

Trustees' Annual Report for the period						
From	Period start date			To	Period end date	
	20	02	2023		31	03

## Section A Reference and administration details

<b>Charity name</b>	Matthew Barley Arts Foundation		
<b>Other names charity is known by</b>	MBAF		
<b>Registered charity number (if any)</b>			
<b>Charity's principal address</b>	2 Japan Crescent,		
	London		
<b>Postcode</b>	N4 4BB		

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Professor Sarah Maitlis	Chair		
2	Mr Benjamin Mellefont			
3	Dr Stewart Moshe Halperin			
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**Names of the trustees for the charity, if any, (for example, any custodian trustees)**

Name	Dates acted if not for whole year

**Names and addresses of advisers (Optional information)**

Type of adviser	Name	Address

**Name of chief executive or names of senior staff members (Optional information)**

Matthew Barley, Foundation's Director

## Section B Structure, governance and management

**Description of the charity's trusts**

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	CIO
Trustee selection methods (eg. appointed by, elected by)	Trustees were selected for their acumen in the areas of music, mental health and business/organisation by Matthew Barley, the Foundation's Director.

**Additional governance issues (Optional information)**

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

We have developed a safeguarding and privacy policy for the Foundation in its initial year and will develop further policies as the Foundation develops and grows.

### Summary of the objects of the charity set out in its governing document

The objects of the CIO are:

- 1) For the public benefit, to advance the musical education of students in higher and tertiary education by enhancing the knowledge, experience, enjoyment, understanding and performance of classical and contemporary music, dance, choreography and the visual arts, including through tuition, master-classes, events and performance opportunities.
- 2) The advancement of the arts for the public benefit through the provision of performances of artistic merit in classical and contemporary music, dance, choreography and the visual arts.
- 3) The preservation and protection of good mental health and wellbeing among students in higher education and tertiary education who are experiencing, or are at risk of experiencing mental health conditions, through participation in creative music and arts projects and workshops designed to improve the lives of participants.

### Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

This is the first year of the charity's activities and it has carried out activities in relation to the following areas:

#### Performances

A performance of Verklärte Nacht took place at Milton Court on 18<sup>th</sup> October 2023 to a full audience. The Viktoria Mullova ensemble presented a new route into this magical and transformative work. The central message of Verklärte Nacht (explicit in the poem, and therefore implicit in the music) is that love has the power to transform, and to overcome difficulty. The presentation was based on this message, adapted for our times to communicate our belief in diversity, inclusivity and international dialogue and tolerance.

The performance was a collaboration with Taiwanese dancer Ching-Ying Chien, with projections by Yeast Culture. Through presenting a powerful procession of small pieces in an unusual way with staging and lighting, with reference to the poem, the audience were brought to a place of deep attention *before* the Schoenberg began, so that those spell-binding unison Ds on cello and viola already land in transformed ears for the start of that journey.

Moved by the challenges facing the world at this time, this was our way, like so many artists, to find some humble way to offer our contribution for peace, healing, and greater understanding and cooperation.

#### Workshops

*Sounds Together* has been developed by cellist Matthew Barley and is delivered with actor and singer, Emma Bonnici. It responds to the deteriorating mental health of students. Barley's new performance-based workshops and sharings, take students on a personal journey to explore their own mental health challenges and build greater personal resilience.

Our first pilot workshop took place in March at Leeds University where we delivered 3 days of music and movement workshops to co-curate a new piece of work, together with the students.

Through the creative process we addressed feelings such as anxiety, competitive feelings, lack of self-worth and overwhelm. We nurtured thinking and skills, such as empathy, listening and trust, to cultivate empowerment, self-worth, and resilience. We also explored ideas about

how music and movement can have a positive effect of on mental health, motivation and lifestyle habits.

We have two further pilot workshops booked in and are developing further workshops in 2024 /25 linked to Matthew Barley's *Light Stories* performance.

