic decisions. In 2020/21 the trustees met four times.

Objectives and Activities

The charity's objects, as set out in its governing document, are:

- the advancement of the art of music, with a particular focus on, but not limited to, the promotion of the public's awareness and appreciation of twentieth and twenty-first century British repertoire written for instrumental chamber ensembles
- the advancement of education, in particular music education
- other solely charitable objects as defined by the Charities Act 2006, or any subsequent act, as determined from time to time by the trustees of The Berkeley Ensemble, and delivered for the public benefit

The charity's activities to achieve the objects as listed above include the organisation of concerts, which regularly include twentieth and twenty-first century British repertoire, and delivery of regular education workshops to inspire and educate students at primary and secondary schools across the United Kingdom.

The trustees have had regard to Charity Commission guidance on public benefit. The ensemble established 'Berkeley Ensemble Online', an online music education platform made available either free or at low cost to over 100 schools during 20/21. A free 'Recordings Club' online event was run to give a taster of the ensemble and their education work for amateur musicians.



Clockwise from left: Dan leading a Chamber Music Morning online session from home, John contributes to an online workshop for Portland Place School and recording BE Online resources with Matt Belcher, The Amadeus Centre, London.

Achievements and Performance

During the 2020/21 financial year, The Berkeley Ensemble's usual core activities were heavily restricted due to the evolving Covid-19 pandemic and UK-wide restrictions. Lockdowns, coupled with the inability to plan 'in person' activity reliably within the changing climate, resulted in the cancellation of a number of scheduled performances and a general pause on planning of performance activity, with the ensemble undertaking no regular concert performances during the year.

The ensemble made an active decision to concentrate efforts on supporting music education, recognising that school closures, remote learning, and restrictions were to have significant impact on teaching and performance of music in both schools and local communities.

Unable to hold its annual Chamber Music Course for amateur musicians in the usual format, the ensemble produced a morning of online tutorial/masterclass sessions which was well received and subsequently led to the production of two 'Chamber Music Mornings' series. Each series involved 3 mornings of workshops/sessions, exploring chamber music repertoire and performance skills. Through

these sessions the ensemble's network of contacts with amateur music makers was maintained and enlarged. Prior to the Chamber Music Mornings, a free 'Recordings Club' online event was run to give a taster of the ensemble and their education work for amateur musicians.

The desire to assist classroom music teachers at an incredibly difficult time resulted in the creation of Berkeley Ensemble Online. Designed to explore all key aspects and knowledge required for the GCSE Music Curriculum, the resulting resource is an online library which explores performance skills, compositional techniques, and essential terminology through an eclectic and diverse selection of chamber music repertoire. The ensemble is proud that 50% of the featured repertoire is by female and BAME composers. Following autumn recording sessions (which were supplemented later in 2021) the resource was launched in January 2021 and offered freely to schools UK-wide during the spring lockdown. 102 schools subscribed to the programme during this time. Following this period the resource was offered entirely freely to qualifying schools with a specifically low take up of students studying Key Stage 4 music.

In tandem with the launch of Berkeley Ensemble Online, the ensemble ran a short compositional project, Sketch a Solo, in which music students across the country (and further afield) were invited to send in mini 30-second compositions for members of the ensemble to perform. Students received recordings and videos of their compositions. Through this initiative, the ensemble motivated and inspired music students with an engaging outlet for creativity at a time when little 'in person' music activity was possible.

The Berkeley Ensemble partnered with the David Ross Educational Trust to deliver its first hybrid online/in person educational project. Using an online platform for tutorials and workshops enabled the activities to be broadcast to eleven secondary schools across the trust, predominantly located across Northamptonshire and Lincolnshire. Activities led students, many of whom had not engaged in composition before, through the creation of their own pieces, with interactive online 'drop in' sessions and a livestreamed workshop day providing guidance and advice on their work over a period of several weeks. The final compositions were performed and recorded with a limited audience at the Malcolm Arnold Academy, with livestreaming to other participating schools.

