



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
- 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 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 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.

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 Ibstock 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

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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
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
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
Funds carried forward	16,087	2,248	18,335	13,864

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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.

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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.

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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	-	-

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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