NONCLASSICAL

England & Wales · Charity number 1162282

Details

Status	Registered
Legal form	CIO
Registered	2015-06-18
Register	View on the Charity Commission register

Contact

Address	Nonclassical St. Margarets House 21 Old Ford Road London E2 9PL
Phone	07708224509
Email	natalia@nonclassical.co.uk
Website	http://www.nonclassical.co.uk/

Activities

Objects: THE OBJECTS OF THE CIO ARE:FOR THE PUBLIC BENEFIT, THE ADVANCEMENT OF THE ARTS BY ENCOURAGING THE APPRECIATION AND DEVELOPMENT OF CONTEMPORARY CLASSICAL MUSIC BY ORGANISING EVENTS IN NON-TRADITIONAL WAYS AND SETTINGS WHILST WORKING WITH HIGH QUALITY PERFORMERS, MENTORING OF UP AND COMING MUSICIANS, COMPOSERS AND EVENT PROMOTERS, BY PRODUCING AND DISTRIBUTING RECORDINGS AND THROUGH ORGANISING RELATED ACTIVITIES AS THE TRUSTEES SHALL DETERMINE.NOTHING IN THIS CONSTITUTION SHALL AUTHORISE AN APPLICATION OF THE PROPERTY OF THE CIO FOR THE PURPOSES WHICH ARE NOT CHARITABLE IN ACCORDANCE WITH SECTION 7 OF THE CHARITIES AND TRUSTEE INVESTMENT (SCOTLAND) ACT 2005 OR SECTION 2 OF THE CHARITIES ACT (NORTHERN IRELAND) 2008.

Activities: Nonclassical benefits the public through:- encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers- mentoring of up and coming musicians, composers and event promoters- producing and distributing recordings- organising related activities as the Trustees shall determine

Downloaded from opencharities.uk/ew/1162282

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Austria
- Brazil
- Canada
- France
- Germany
- Latvia
- Switzerland
- United States
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£195,893	£226,372	-	-
2024-03-31	£193,279	£160,847	-	-
2023-03-31	£173,561	£185,968	-	-
2022-03-31	£184,473	£165,799	-	-
2021-03-31	£159,418	£121,348	-	-

Downloaded from opencharities.uk/ew/1162282

Trustees

Name	Role	Appointed
William David Frank Norris	Chair	2024-09-06
Aaron Holloway-Nahum		2025-12-17
Aileen Margaret Douthwaite		2021-09-07
Alan Davey CBE		2024-09-24
Dominic Latutin Murcott		2026-03-18
Karen Lee		2024-03-26
Marianne Anita Wright		2026-03-18
Nick Rampley		2016-06-29
Toby Nicholas Young		2025-12-17

Downloaded from opencharities.uk/ew/1162282

NONCLASSICAL

England & Wales - Charity number 1162282

Accounts

Nonclassical

Charity Registration No. 1162282

TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2025

CONTENTS **Page**

Trustees' report 3 – 9

Independent Examiner’s report 10

Statement of financial activities 11

Statement of financial position 12

Notes to the accounts 13 - 20

Trustees' annual report for the period:

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2025. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

OUR VISION AND MISSION

Vision

Nonclassical's vision is a world where new classical, experimental and electronic music is widely heard and appreciated and the musicians in the field are diverse and have opportunities to develop their careers.

Mission

Nonclassical is a leading promoter and incubator of new classical, experimental and electronic music and musicians.

Aims

- To enable the development of artists' careers and creative output, especially those historically underrepresented in classical music
- To provide digital, recorded and live platforms for diverse new artists
- To promote innovative contemporary music to new audiences in inventive ways

Activities:

1. Artist in Residence: 2-year programme supporting four composers to develop their careers and creative output
2. Record label: providing a platform for new artists with four releases each year
3. Live events: a programme of at least four events per year
4. Digital activity: providing a wider international audience with digital content

Values

Accessible
• Making the best new classical music accessible is core to our mission. We take our music to new live audiences in non-traditional settings and new listening audiences through the latest streaming technology, breaking conventions of exclusivity wherever we find them.

Collaborative
• We work closely with artists and composers to nurture, curate and promote new classical music. We are open to new ideas and collaborate with artists, composers, venues, promoters and partners in all aspects of our work.

Discerning
• We develop, release and promote exciting artists - but only give our support to artists who we think have an abundance of talent and something original to say; we are interested in finding, developing, releasing and promoting the best of tomorrow's music, today.

Forward-thinking
• We proactively seek out new artists and music, alongside new ways of working and promoting contemporary classical music. We welcome collaboration with contemporary cultural organisations with a similarly forward-thinking agenda.

Inclusive
• We welcome and actively seek out new music from the best practitioners in the space of new classical music, across genres and regardless of age, gender, sexuality, socio-economic background, ethnic background or disability.

Public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Nonclassical benefits the public through:
• encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers
• mentoring emerging performers, composers and event promoters
• producing and distributing recordings
• organising such related activities as the Board may determine

ACHIEVEMENTS AND PERFORMANCE

The main aim of the Charity on incorporation was to bring the events and record label activities together within a single organisational structure, and to intertwine those activities in order to better develop musicians and composers and to develop new, and engage existing, audiences for adventurous new music.

20 years of Nonclassical

2024 marked Nonclassical's 20th anniversary since being founded by Gabriel Prokofiev in 2004. We marked this through **new commissions and partnerships** – celebrating the artists who have been with us over the last two decades as well as looking to our future with new ventures. One special anniversary release featured **five new remixes** of our extensive back catalogue and **four special live events** supporting **23 composers** and **73 musicians** to reach more than **1400 people live**.

Our events were punctuated by two cornerstone commissions:

'Baby Lexicon' by Ben Nobuto for Abstruckt Ensemble - A new work for percussion quartet Abstruckt Ensemble, whose ten year anniversary (since they formed for a Nonclassical concert) coincided with ours. The commission came from rising star composer Ben Nobuto, whose endlessly inventive and energetic works have since been performed at the first night of the BBC Proms.