A new educational relationship was created with Portland Place School, London, where the ensemble gave an online workshop about instrumental techniques, and our ongoing relationship with Ibstock Place School continued via an 'in person' day with students, workshoping and recording GCSE compositions and culminating in a performance which was livestreamed to parents.

The Little Venice Music Festival (LVMF) did not run in 2020, owing to the Covid-19 pandemic.

The ensemble continued to grow its dedicated group of supporters, adding subscribers to the Berkeley Ensemble Friends, and maintained contact with supporters throughout this period of no performance activity with regular 'Fantasy playlist' mailings with listening recommendations, curated by members of the ensemble.

“Working with the Berkeley Ensemble not only improved the students’ compositional skills and musicianship but boosted their confidence and self-worth. Students were given a clear brief and had to write for a combination of instruments they hadn’t written for before. It was an ambitious project and knowing that professional musicians were going to perform their composition encouraged the students to rise to the challenge. The thrill of being able to discuss their work with the musicians, once they had heard it performed live, then to be able to revise it before a final performance, was an experience they hadn’t had before, one that they all valued and that improved their sense of self as musicians.”

– Sue Jones, Principal at Charles Read Academy (David Ross Education Trust)

Financial Review

The financial results for 2020/21 show that The Berkeley Ensemble incurred an overall deficit of £3,433 during the year. £3,983 of this was in general funds, offset by surplus of £550 in restricted funds, as a result of Little Venice Music Festival not running in 20/21. The deficit in general funds represents the ensemble’s investment into the establishment of Berkeley Ensemble Online, an online education platform, and continuing to support the administrator position when fewer surplus-generating projects were available due to Covid-19 restrictions. Trustees have decided that the charity should aim to hold unrestricted, undesignated reserves of up to £15,000, based on an evaluation of the future operational risks faced by the ensemble’s pattern of activities; the amount held at the end of 20/21 was £13,740

The most significant risks faced by the ensemble are the Little Venice Music Festival, the ensemble’s engagement of administrative support and the future restriction of activities due to Covid-19.

The ensemble factors administration into project budgets, allowing the direct allocation of project-related administration. Administration for self-promoted events and general administration is partially supported by the ensemble’s self-generated funds, including unrestricted donations. Administration time is monitored to ensure allocations are sufficient and to help sustain the feasibility of administrative support in the future.

Unrestricted reserves currently stand at £13,740. This is within the statement aim of reserves up to around £15,000 and is deemed a reasonable level to continue to address the uncertainty around live events and in-person education work due to Covid-19, and to help manage the current risks and to maintain the ensemble’s activities. Restricted funds for LVMF stood at £2,613 at year end.

Plans for Future Periods

The ensemble's plans for the 2021-2022 season will continue to be significantly affected by the Covid-19 pandemic and planning will be reviewed regularly in line with government regulations and the general audience appetite for attending events. The possibilities for concert activity during the coming year are currently unknown, so it is likely that planning will work with shorter leads times than usual. Restrictions permitting, the ensemble will record a new work by Kevin Raftery, ahead of giving the world premiere performance at the Richmond Concert Society in a programme rescheduled from 2020-21. Other planned performances include concerts at Luton Music Club and the ensemble's debut at London's Conway Hall.

Having been rescheduled from 2020, the Little Venice Music Festival will again be postponed to autumn 2022 in order to mitigate against potential financial loss that may occur due to uncertainty regarding the possibility of hosting events during autumn 2021. The exciting and ambitious programme which will take place in 2022 will be inspired by the life and work of locally born codebreaker and father of modern computing, Alan Turing. Plans include duets with synthesisers, a composing project with local schools and a major new commission from Robert Laidlow, to be composed with the help of artificial intelligence.

The ensemble will explore opportunities for furthering its education work, both online and in person. The relationship with the David Ross Educational Trust, established in 2020-21, will be expanded with additional composition-based professional development sessions for music teachers across the trust, and tutoring in ensemble performance skills with students. The ensemble will also explore ways of expanding the reach and potential of its Berkeley Ensemble Online education resource.

