



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 animator 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

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

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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

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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.

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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

	2025	2024
	£	£
Amounts paid:		
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)

	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

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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 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