**Additional details of objectives and activities (Optional information)**

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

### Summary of the main achievements of the charity during the year

For **Verklärte Nacht** we worked with a team of six musicians, a dancer, choreographer, composer, lighting designer and projection team. The performance was developed by this team of people to create a piece that spanned dance, poetry, music and the visual arts.

The performance was very well received by the audience and press alike. Some press quotes below:

- [Classical Source, 18 October](#), review by Peter Reed
  - *'It was worth the wait, played by six superb musicians who clearly love and understand the piece. Solo moments emanated rather than imposed, the voicing and balance was off the scale in terms of finesse and responsiveness, Dehmel's poem was completely honoured'*
- [The Times, 19 October](#), review by Geoff Brown
  - *'The rapture of Viktoria Mullova's soaring violin in the limpid and calming final stretch: wonderful. The ensemble's colourful texture, built upon the lively foundation laid down by the cellists Peteris Sokolovskis and Matthew Barley (the ensemble's director): this too made the performance special'*

The project also impacted several of the individual musicians taking part, who felt they gained a lot from working and playing with Viktoria Mullova and Matthew Barley.

From Lisa Reider, violinist:

"Viktoria shared so many practical violinistic "secrets" with me, I really feel my bow technique changed completely: I was never happy with my legato and always had several unsolved questions about bow pressure etc. She explained me things in a very simple and clear way and of course through playing next to her, just day by day I could improve and learn also just by listening and observing.

From Matthew I learned much about psychological, social and organisational aspects of making music together with many people and that it's not only about playing; he shared his thoughts and experiences with me in so kind and supportive way that in the end it feels at least same importance as to have the right fingerings and bowings"

For our **Sounds Together** workshops we have successfully built a core team of professionals to develop and deliver the programme of workshops across UK universities. Emma Bonnici and Matthew Barley, a dynamic actor and singer, and an award winning cellist, both with extensive experience of running workshops have developed a highly specialised workshop programme to build resilience and confidence amongst artists through creating and performing new work. As the Charity's director, Matthew also oversees the strategic development and direction of the charity.

Sophia Orton, a mental health practitioner with many years experience in the university sector, accompanied the team for the first pilot and will be present at any university that can't provide mental health support.

We built a partnership with York St John University and have a project

## Section D

## Achievements and performance

evaluator on board from the university with a background in dance and mental health and the role of interdisciplinary art in psychological well-being. Nicola Forshaw will help to properly research and evaluate the project during the pilot phase, so that we can respond and improve on its model as we roll it out across more universities.

Rachel Toogood, a creative producer, with more than 20 years experience of running arts and cultural projects will oversee the delivery of the project and its development across the pilot phase and beyond.

MBAF has successfully built relationships with three universities to carry out pilot projects in 2024 – Leeds University, York St John University and UCL in London. The pilots each have a slightly different model that we will try out to see how they work for workshops going forwards.

Our first pilot in Leeds was hugely inspirational and extremely informative. We saw that the project worked! The feedback we received from the students was incredibly positive. Some quotes below:

"I have learned music from childhood, but I have never taken part in such a workshop before . . . I have never felt, oh this is my body!"

"The workshop felt like a step forward on your healing journey"

MBAF has also built partnerships with other universities (University of Sheffield, Queen's University Belfast, Surrey University, Coventry University and Kingston University) to carry out more workshops after the pilot phase, to coincide with Matthew Barley's *Light Stories* performance.

Matthew Barley is also in the development phase of his project ***Light Stories***. *Light Stories* is a new performance project in collaboration with YeastCulture. It tells the story of Barley's own life experience, bringing together for the first time the story of his teenage trauma and attempted suicide, and his journey of recovery. It is described by Barley as '*a passionate celebration of the healing power of music*'.

*Light Stories* is the personal tale of how music and music making saved Barley's life, told through a stream of music and projected imagery. It will take audiences on a journey from darkness into light, as Barley expresses his search for meaning in his music making and how, in time, he came to heal his wounds.