"Working with Abstruckt on Baby Lexicon was a really valuable experience for me as it was my first time writing for a percussion quartet, as well as finding a way to incorporate electronics and sampling into that setup. Both Abstruckt and Nonclassical were open to me experimenting and finding an approach that felt authentic, and the collaboration itself was really enjoyable as we workshopped ideas together and explored different sound objects and sonic possibilities. Hearing the music played in the warehouse/club space of Unit 58 with dynamic lighting felt perfect for the music as well." – Ben Nobuto

WATCH – Ben Nobuto's *Baby Lexicon*: https://youtu.be/JUnbStGSyHo?feature=shared
(views of more than 3,000 on YouTube and 9,000 on Instagram).

'Sift' by Beatrice Dillon for London Symphony Orchestra and BBC Symphony Orchestra (in conjunction with Tectonics Festival and BBC Radio 3) - A co-commission with the London Symphony Orchestra in partnership with BBC Symphony Orchestra and BBC Radio 3, from acclaimed electronic artist Beatrice Dillon. This was her first piece for orchestra, translating her electronic materials into an entirely acoustic form. In commissioning Beatrice, we platformed a new voice to classical music and brought an entirely new audience into our anniversary celebrations. The work took inspiration from Morton Feldman and minimalism.

"She describes her electronic work as shifting blocks of sound around a screen, and Sift is a gloriously dynamic development of her distinctive technique, dispersing fragments of acoustic orchestral sound around the stage and auditorium like colourful 3D audio fractals." – Jo Hutton, The Wire

WATCH – Beatrice Dillon's *Sift* (Excerpt): https://www.bbc.co.uk/programmes/p0lf5rhn

Besides **commissioning and premiering these two new works**, we supported a further **124 artists to reach more than 7,128 people live**, with a wider **international audience online of 30,352**.

EVENTS

This period saw **nine innovative live performances** across the UK. All gigs, bar one, were **82% capacity or above**.

The centrepiece of our anniversary celebrations and our largest concert to date was the **20th birthday orchestral clubnight** at Hackney Empire in **collaboration with the London Symphony Orchestra**. The concert featured a line up of **all-living composers** (eleven composers under 50, with two under 25 years of age) - a rarity for classical concerts. The focus was on new music from composers who have been connected with Nonclassical across our 20 year history, such as released artists, alumna from our Artists in Residence or Battle of the Band finalists.

- Beatriz Ferreyra + Langham Research Centre (Cafe OTO, April 26 2024)
- Outside the Lines: Nonclassical at 20 (Southbank Centre, May 4 2024)
- Sound Within Sound DJ sets with Matthew Herbert, NikNak, NWAKKE + Abi Asisa, Gabriel Prokofiev (Southbank Centre, July 6 and 7 2024)
- What A Racket! Ft. Abstruckt + Klavikon (Unit 58, July 12 2024) ft. Ben Nobuto commission
- Gaudeamus Festival ft. Jasmine Morris, NikNak and Klavikon (September 7 2024)
- 20th Birthday Party + Fundraiser (Two Palms, September 24 2024)
- Nonclassical + London Symphony Orchestra + Beatrice Dillon (Hackney Empire, October 26 2024)
- Sinfonia Smith Square x Nonclassical (Smith Square Hall, March 6 2025) Artist in Residence commissions
- London Handel Festival: Arias Reimagined ft. Lotte Betts-Dean, Lore Lixenberg + Bianca Scout (Stone Nest, March 20 2025)

"The highlight of the evening, however, is the 'Concerto for Drum Machine and Orchestra', first performed at the Village Underground in 2018, where various composers created ways of using the distinctive R&B sounds from a Roland TR-808 alongside an orchestra: best of all might be Josephine Stephenson's final section, where the drumbox's rolling tom-tom riffs and bleepy claves are set against drowsy, legato strings."

John Lewis, The Guardian, ★★★★ **on** Nonclassical + London Symphony Orchestra + Beatrice Dillon

"Handel aria sung into a microphone, with pulsating keyboard accompaniment, turns into a yet more impassioned soul song. The same composer's instrumental Concerto Grosso, Op 6 No 10 is reinvented as a vocal piece – with AI Handelbot-generated lyrics (Bfjjfid Ooooh eeeee aahhhh iiii ghdjjrr) for those who want to trill along."

★★★★ Fiona Maddocks, The Guardian on London Handel Festival partnership 'Arias Reimagined'

RELEASES

Nonclassical had **four releases** in 2024/25, **supporting 13 artists**:

- Tape Reworks, Vol. 2 [7" LP and digital] by Kara-Lis Coverdale and Beatriz Ferreyra (remixes)
- Sound Sculptures, Dynamical Systems, Natural Environments [Limited edition USB sound sculpture and digital] by Simon Knighton
- Outside the Lines, Vol. 7 [digital] by NWAKKE, bibi bull and Papiernik, Harry Górski-Brown, and Nneka Cummins
- Nonclassical at 20 [CD and digital] by Nailah Hunter, Pavel Milyakov, Christina Vantzou, KMRU, and Matthew Herbert (remixes)

The Nonclassical at 20 release (a special anniversary EP) **commissioned five cutting edge electronic artists** to **remix and reimagine works** from our back catalogue. Matthew Herbert, Christina Vantzou, Pavel Milyakov, KMRU and Nailah Hunter transformed pieces by Gabriel Prokofiev, Langham Research Centre, Zubin Kanga and others, giving a new lease of life to the back catalogue, as well as directly highlighting a total of 6 composer-artists from our roster.

The EP supported no less than 14 artists and reached a significantly wider audience through streaming of 19,252 compared to typical Nonclassical releases, and the limited physical CD also attained healthy sales numbers. Visibility in press and media included playlist features in Crack Magazine and a feature on Monocle Radio's Monocle on Culture.

ARTIST DEVELOPMENT

Artist development is at the heart of Nonclassical's work and our 'Artists in Residence' (AiR) programme, launched in 2016 (formerly known as our 'Associate Composer Scheme'), is a **key programme supporting composers across the breadth of Nonclassical's platforms**. It provides opportunities for UK-based unpublished and unsigned emerging composers to **develop and showcase new music through commissions, curated events and releases**, as well as further their professional development through **training, workshops and mentoring** – preparing them for their next steps to sustain a career in composition.

Artists in Residence 2023-25 (AiR)

The four Nonclassical Artists in Residence – **Kendra Chiagoro-Noel (aka NWAKKE), Nneka Cummins, Harry Górski-Brown** and **Beatrice Ferreira** – were selected in August 2023 from 237 applicants.

