



# 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**

<b>Charity Name</b>	The Berkeley Ensemble
<b>Charity Registration No.</b>	1145392
<b>Registered address</b>	36 Durban Rd London SE27 9RP
<b>Constitution</b>	Charity governed by Trust Deed dated 9th September 2011
<b>Trustees</b>	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)
<b>Patrons</b>	Lord Berkeley of Knighton CBE Petroc Trelawny
<b>Bankers</b>	Co-operative Bank plc PO Box 250 Skelmersdale WN8 6WT
<b>Independent Examiner</b>	Chris Roberts CPFA
<b>Ensemble Members</b>	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 8 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.

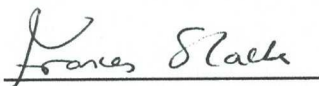
Having been rescheduled from 2020, the Little Venice Music Festival will again be postponed to autumn 2022 in order to mitigate against potential financial loss that may occur due to uncertainty regarding the possibility of hosting events during autumn 2021. The exciting and ambitious programme which 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 Unrestricted Funds	2020-21 Restricted Funds	2020-21 Total	2019-20 Total
<b>INCOME AND ENDOWMENTS FROM:</b>				
Incoming resources from Generated Funds				
Donations and legacies	5,664	8,541	14,205	7,670
Investment Income	-	-	-	-
<b>Charitable Activities:</b>				
Advancement of Music	-	-	-	9,745
Advancement of Education	13,129	-	13,129	21,560
<b>Total incoming resources</b>	<b>18,793</b>	<b>8,541</b>	<b>27,334</b>	<b>38,975</b>
<b>EXPENDITURE ON:</b>				
Raising Funds	135	-	135	128
<b>Charitable Activities:</b>				
Advancement of Music	285	-	285	15,156
Advancement of Education	22,356	7,991	30,347	22,806
<b>Total Resources Expended</b>	<b>22,776</b>	<b>7,991</b>	<b>30,767</b>	<b>38,090</b>
<b>Net incoming/(outgoing) resources</b>	<b>(3,983)</b>	<b>550</b>	<b>(3,433)</b>	<b>(886)</b>
Funds brought forward	17,723	2,063	19,786	18,901
<b>Funds carried forward</b>	<b>13,740</b>	<b>2,613</b>	<b>16,353</b>	<b>19,786</b>

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

**Balance Sheet as at 5 April 2021**

		2021	2020
<b>Current Assets</b>			
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
<b>Creditors</b>			
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>
<b>Net Assets</b>		<u><b>16,353</b></u>	<u><b>19,786</b></u>
<b>Funds of the Charity</b>			
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>
<b>Total funds</b>		<u><b>16,353</b></u>	<u><b>19,786</b></u>

Signed: Frances Slack  
 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
<b>Total</b>	<b>22,767</b>	<b>7,865</b>	<b>30,631</b>	<b>37,962</b>

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
<b>Total amount paid</b>	<b>0</b>	<b>217</b>

- 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)
<b>Total</b>	<b>12,659</b>	<b>9,201</b>

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
<b>Total</b>	<b>8,237</b>	<b>11,819</b>

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
<b>Total</b>	<b>0</b>	<b>5,613</b>



**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
<b>Total</b>	<b>2,063</b>	<b>8,541</b>	<b>(7,991)</b>	<b>2,613</b>

**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
<b>Total</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

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

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**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**

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