## Section E

## Financial review

**Brief statement of the charity's policy on reserves**

We do not currently have any reserves as we are in our first year, but will look to grow these in future years.

**Details of any funds materially in deficit**

The accounts show a small deficit in funds, but some unrestricted fundraising has been raised to remove this deficit and the Foundation's funds are in credit.

**Further financial review details (Optional information)**

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

MBAF has worked with a professional fundraiser to gain funding for the projects in its initial year. We have mostly received grants from trusts and foundations.

The funds raised from these grants has enabled MBAF to carry out a year of activity and plan for future activity going forwards.

After the pilot phase of the project is completed we will publish our findings, research and evaluation and use these to gain further funds to take the project further and work with more universities.

**Section F****Other optional information****Section G****Declaration**

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)



Full name(s)

Sarah Maitlis

Position (eg Secretary, Chair, etc)

Chair

Date

22.1.25



REGISTERED CHARITY NUMBER:- 1202012

**Report of the Trustees and  
Unaudited Financial Statements  
for the  
Year Ended 31 March 2024**

**for**

**Matthew Barley Arts Foundation**



**Matthew Barley Arts Foundation**  
**Financial Statements for the Year Ended 31 March 2024**

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**Independent examiner's report to the trustees of Matthew Barley Arts Foundation  
for the Year Ended 31 March 2024**

I report on the accounts of the Trust for the year ended 31 March 2024, which are set out on pages 2 to 8.

**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(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:-

- examine the accounts under section 145 of the 2011 Act.
- to follow the procedures laid down in the general Directions given by the commission under section 145(5)(b) of the 2011 Act.
- to state whether particular matters have come to my attention.

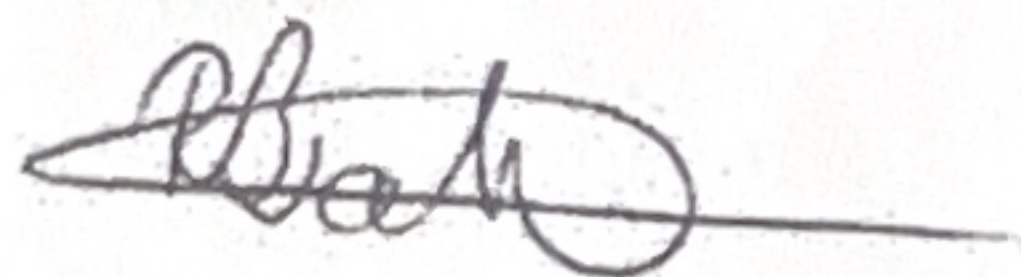
**Basis of independent examiner's report**

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 disclosure in the accounts, and seeking explanations from you as 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 the matters set out in the next statement.

**Independent examiner's statement**

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

- (1) 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 2011 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
- (2) to which, in my opinion, attention should be drawn to enable a proper understanding of the accounts to be reached



Richard T Brooks  
Leonis Accountants Limited  
Independent Examiner



Report of the Trustees  
for the Year Ended 31 March 2024

The trustees present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity Number  
1202012

Trustees

Prof S Maitlis	-	Appointed 20/02/2023
B Mellefont	-	Appointed 20/02/2023
Dr S Moshe Halperin	-	Appointed 20/02/2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes an unincorporated charity.