The charity aims to convert to a Charitable Incorporated Organisation (CIO), and it is hoped that this will occur in 2022/23.

Looking to 2022/23 and beyond, as Covid-19 pandemic evolves further, the ensemble hopes to be able to further raise its profile throughout the UK, securing performances at major venues and festivals, creating new artistic partnerships with performers and composers and exploring new repertoire. The group is in discussions to mark the centenary of the first performance of Walton's *Façade* and tour Stephen McNeff's chamber opera *Beyond the Garden*. The ensemble will also continue to explore the possibility of touring and recording Malcolm Arnold's seldom-heard short opera *The Open Window* and aims to advance its long-held plans for a provocative mini-festival in London titled *Who's Afraid of Arnold Schoenberg?*

Signed: 

Frances Slack, Trustee

Date: 04/02/2022

**THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021**

Independent Examiner's Report to the Trustees of The Berkeley Ensemble

I report on the accounts of The Berkeley Ensemble for the year ended 5 April 2021, which are set out on pages 9 to 16.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act")) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities 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 the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

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

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met; or

In my opinion, in order to enable a proper understanding of the accounts to be reached, attention should be drawn to the trustees' intention to explore a change in charitable structure via conversion to a Charitable Incorporated Organisation (CIO), which has been delayed by the pandemic but that they hope will occur in 2021/22 or 2022/23. For this to occur, a successor CIO would need to be set up and the existing charity dissolved having donated its net assets to the successor CIO. The trust deed allows the trustees to dissolve the charity and make such a donation, subject to the dissolution being agreed by a two-thirds majority of trustees at a special meeting and the charity's remaining net assets being given to another charity with objects the same or similar to those of the existing charity

Signed: 

Name: Chris Roberts

Address: 16 Murray Road, Northwood, HA6 2YJ

Date: 04/02/2022

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Statement of Financial Activities for the year ended 5 April 2021

	2020-21	2020-21	2020-21	2019-20
	Unrestricted Funds	Restricted Funds	Total	Total
INCOME AND ENDOWMENTS				
FROM:				
Incoming resources from Generated Funds				
Donations and legacies	5,664	8,541	14,205	7,670
Investment Income	-	-	-	-
Charitable Activities:				
Advancement of Music	-	-	-	9,745
Advancement of Education	13,129	-	13,129	21,560
Total incoming resources	18,793	8,541	27,334	38,975
EXPENDITURE ON:				
Raising Funds	135	-	135	128
Charitable Activities:				
Advancement of Music	285	-	285	15,156
Advancement of Education	22,356	7,991	30,347	22,806
Total Resources Expended	22,776	7,991	30,767	38,090
Net incoming/(outgoing) resources	(3,983)	550	(3,433)	(886)
Funds brought forward	17,723	2,063	19,786	18,901
Funds carried forward	13,740	2,613	16,353	19,786

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Balance Sheet as at 5 April 2021

		2021	2020
Current Assets			
Debtors & Prepayments	(5)	12,659	9,201
Cash at bank and in hand		<u>11,931</u>	<u>22,403</u>
Total Current Assets		24,590	31,605
Creditors			
Amounts falling due within one year		<u>8,237</u>	<u>11,819</u>
Total Current Liabilities	(6)	8,237	11,819
Total assets less Current Liabilities		<u>16,353</u>	<u>19,786</u>
Net Assets		<u>16,353</u>	<u>19,786</u>
Funds of the Charity			
Unrestricted funds - general fund		<u>13,740</u>	<u>17,723</u>
Unrestricted funds - designated funds	(8a)	<u>0</u>	<u>0</u>
Restricted Funds	(8)	<u>2,613</u>	<u>2,063</u>
Total funds		<u>16,353</u>	<u>19,786</u>

Frances Slack

Signed: _____

Frances Slack
 Trustee

Date: 04/02/2022

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Notes to the Accounts

1) Accounting Policies

i) The Basis of the Preparation of Accounts

The accounts have been prepared under the historical cost convention and on an accruals basis.