The 2024-25 financial year saw the composers **perform new works at the (sold-out) Southbank Centre's Purcell Room** (May 4, 2024); **release a track on Nonclassical's** *Outside the Lines* compilation series (September 13, 2024); and three of the composers were **commissioned to compose a new work for Sinfonia Smith Square** (March 6, 2025). One of which, Nneka Cummins' '*Finding Gills [when They Try To Drown You]*' subsequently **won Best Large Ensemble Award in the Ivor Classical Awards 2025**.

The composers undertook **mentoring** sessions with artists including Dominic Murcott, David Fennessy, Nwando Ebizie and Isa Gordon, alongside **fundraising training** with freelance fundraiser Alex Groves and one composer had additional **notation skills** support for writing for orchestra for the first time.

"The most valuable aspect of the Nonclassical AiR scheme, for me, has been its holistic approach to career development. Alongside bespoke contracts with various ensembles across London, I've had the opportunity to release a track through the label and deepen my practice through subsidised coaching and mentoring. Together, these experiences have enabled me to reflect on my strengths, identify areas for growth, and nurture my experimental practice in a uniquely supportive environment." Beatrice Ferreira

"Nonclassical's AiR was a fantastic opportunity for me to develop a large-scale electro-acoustic work. We worked with excellent players and were platformed at a prestigious venue with great acoustics. I now have a strong realisation of my work to add to my portfolio which is incredibly valuable at this early stage of my career."
Nneka Cummins

DIGITAL ACTIVITY

Nonclassical's YouTube channel hosted **13 new videos** in this period, including two music videos:

- 2023 Battle of the Bands live videos (Vulva Voce, Julia Set, Anders Waller, Recycled Materials Trio, KOGG, Kemal Yusuf)
- Three videos from Simon Knighton's concert (works by Simon Knighton, Chihiro Ono, and Emily Howard)
- Music video for Nwando Ebizie *I Will Fix Myself (Just Circles)* from Zubin Kanga's *Machine Dreams*
- Music video for *Undone* by Soosan Lolavar from Soosan Lolavar x Ruthless Jabiru *Girl*
- Concert video *Baby Lexicon* - Ben Nobuto (performed by Abstruckt)
- Concert video for *Graphic Love by* Elischa Kaminer (performed by Sinfonia Smith Square)

AUDIENCE DEVELOPMENT

Key to Nonclassical's mission is **developing new audiences for contemporary music** — particularly those who might not typically engage with classical music. We achieve this through our **partnerships, cross-genre programming featuring diverse line-ups**, and by creating **welcoming spaces** that foster a sense of belonging at our events.

In 2024, we **reached over 1900 people live**, including many new audience members. We had our **largest audience to date** with our London Symphony Orchestra anniversary partnership, drawing **1100 people to the Hackney Empire** including **150 free tickets to underrepresented community groups**, of which 41% identified as South Asian, East Asian, Black Caribbean. Some feedback from a cross-section of attendees at our LSO partnership event:

"It is a very different orchestral experience. Great to hear young composers given a chance, and good to challenge traditional tastes." – anonymous attender

"I would like to come back and see more classical contemp. concerts in the future" – electronic music fan, who attended a Nonclassical event for the first time

"It was truly so inspiring and we are grateful to get out and see something that captures the imagination and gets us out of the daily rollercoaster of worry and chaos of one's life." – audience development ticket holder from Hackney Empire community group

As of **31 March 2025**, our online audience had grown to **28,707**, with the following platform breakdown:

- Instagram: 6,004 followers
- Facebook: 6,200 followers
- Bluesky: 577 followers
- LinkedIn: 479 followers
- YouTube: 1,350 subscribers
- Mailchimp: 5,447 subscribers
- X (Twitter): 8,650 followers (now dormant)

This represents a **34%** year-on-year growth in our total digital audience.

During the 2024-25 period, audience reach and engagement grew significantly across both live and digital platforms. A total of **1,963 audience members** attended events and activities, representing a **380% increase** compared to the previous year. The highest engagement occurred in **Quarter 3 (October–December)**, which attracted **1,100 attendees**, coinciding with our birthday orchestral clubnight.

Digital engagement also expanded notably, with **20,173 website visits** over the year (an **85.8% increase**) indicating rising awareness and interest in the organisation's work. Social media audiences grew by **110%**, reaching **1,281 new followers**, reflecting stronger community connection and consistent digital activity.

Press coverage remained steady, with **12 features and reviews** helping to sustain visibility across industry and public channels.

Revenue from digital music sales and downloads reached **£3,874.49**, showing steady online engagement and continued appetite for digital releases. Overall, audience figures demonstrate a year of substantial growth and diversification, with marked improvements in both in-person attendance and online reach, confirming increasing public interest and engagement with the organisation's output.

FINANCIAL REVIEW

These accounts cover twelve months from 1 April 2024 to 31 March 2025.

Incoming resources totalled £195,893 of which £149,854 was unrestricted, and £46,039 was restricted. Expenditure was £226,372 with £211,382 spent directly on charitable activities and £14,990 spent on raising funds.

Funds brought forward amount to £18,700, which includes £15,000 restricted funds from Cockayne – Grants for the Arts and The London Community Foundation, £1,700 from the Margaret Engering Music Trust and £2,000 from PRSF.

Reserves Policy

Nonclassical aims to hold sufficient reserves to cover three months of operational expenditure, which amounts to approximately £45,000 unrestricted and undesignated funds. At the end of this period, as at 31st March 2025, Nonclassical had £56,138 of unrestricted reserves.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Nonclassical is a Charitable Incorporated Organisation (CIO) governed by its Constitution following incorporation on 18 June 2015.

Trustees

The Charity is governed by a Board of Trustees. Trustees meet quarterly.