Risk Management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

Approved by order of the board of trustees on..... and signed on its behalf by:



.....  
Dr S Moshe Halperin  
Trustee



Statement of Financial Activities  
for the Year Ended 31 March 2024

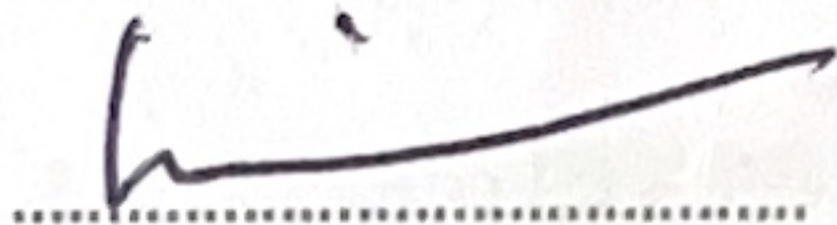
	Unrestricted Funds £	Restricted Funds £	31.03.2024 Total Funds £
<b>INCOMING RESOURCES</b>			
Incoming Resources from generated funds			
Donations from individuals	7,588	-	7,588
Trusts and foundations	-	22,260	22,260
	<u>7,588</u>	<u>22,260</u>	<u>29,848</u>
<b>RESOURCES EXPENDED</b>			
Charitable activities			
Production and artist fees	11,068	22,260	33,328
Governance costs	200	-	200
Other resources expended	35	-	35
	<u>11,303</u>	<u>22,260</u>	<u>33,563</u>
<b>NET INCOMING/(OUTGOING) RESOURCES</b>	<b>(3,715)</b>	<b>-</b>	<b>(3,715)</b>
Total funds brought forward	-	-	-
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b><u>(3,715)</u></b>	<b><u>-</u></b>	<b><u>(3,715)</u></b>



Balance Sheet  
for the Year Ended 31 March 2024

	Notes	Unrestricted Funds £	Restricted Funds £	31.03.2024 Total Funds £
<b>CURRENT ASSETS</b>				
Cash at bank and in hand		2,485	-	2,485
Debtors and prepayments	3	-	-	-
		<u>2,485</u>	<u>-</u>	<u>2,485</u>
<b>CURRENT LIABILITIES</b>				
Amounts falling due within one year	4	(6,200)	-	(6,200)
		<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>
<b>NET CURRENT ASSETS</b>				
		<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>				
		<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>
<b>NET ASSETS</b>				
		<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>
<b>FUNDS</b>				
Unrestricted funds	5			(3,715)
<b>TOTAL FUNDS CARRIED FORWARD</b>				<u>(3,715)</u>

The financial statements were approved by the Board of Trustees on..... and were signed on its behalf by:

  
.....  
Dr S Moshe Halperin  
Trustee



Notes to the Financial Statements  
for the Year Ended 31 March 2024

1. ACCOUNTING POLICIES

**Accounting convention**

The financial statements have been prepared under the historical cost convention, and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Charities Act 2011 and the requirements of the Statement of Recommended Practice, Accounting and Reporting Charities.

**Incoming resources**

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

**Resources expended**

Expenditure is accounted for on an accruals basis and has been classified under the headings that aggregate all the cost relating to the category. Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

**Taxation**

The charity is exempt from tax on its charitable activities.

**Fund accounting**

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024.

**Trustees expenses**

There were no trustees' expenses paid for the year ended 31 March 2024.

3. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £
Trade debtors	-
Prepayments	-
	<hr/>
	-



Notes to the Financial Statements (continued)  
for the Year Ended 31 March 2024

4. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £
Trade creditors	-
Other loans	6,000
Accruals and deferred income	200
	<u>6,200</u>

5. STATEMENT OF MOVEMENTS

	As at 20.02.2023 £	Net movement in funds £	At 31.03.2024 £
Unrestricted funds			
General fund	-	(3,715)	(3,715)
TOTAL FUNDS	<u>-</u>	<u>(3,715)</u>	<u>(3,715)</u>

Net movement in funds, included in the above are as follows:

	Incoming Resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	29,848	(33,563)	(3,715)
TOTAL FUNDS	<u>29,848</u>	<u>(33,563)</u>	<u>(3,715)</u>