The accounts have been prepared in accordance with:

- The Statement of Recommended Practice (SORP FRS 102), governing accounting practices for charities
- The Charities Act 2011

ii) Incoming Resources

Incoming resources are recognised as follows:

- Performance fees, ticket income and programme income: in the period in which the performance takes place.
- Donations: in the period in which the donation is received.
- Gift Aid: in the period in which the associated donation is received, provided the charity is sufficiently certain that the donation fulfills all of the necessary requirements for a gift aid claim to be submitted in due course.
- CD Sales: at the later of: The date that the CD is dispatched or the date that the cash is received.

The trustees have had regard to Charity Commission guidance on Fund Accounting principles:

- Unrestricted funds are donations and other incoming resources receivable or generated for the objects of the charity without further specified purpose and are available as general funds.
- Designated funds are unrestricted funds earmarked by the Trustees for particular purposes.
- Restricted funds are to be used for specific purposes as laid down by the donor.

iii) Resources Expended

Resources expended are recognised as follows:

- Charitable expenditure: in the period in which the primary activity (eg. concert, or education workshop) takes place.
- Finance and accounting fees: the period to which the work relates.
- Support costs: the period to which the expenditure relates – this will usually be the period in which the expenditure takes place.

Support costs are apportioned between charitable activity categories on the basis of costs incurred directly by that activity. It is deemed that the proportion of support costs expended in relation to the cost of generating funds and governance costs is not material.

iv) Assets Policy

Assets with a purchase value of less than £1,000 are written-off to revenue; other assets are capitalised at cost and depreciated according to the estimated useful lifetime of the asset.

iv.i) CDs and Music Library

The ensemble holds a stock of its CD recordings which are used for marketing and promotional purposes as well as being available for sale at concerts. The ensemble also holds a music library of works which they perform and regard is given to the cost effectiveness of purchasing compared to hiring works dependent on availability, cost and future performance plans. The library currently consists of c.118 titles including standard repertoire pieces and works by lesser-known British composers, alongside the works written by composers from the *Accelerate* and *Tŷ Cerdd* schemes.

v) Going concern

These financial statements have been prepared on the going concern basis. In making this assessment, the charity's Trustees have considered all available information about the future for at least, but not limited to, 12 months from the date the financial statements are approved. Although the charity has been impacted by reduced activity due to coronavirus, corresponding reductions have been made in expenditure, and the charities reserves fall in line with the reserve policy. There are no material uncertainties regarding the charity's ability to continue. The charity produces detailed budgets, and has a well-established friends scheme and a number of long-term relationships with promoters and engagers, which provide reassurance over future revenue streams.

vi) Financial instruments

As per the definition of FRS 102, the charity makes use of only basic financial instruments which are initially recognised at transaction value and subsequently measured at settlement value. Financial instruments held by the entity comprise debtors, creditors and cash.

vii) Cash flow statement

The entity is exempt from preparing a cash flow statement based on the fact that it is a small charity.

viii) Presentation

The trustees have decided not to correct for immaterial rounding or casting errors.

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Notes to the Accounts (cont'd)

2) Analysis of resources expended on charitable activities:

	2021			2020
	Direct Costs £	Support Costs £	Total £	Total £
Advancement of the art of music	212	73	285	15,156
Advancement of education	22,555	7,792	30,347	22,806
Total	22,767	7,865	30,631	37,962

Support costs includes total governance costs of £465 (2020: £569)

3) Expenses payments made to Trustees:

	2021	2020
Number of trustees who were paid expenses	1	1
Nature of the expenses	Refunding out-of pocket expenses incurred on behalf of the charity	Refunding out-of pocket expenses incurred on behalf of the charity

Amounts paid:	2021 £	2020 £
Direct charitable expenditure	0	176
Support costs	0	0
Governance costs	0	41
Total amount paid	0	217

- 4)** The charity has no employees, however in 2020/21 continued to engage the services of a freelance administrator (2020: as 20/21).

THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021

Notes to the Accounts (cont'd)

5) Debtors and prepayments (all falling due within one year)

	2021	2020
	£	£
Performance/workshop fees and ticket income	8,620	1,248
Gift Aid due	2,720	1,510
Grants Due	2,500	2,500
Prepayments	39	475
Other debtors	0	4,688
Provision for doubtful debts	(1,219)	(1,219)
Total	12,659	9,201

There were no amounts owed by Trustees and related parties at year end (2020 £0).

6) Creditors & Accruals (all falling due within one year)

	2021	2020
	£	£
Player fees - concert	-	-
Player fees - education	685	286
Other concert costs	250	300
Other education costs	1,483	625
Other Payables	5,314	2,500
CDs	0	418
Deferred Income- Chamber Course	505	2,170
Support costs	0	5,520
Total	8,237	11,819

of which, payments owed to Trustees and related parties (player/admin fees and out-of-pocket expenses incurred on behalf of the charity):

	2021	2020
	£	£
Player fees - concert	0	0
Player fees - education	0	93
Other concert costs	0	0
Other education costs	0	0
Other payables	0	0
Support costs	0	5,520
Total	0	5,613

**THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021**

Notes to the Accounts (cont'd)

7) No assets with a value of more than £1,000 were purchased in the financial year ended 5 April 2021 (2020: nil)

8) Restricted fund analysis

	Balance as at 06-Apr-20 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-21 £
Education Projects	0	7,991	(7,991)	0
LVMF	2,063	550	(0)	2,613
Total	2,063	8,541	(7,991)	2,613

8a) Designated fund analysis

	Balance as at 06-Apr-20 £	Incoming Resources £	Outgoing Resources £	Balance as at 05-Apr-21 £
Administrator Position	0	0	0	0
Total	0	0	0	0

The designated funds are to enable the provision of administrative support for the ensemble.

**THE BERKELEY ENSEMBLE
FINANCIAL STATEMENTS FOR THE YEAR ENDED 5 APRIL 2021**

Notes to the Accounts (cont'd)

9) Related party transactions

Trustee Daniel Shilladay is also a musician within the ensemble. Trustee Frances Slack, is a relative of ensemble Clarinettist John Slack. Related party transactions are disclosed for John Slack and Daniel Shilladay for the entire year. They are paid fees for their concert and education work with the ensemble, at the same rate as the other players for that particular engagement, and in line with rates specified by the Musicians' Union. In 2021, John Slack received total performance and administration fees of £1,795 (2020: £2,179), of which £0 (2020: £5,520 – relating to previous years) was the amount outstanding at year end. his included an amount outstanding relating to previous years). He did not receive any reimbursement of expenses (2020: £165 with £0 outstanding at year end). Daniel Shilladay received performance fees of £1,770 (2020 £1,770), with £0 (2020: £93) outstanding at year end. He dd not receive reimbursement of any other expenses (2020: He also received reimbursement of expenses of £217 and £125 for the typesetting of a historic score). He did not receive any benefit or payment for his work as a trustee of the charity.

Legal authority for making payments of fees to trustees is contained within the Trust Deed of the charity. Payments are approved by a quorum of trustees who do not receive any benefit or fee payment from the charity.

Aggregate donations by Trustees and their immediate family to the ensemble were £900 (including £180 of Gift Aid). Aggregate donations from Trustees and their immediate family in 2020 were £1,738 (including £309 of Gift Aid).

Trustees were covered by Trustee Liability Insurance in place during the year.

10) Fees for examination of the accounts

	2021	2020
Independent Examiner's fee for reporting on the accounts	nil	nil
Other fees paid to the Independent Examiner	nil	nil