Yung-Yee Chen	Appointed 18 June 2015, Resigned 11 June 2024
Brian Inglis	Appointed 18 June 2015, Resigned 11 June 2024
John Richards	Appointed 18 June 2015, Resigned 11 June 2024
Nick Rampley (Treasurer)	Appointed 29 June 2016, Resigned 27 June 2025, remaining non-voting member
Rune Bech	Appointed 7 September 2021, Resigned 27 June 2025
Aileen Douthwaite	Appointed 7 September 2021
Clifton Harrison	Appointed 15 March 2022, Resigned 30 April 2025
William Norris (Chair)	Appointed 7 September 2024
Karen Lee	Appointed 26 March 2024
Alan Davey CBE	Appointed 24 September 2024
Aaron Holloway-Nahum	Appointed 17 December 2025
Toby Young	Appointed 17 December 2025

The Trustees represent a range of skills and expertise across music, finance, marketing, law, leadership, music education and fundraising. Three founding Trustees reached the end of their nine-year term in this financial year, so, following a skillset analysis, an open recruitment drive sought new members from a pool of over 40 applicants to fill particular gaps in expertise (music industry/record label, HR, finance, youth voice, practicing artist and fundraising). The opportunity was advertised widely to ensure refreshment of membership and diverse thinking and there were two interview rounds. A further four Trustees will join in 2026 subject to board approval. The board seeks a Treasurer to replace Nick Rampley and are working with RIAC to identify prospects through an open call in 2026.

With a minimum of four meetings per year, the board delegates powers to sub-committees to bring in additional expertise and capacity from outside as necessary. These include Finance, Fundraising, Artistic & Label and Diversity and Inclusion of which the membership is outlined below.

Artistic & Label Committee

During this financial year, the Artistic Committee and Label Committee were combined, to give a more joined up approach to Nonclassical's programme and decision-making. The Artistic & Label Committee meets at least twice annually, with consultation between meetings. Its aims and principles are set out in the Artistic Committee Terms of Reference. The Board of Trustees is advised on all artistic affairs relating to the Charity across events, release and artist development by the Artistic & Label Committee, has the following membership, besides staff:

Yung-Yee Chen	
Brian Inglis	
Jessica Cottis	
William Norris (Chair)	
Clifton Harrison	
Sam Mackay	Resigned October 2025
Veronica Romani (Volunteer)	Resigned December 2025
Joanne Sweet	Resigned November 2025
Nathan Comer	Joined October 2025

Finance Committee

The Board of Trustees is advised on all financial affairs relating to the Charity by a Finance Committee which has the following current membership with attendance from the Executive Director and Finance Manager, meeting quarterly in advance of each full Board meeting:

William Norris
Nick Rampley
Aileen Douthwaite

Fundraising Committee
William Norris
Frances High
Aileen Douthwaite
Gabriel Prokofiev
Nick Rampley

Diversity and Inclusion Committee:
This committee did not meet during this transitionary period.

Executive Team
Miranda Johnson and Michael Garvey, Executive Directors, led the organisation during this period. Miranda took on Natalia's maternity leave from January 2024 until February 2025, with Michael covering the interim before Natalia's return to work part time on 1st April 2025.

Since Natalia's return, the day-to-day operation of the charity is managed by one full time and five part-time staff (a total 2.6 FTE) with additional support from an Artistic Director (voluntary) and freelance fundraiser (0.2-0.4 FTE). The permanent staffing was also restructured due to the Executive Director returning part time with the Events and Marketing Manager becoming a full time Events and Artist Development Manager, splitting out their marketing responsibilities into a Marketing Manager role which we recruited for alongside a new part-time Label Manager.

Nonclassical has a policy of developing the next generation of arts administrators through academic student placements degrees, or paid opportunities where possible, abolishing unpaid work experience opportunities. This increases staff capacity and provides opportunities for the local community to get into the creative industries through providing skilled experience. In this period, we had one student immersed in the organisation in partnership with Goldsmiths University.

Risk
The board has a process for identifying, prioritising, escalating and managing risks and, where applicable, the charity's system of internal controls to manage these risks. The board reviews the effectiveness of the charity's approach to risk annually in line with regulatory requirements.

Legal counsel
Simon Anderson LLM has provided pro bono legal counsel since 9 September 2022.

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

Signed on behalf of the charity's trustees/directors:



……..
William Norris 23/1/26

Nonclassical
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiners statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Caroline Clarke

23/1/26

Caroline Clarke ACA
Counterculture Partnership LLP
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

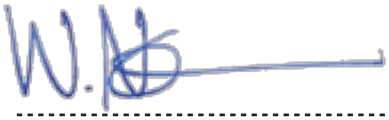
Nonclassical
Statement of Financial Activities
For the year ended 31 March 2025

	Notes	Unrestricted funds	Restricted funds	2025	2024
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	78,355	46,039	124,394	171,669
Charitable activities	3	57,529	-	57,529	20,814
Investments	4	683	-	683	796
Other income	5	13,287	-	13,287	-
Total		**149,854**	**46,039**	**195,893**	**193,279**
Expenditure on:					
Raising funds		(14,990)	-	(14,990)	(16,532)
Charitable activities	6/7	(106,285)	(105,097)	(211,382)	(144,315)
Total		**(121,275)**	**(105,097)**	**(226,372)**	**(160,847)**
Net income/expenditure		**28,579**	**(59,058)**	**(30,479)**	**32,432**
Reconciliation of funds					
Total funds brought forward		27,559	69,058	96,617	64,185
Total funds carried forward		**56,138**	**10,000**	**66,138**	**96,617**

Nonclassical
Statement of Financial Position
As at 31 March 2025

	Notes	2025	2024
		£	£
Fixed assets			
Tangible assets	12	766	1,014
		766	**1,014**
Current assets			
Stocks	13	3,685	4,624
Debtors	14	34,405	31,656
Cash at bank and in hand		50,184	73,382
		88,274	**109,662**
Creditors: amounts falling due within one year	15	(22,902)	(14,059)
Net current assets		**65,372**	**95,603**
Total assets less current liabilities		**66,138**	**96,617**
Net assets		**66,138**	**96,617**
The funds of the charity			
Restricted income funds	16	10,000	69,058
Unrestricted income funds	16	56,138	27,559
Total funds		**66,138**	**96,617**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



23/1/26 William Norris

Nonclassical
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) ‘Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

Nonclassical meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The accounts have been prepared on a going concern basis and the trustees believe there to be no material uncertainties about the charity's ability to continue as a going concern.

Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the accounts.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount.

Income tax
recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer equipment	3 years Straight line
Fixtures and fittings	20% Straight line

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Stock was valued using the cost of production as the basis.

Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

Creditors

Creditors are stated at the amounts considered payable at the balance sheet date.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	78,355	8,308	86,663	89,798
Grants received	-	37,731	37,731	81,871
	78,355	**46,039**	**124,394**	**171,669**

Analysis of grants received

	2025	2024
	£	£
Arts Council England	11,231	3,379
DWP	-	1,242
Francis Routh Trust	500	-
Garrick Charitable Trust	-	3,000
Hinrichsen Foundation	-	3,750
Jerwood Arts	-	43,000
Marchus Trust	-	5,000
Margaret Engering Music Trust	20,000	-
PRS Foundation	-	16,000
The Samuel Gardner Memorial Trust	1,000	1,500
UKRi	-	2,000
Vaughan Williams Foundation	5,000	3,000
	37,731	**81,871**

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
Events		
Income from charitable activities	49,995	2,433
Record label		
Income from charitable activities	7,534	14,381
Artists in Residence 2024		
Income from charitable activities	-	4,000
	57,529	**20,814**

4. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	683	796
	683	**796**

5. Other income

	2025	2024
	£	£
Unrestricted funds		
Other income	13,287	-
	13,287	**-**

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Events	22,200	86,289	108,489	30,669
Record label	40,250	9,500	49,750	49,789
Artists in Residence 2024	26,095	9,308	35,403	45,416
Support costs	17,740	-	17,740	18,441
	106,285	**105,097**	**211,382**	**144,315**

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Events	108,489	9,939	118,428	38,404
Record label	49,750	4,558	54,308	55,679
Artists in Residence 2024	35,403	3,243	38,646	50,232
	193,642	**17,740**	**211,382**	**144,315**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2025	2024
	£	£
Depreciation of owned fixed assets	248	-
Accountancy fees	2,038	1,853
Staff pension contributions	3,376	-

9. Staff costs

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	102,845	105,149
Social security costs	4,258	5,119
Pension costs	3,376	2,417
	110,479	**112,685**

	2025	2024
Staff	5	5
	5	**5**

The total employee benefits of the key management personnel of the charity are as above.

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2024:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2024:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2024:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2024:£154). There are no related party transactions to disclose for 2025 (2024:none).

There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2024
	£	£	£
Income and endowments from:			
Donations and legacies	78,982	92,687	171,669
Charitable activities	20,814	-	20,814
Investments	796	-	796
Total	**100,592**	**92,687**	**193,279**
Expenditure on:			
Raising funds	(16,532)	-	(16,532)
Charitable activities	(101,986)	(42,329)	(144,315)
Total	**(118,518)**	**(42,329)**	**(160,847)**
Net income/expenditure	**(17,926)**	**50,358**	**32,432**
Reconciliation of funds			
Total funds brought forward	45,485	18,700	64,185
Total funds carried forward	**27,559**	**69,058**	**96,617**

12. Tangible fixed assets

Cost or valuation	Fixtures and fittings	Computer equipment	Total
	£	£	£
At 01 April 2024	1,242	6,334	7,576
At 31 March 2025	**1,242**	**6,334**	**7,576**
Depreciation			
At 01 April 2024	228	6,334	6,562
Charge for year	248	-	248
At 31 March 2025	**476**	**6,334**	**6,810**
Net book values			
At 31 March 2025	**766**	**-**	**766**
At 31 March 2024	**1,014**	**-**	**1,014**

13. Stocks and work in progress

	2025	2024
	£	£
Stock	3,685	4,624
	3,685	**4,624**

14. Debtors

	2025	2024
	£	£
Amounts due within one year:		
Trade debtors	15,799	17,664
Prepayments and accrued income	18,606	10,492
Other debtors	-	3,500
	34,405	**31,656**

15. Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	11,647	5,613
Other creditors	2,199	2,280
Accruals and deferred income	9,056	6,166
	22,902	**14,059**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024 £	Incoming resources £	Outgoing resources £	Balance at 31/03/2025 £
General				
General	27,559	149,854	(121,275)	56,138
	27,559	**149,854**	**(121,275)**	**56,138**

Unrestricted Funds - Previous year

	Balance at 01/04/2023 £	Incoming resources £	Outgoing resources £	Balance at 31/03/2024 £
General				
General	45,485	100,592	(118,518)	27,559
	45,485	**100,592**	**(118,518)**	**27,559**

Purpose of unrestricted Funds

Designated Fund

General

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
AiR	9,308	-	(9,308)	-
Arts Council England	-	11,231	(11,231)	-
Francis Routh Trust	-	500	(500)	-
Jerwood Arts	32,250	-	(22,250)	10,000
Margaret Engering Music Trust	-	20,000	(20,000)	-
Orchestral Clubnight Syndicate	-	8,308	(8,308)	-
PRSF	9,500	-	(9,500)	-
The London Community Foundation	15,000	-	(15,000)	-
The Samuel Gardner Memorial Trust	-	1,000	(1,000)	-
Vaughan Williams Foundation	3,000	5,000	(8,000)	-
	69,058	**46,039**	**(105,097)**	**10,000**

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
DWP Kickstarter	-	1,242	(1,242)	-
AiR	-	10,816	(1,508)	9,308
Arts Council England	-	3,379	(3,379)	-
Jerwood Arts	-	43,000	(10,750)	32,250
Marchus Trust	-	5,000	(5,000)	-
Margaret Engering Music Trust	1,700	-	(1,700)	-
PRSF	2,000	16,000	(8,500)	9,500
The Garick Charitable Trust	-	3,000	(3,000)	-
The Hinrichsen Foundation	-	3,750	(3,750)	-
The London Community Foundation	15,000	-	-	15,000
The Samuel Gardner Memorial Trust	-	1,500	(1,500)	-
UKRi	-	2,000	(2,000)	-
Vaughan Williams Foundation	-	3,000	-	3,000
	18,700	**92,687**	**(42,329)**	**69,058**

NONCLASSICAL

England & Wales - Charity number 1162282

Accounts

Charity Registration No. 1162282

NONCLASSICAL

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

NONCLASSICAL

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Rune Bech	
	Alan Davey	(Appointed 24 September 2024)
	Aileen Douthwaite	
	Clifton Harrison	
	Karen Lee	(Appointed 26 March 2024)
	William Norris - Chair	(Appointed 6 September 2024)
	Nick Rampley - Treasurer	
Charity number	1162282	
Independent examiner	Whitings LLP Raleigh House 14C Compass Point Business Park Stocks Bridge Way St. Ives Cambridgeshire PE27 5JL	

NONCLASSICAL

CONTENTS

	Page
Trustees' report	1 - 6
Independent examiner's report	7
Statement of financial activities	8
Statement of financial position	9
Notes to the financial statements	10 - 20

NONCLASSICAL

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2024

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2024.