Detailed Statement of Financial Activities  
for the Year Ended 31 March 2024

	2024	
	£	£
<b>INCOMING RESOURCES</b>		
<b>Voluntary income</b>		
Donations from individuals		7,588
Trusts and foundations		<u>22,260</u>
<b>Total incoming resources</b>		<u>29,848</u>
<b>RESOURCES EXPENDED</b>		
<b>Charitable activities</b>		
Production and artist fees	<u>33,328</u>	33,328
<b>Governance costs</b>		
Accountancy		200
<b>Other resources expended</b>		
Bank charges	<u>35</u>	35
<b>Total resources expended</b>		<u>33,563</u>
<b>Net Income/(expenditure)</b>		<u><u>(£3,715)</u></u>



REGISTERED CHARITY NUMBER:- 1202012

**Report of the Trustees and  
Unaudited Financial Statements  
for the  
Year Ended 31 March 2024**

**for**

**Matthew Barley Arts Foundation**



**Matthew Barley Arts Foundation**  
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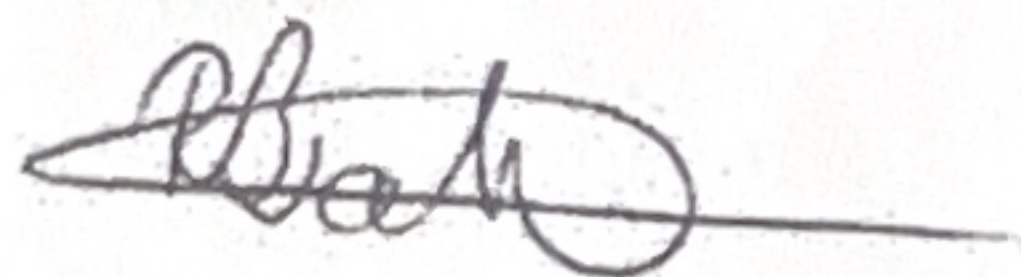
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Trustee



**Statement of Financial Activities  
for the Year Ended 31 March 2024**

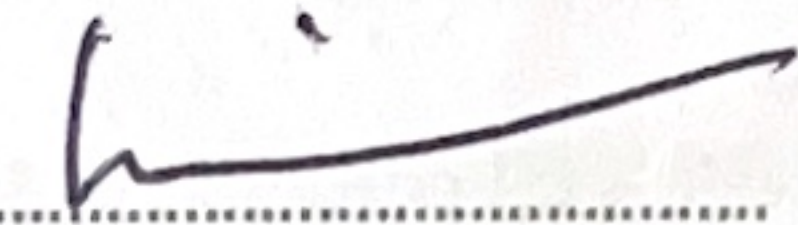
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Total funds brought forward	-	-	-
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>



Balance Sheet  
for the Year Ended 31 March 2024

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		<u>(3,715)</u>	<u>-</u>	<u>(3,715)</u>
<b>NET CURRENT ASSETS</b>				
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Trustee



Notes to the Financial Statements  
for the Year Ended 31 March 2024

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**Trustees expenses**

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3. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £
Trade debtors	-
Prepayments	-
	<hr/>
	-



Notes to the Financial Statements (continued)  
for the Year Ended 31 March 2024

4. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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5. STATEMENT OF MOVEMENTS

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Detailed Statement of Financial Activities  
for the Year Ended 31 March 2024

	2024	
	£	£
<b>INCOMING RESOURCES</b>		
<b>Voluntary income</b>		
Donations from individuals		7,588
Trusts and foundations		<u>22,260</u>
<b>Total incoming resources</b>		<u>29,848</u>
<b>RESOURCES EXPENDED</b>		
<b>Charitable activities</b>		
Production and artist fees	<u>33,328</u>	33,328
<b>Governance costs</b>		
Accountancy		200
<b>Other resources expended</b>		
Bank charges	<u>35</u>	35
<b>Total resources expended</b>		<u>33,563</u>
<b>Net Income/(expenditure)</b>		<u><u>(£3,715)</u></u>