



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

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
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
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
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.
- 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, 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
Other fees paid to the Independent Examiner	nil