The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Irecland (FRS102) (effective 1 January 2019).

Objectives and activities

Vision

Nonclassical's vision is a world where new classical, experimental and electronic music is widely heard and appreciated and the musicians in the field are diverse and have opportunities to develop their careers.

Mission

Nonclassical is a leading promoter and incubator of new classical, experimental and electronic music and musicians.

Aims

- To enable the development of artists' careers and creative output, especially those historically underrepresented in classical music
- To provide digital, recorded and live platforms for diverse new artists
- To promote innovative contemporary music to new audiences in inventive ways

Activities:

- Artist in Residence: an 18-month programme supporting four composers to develop their careers and creative output
- Record label: providing a platform for new artists with four releases each year
- Live events: a programme of at least four events per year
- Digital activity: providing a wider international audience with digital content

Values

Accessible

• Making the best new classical music accessible is core to our mission. We take our music to new live audiences in non-traditional settings and new listening audiences through the latest streaming technology, breaking conventions of exclusivity wherever we find them.

Collaborative

• We work closely with artists and composers to nurture, curate and promote new classical music. We are open to new ideas and collaborate with artists, composers, venues, promoters and partners in all aspects of our work.

Discerning

• We develop, release and promote exciting artists - but only give our support to artists who we think have an abundance of talent and something original to say; we are interested in finding, developing, releasing and promoting the best of tomorrow's music, today.

Forward-thinking

• We proactively seek out new artists and music, alongside new ways of working and promoting contemporary classical music. We welcome collaboration with contemporary cultural organisations with a similarly forward-thinking agenda.

Inclusive

• We welcome and actively seek out new music from the best practitioners in the space of new classical music, across genres and regardless of age, gender, sexuality, socio-economic background, ethnic background or disability.

Public benefit
The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.
Nonclassical beenfits the public through:

- encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers
- mentoring emerging performers, composers and event promoters
- producing and distributing recordings
- organising such related activities as the Board may determine

Achievements and performance
The main aim of the Charity on incorporation was to bring the events and record label activities together within a single organisational structure, and to intertwine those activities in order to better develop musicians and composers and to develop new and engage existing audiences for adventurous new music.

Artist Development

Artist development is at the heart of Nonclassical's work and our Artists in Residence Scheme, launched in 2016, is a key programme supporting composers across the breadth of Nonclassical's platforms. The programme provides opportunities for UK-based unpublished and unsigned emerging composers to develop and showcase new music through Nonclassicals commissions, composer-curated events and releases, as well as further their professional development through workshops and mentoring - preparing them for their next steps for sustaining a career in composition.

Artists in Residence Scheme (2023-25)

The four artists (Beatrice Ferreira, Harry Górski-Brown, Kendra Chiagoro-Noel (aka NWAKKE), and Nneka Cummins) were selected from 237 applications by a diverse panel made up of Gabriel Prokofiev, Natalia Franklin Pierce, Ellie Consta, Yung-Yee Chen, Sam Mackay, Yfat Soul Zisso, Shiry Rashkovsky, Clifton Harrison, and Marcella Keating. The four artists were selected for their range of approaches to making music, with a focus also given on supporting one composer with no previous notation experience.

In March 2024, the composers presented their first commissioned piece: an open score work for one of the CoMA (Contemporary Music for All) ensembles across the country. This raised the composers' profiles across the UK, as well as continuing our partnership with CoMA.

The 2024-25 financial year saw the composers perform new works at the Southbank Centre (May 4, 2024) and release a track on our *Outside the Lines* compilation (September 2024); they will write and premiere orchestral commissions for Sinfonia Smith Square and Her Ensemble in March 2025.

Releases

Nonclassical had five releases in 2023/24, supporting a total of 17 composers and 40 performers:

- Machine Dreams [CD + digital] by Zubin Kanga
- Interzone [CD + digital] by Nichola Scrutton
- Disruptive Frequencies [Vinyl + digital] by Dushume, Dhangsha, Bantu, Nikki Sheth, NikNak & Poulomi Desai
- Outside the Lines Vol 6 [digital] by Rebeca Omordia, Tunde Jegede, Ibukun Sunday, EMÆNUEL, Rapasa Nyatrapasa Otieno, Kamilla Arku and Dameun Strange
- Girl [CD + digital] by Soosan Lolavar x Ruthless Jabiru

Live Events

This period saw seven innovative live performances across the UK. Nonclassical also had a presence at two label markets in this period.

- Machine Dreams: Zubin Kanga + Zöllner-Roche Duo (Rich Mix, April 21 2023)
- Independent Label Market (Kings Cross, May 20 2023)
- IKLECTIKA Experimental Art Fair (Iklectik, July 8-9 2023)
- Disruptive Frequencies (Kings Place Hall Two, July 15 2023)
- CoMA Glasgow x Harry Górski-Brown: Magmunoselia (CCA Glasgow, March 12 2024)
- CoMA Nottingham x NWAKKE: All At Sea (Nottingham, March 17 2024)
- CoMA Bristol x Nneka Cummins (Bristol, March 20 2024)
- CoMA Sheffield x Harry Górksi-Brown: What's Not There (Sheffield, March 23 2024)
- CoMA London x Beatrice Ferreira: Ignite (QMUL Octagon, March 24 2024)

"As with the compilation itself, hopefully this is just the beginning, just the first of many such evenings. These people aren't just here to save experimental UK music from itself, they're just kicking open doors to a whole unexplored antechamber of possibility that feels thrillingly suggestive, wide open and utterly compelling. A triumph." Neil Kulkarni, The Wire 475, Disruptive Frequencies

Digital Activity

Nonclassical's YouTube channel hosted eleven videos in this period, including two music videos.

- 2023 Battle of the Bands live videos (Vulva Voce, Julia Set, Anders Waller, Recycled Materials Trio, KOGG, Kemal Yusuf)*
- Three videos from Simon Knighton's concert (works by Simon Knighton, Chihiro Ono, and Emily Howard)*
- Music video for Nwando Ebizie *I Will Fix Myself (Just Circles)* from Zubin Kanga's *Machine Dreams*
- Music video for *Undone* by Soosan Lolavar from Soosan Lolavar x Ruthless Jabiru *Girl*

* *Concert video*

Audience Development

Key to Nonclassical's mission is developing new audiences for contemporary music, particularly those who might not typically engage with classical music, through the partners we work with, cross-genre programmes of diverse line-ups, and the welcoming spaces and sense of belonging created at our events.

As of March 31, 2024, Nonclassical's online audience was **21,335** - an increase of **1,449** from the previous year across all of our platforms.

Financial review

These accounts cover twelve months from 1 April 2023 to 31 March 2024.
Incoming resources totalled £193,279 of which £100,592 was unrestricted, and £92,687 was restricted. Expenditure was £160,847 with £144,315 spent directly on charitable activities and £16,532 spent on raising funds.

Restricted Funds brought forward amount to £18,700 which include £15,000 restricted funds from Cockayne - Grants for the Arts and The London Community Foundation for 20th Anniversary activities, from PRSF - for *Outside The Lines Volume 6* and the Margaret Engering Music Trust for Zubin Kanga's release and event and Nichola Scrutton's release.

Reserves Policy
Nonclassical aims to hold sufficient reserves to cover three months of operational expenditure, which amounts to approximately £45,000 unrestricted and undesignated funds. At the end of the period, as at 31 March 2024, Nonclassical had £27,559 of unrestricted reserves. Rebuilding reserves to £45,000 is therefore a key priority in our financial planning and management.

Structure, governance and management
Governing document
Nonclassical is a Charitable Incorporated Organisation (CIO) governed by its Constitution following incorporation on 18 June 2015.

Trustees
The Charity is governed by a Board of Trustees. Trustees meet quarterly. The Trustees who served through the year and to date are as follows:

Rune Bech	
Yung-Yee Chen	(Resigned 11 June 2024)
Alan Davey	(Appointed 24 September 2024)
Aileen Douthwaite	
Clifton Harrison	
Brian Inglis	(Resigned 11 June 2024)
Karen Lee	(Appointed 26 March 2024)
Michael Noon - Chair	(Resigned 5 September 2023)
William Norris - Chair	(Appointed 6 September 2024)
Nick Rampley - Treasurer	
John Richards	(Resigned 11 June 2024)

The Trustees represent a broad range of skills and expertise in music (conductor, composer, performers), finance, consultancy, marketing, music education/leadership, fundraising, journalism and entrepreneurism. In appointing new Trustees, the Board review existing skill sets, identify gaps (currently in law, record labels and data-analysis) and recruit accordingly, advertising widely to appoint for fixed terms to ensure regular refreshment of membership.
Nonclassical's Chair stepped down in September 2023. We are hugely grateful for the eight years of service Michael Noonan gave the organisation in the early stages of transitioning to its formal charity status in 2015. We are delighted to welcome William Norris as our new Chair from 6th September 2023.
We strive for the overall board and staff to represent a 50:50 gender split, with at least 30-40% ethnically diverse. Current trustees represent mixed lived experience and protected characteristics between them:

- 66% identify as LGBTQIA+
- 44% self-identify as working-class
- 26% neurodivergent
- 22% D/deaf or disabled
- 22% minority ethnic
- 13% assigned a different gender at birth.

With a minimum of four meeting per year, the board delegates powers to sub-committees to bring in additional expertise and capacity from outside as necessary. These include Finance, Artistic, Fundraising, Label and Diversity and Inclusion of which the membership is outlined below.

Artistic Committee
The Board of Trustees is advised on all artistic affairs relating to the Charity by an Artistic Committee, which has the following members alongside key Nonclassical staff (Executive Director, Artistic Director, Events and Marketing Manager and Label and Marketing Manager):

- Jessica Cottis
- Yung-Yee Chen
- Brian Inglis
- Sam Mackay
- Clifton Harrison (Trustee)
- William Norris - joined September 2023

The Artistic Committee meets at least three times per year, with consultation between meetings. Its aims and principles were set out in the Artistic Committee Terms of Reference.

Finance Committee
The Board of Trustees is advised on all financial affairs relating to the Charity by a Finance Committee, which has the following current membership with attendance from the Executive Director and Finance Manager, meeting quarterly in advance of each full Board meeting:

- William Norris (Chair)
- Nick Rampley (Treasurer)
- Aileen Douthwaite (Trustee)

Fundraising Committee

- William Norris (Chair)
- Frances High (Donor)
- Aileen Douthwaite (Trustee)
- Gabriel Prokofiev (Artistic Director)
- Nick Rampley (Treasurer)

Label Committee

- Gabriel Prokofiev (Artistic Director)
- Veronica Romani (Volunteer)
- Yung-Yee Chen

Diversity and Inclusion Committee

- Aileen Douthwaite (Trustee)
- Clifton Harrison (Trustee)
- Yung-Yee Chen

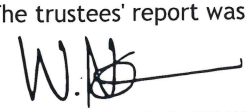
Executive
Natalia Franklin Pierce/Miranda Johnson, Executive Director, led the organisation during this period. Miranda took on Natalia's maternity leave from January 2024.

Management
The day-to-day operation of the charity is managed by the 1 full time plus 3 part-time staff with support from a voluntary Artistic Director.
Nonclassical has a policy of developing the next generation of arts administrators through academic student placement degrees, or paid opportunities where possible, abolishing unpaid work experience opportunities. Via Tower Hamlets Borough Council we are hosting a Digital Marketing Apprentice paid London Living Wage. This increases staff capacity and provides opportunities for the local community to get into the creative industries through providing skilled experience.

Risk
The board has a process for identifying, prioritising, escalating and managing risks and, where applicable, the charity's system of internal controls to manage these risks. The board reviews the effectiveness of the charity's approach to risk annually in line with regulatory requirements.

Legal counsel
Simon Anderson LLM provides pro bono legal counsel since 9 September 2022.

The trustees' report was approved by the Board of Trustees.



.....

Trustee

Dated: 29.1.2025

NONCLASSICAL

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF NONCLASSICAL

I report to the trustees on my examination of the financial statements of Nonclassical (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Hannah Wisbey

Raleigh House
14C Compass Point Business Park
Stocks Bridge Way
St. Ives
Cambridgeshire
PE27 5JL

Dated: 29/01/25.

NONCLASSICAL

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:							
Donations and legacies	3	78,982	92,687	171,669	81,335	57,591	138,926
Charitable activities	4	21,610	-	21,610	34,634	-	34,634
Total income		100,592	92,687	193,279	115,969	57,591	173,560
Expenditure on:							
Raising funds	5	16,532	-	16,532	5,591	-	5,591
Charitable activities	6	101,986	42,329	144,315	140,250	40,126	180,376
Total resources expended		118,518	42,329	160,847	145,841	40,126	185,967
Net (expenditure)/income for the year/ Net movement in funds		(17,926)	50,358	32,432	(29,872)	17,465	(12,407)
Fund balances at 1 April 2023		45,485	18,700	64,185	75,357	1,235	76,592
Fund balances at 31 March 2024		27,559	69,058	96,617	45,485	18,700	64,185

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

NONCLASSICAL

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Property, plant and equipment	9		1,014		2,111
Current assets					
Inventories	10	4,624		3,754	
Trade and other receivables	11	31,656		53,878	
Cash at bank and in hand		73,382		21,231	
		109,662		78,863	
Current liabilities	12	(14,059)		(16,789)	
Net current assets			95,603		62,074
Total assets less current liabilities			96,617		64,185
Income funds					
Restricted funds	14		69,058		18,700
Unrestricted funds			27,559		45,485
			96,617		64,185

The financial statements were approved by the Trustees on 29.1.2025

.....

Trustee

1 Accounting policies

Charity information

Nonclassical is a INSERT CONSTITUTIONAL DETAIL.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1 **Accounting policies** **(Continued)**

1.5 Expenditure

1.6 Property, plant and equipment

Property, plant and equipment are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	20%
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of non-current assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Inventories

Inventories are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the inventories to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include trade and other receivables and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 **Accounting policies** **(Continued)**

Basic financial liabilities

Basic financial liabilities, including trade and other payables and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade payables are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade payables are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 **Critical accounting estimates and judgements**

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 **Donations and legacies**

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2024	2024	2024	2023	2023	2023
	£	£	£	£	£	£
Donations and gifts	78,982	10,816	89,798	81,335	-	81,335
Grants receivable	-	81,871	81,871	-	57,591	57,591
	78,982	92,687	171,669	81,335	57,591	138,926
Donations and gifts						
Other	78,982	10,816	89,798	81,335	-	81,335
	78,982	10,816	89,798	81,335	-	81,335

3 **Donations and legacies** (Continued)

Grants receivable for core activities						
Arts Council England	-	3,379	3,379	-	4,341	4,341
DWP	-	1,242	1,242	-	15,000	15,000
The Garick Charitable Trust	-	3,000	3,000	-	20,000	20,000
The Hinrichsen Foundation	-	3,750	3,750	-	17,250	17,250
Jerwood Arts	-	43,000	43,000	-	1,000	1,000
Marchus Trust	-	5,000	5,000	-	-	-
PRS Foundation	-	16,000	16,000	-	-	-
The Samuel Gardner Memorial Trust	-	1,500	1,500	-	-	-
UKRi	-	2,000	2,000	-	-	-
Vaughan Williams Foundation	-	3,000	3,000	-	-	-
	-	81,871	81,871	-	57,591	57,591

4 Charitable activities

	Events	Record Label	Artists in Residence	Interest received	Total 2024	Events	Record Label	Artists in Residence	Total 2023
	2024	2024	2024	2024		2023	2023	2023	
	£	£	£	£	£	£	£	£	£
Sales within charitable activities	2,433	14,381	4,000	796	21,610	25,278	9,234	122	34,634

5 Raising funds

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Fundraising and publicity		
Seeking donations, grants and legacies	92	-
Other fundraising costs	14,205	5,591
Support costs	2,235	-
Fundraising and publicity	16,532	5,591
	16,532	5,591

6 Charitable activities

	Events 2024 £	Record Label 2024 £	Artists in Residence 2024 £	Total 2024 £	Events 2023 £	Record Label 2023 £	Artists in Residence 2023 £	Total 2023 £
Activities undertaken directly	32,816	49,969	45,416	128,201	54,928	41,200	66,704	162,832
Share of support costs (see note 7)	4,769	5,299	4,285	14,353	6,385	5,522	5,350	17,257
Share of governance costs (see note 7)	639	591	531	1,761	106	92	89	287
	38,224	55,859	50,232	144,315	61,419	46,814	72,143	180,376
Analysis by fund								
Unrestricted funds	34,224	37,280	30,482	101,986	46,648	39,088	54,514	140,250
Restricted funds	4,000	18,579	19,750	42,329	14,771	7,726	17,629	40,126
	38,224	55,859	50,232	144,315	61,419	46,814	72,143	180,376

7 Support costs

	Support costs	Governance costs	2024	Support costs	Governance costs	2023
	£	£	£	£	£	£
Premises	9,096	-	9,096	8,272	-	8,272
Insurance	735	-	735	405	-	405
Telephone and internet	305	-	305	305	-	305
Printing, postage, stationery	12	-	12	134	-	134
Advertising and promotion	1,577	-	1,577	2,120	-	2,120
Travel	448	-	448	1,277	-	1,277
Professional development	138	-	138	1,084	-	1,084
Conferences and subscriptions	468	-	468	772	-	772
General office expenses	3,487	-	3,487	2,887	-	2,887
Freelance staff	322	-	322	-	-	-
Governance costs heading 1	-	1,853	1,853	-	288	288
	16,588	1,853	18,441	17,256	288	17,544
Analysed between						
Fundraising	2,235	92	2,327	-	-	-
Charitable activities	14,353	1,761	16,114	17,257	287	17,544
	16,588	1,853	18,441	17,257	287	17,544

8 Trustees

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £154 (2023:£46).

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2023:£nil).
No charity trustee received payment for professional or other services supplied to the charity (2023:£nil).
The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2023:£nil).

9 Property, plant and equipment

	Fixtures and fittings	Computers	Total
	£	£	£
Cost			
At 1 April 2023	-	6,334	6,334
Additions	1,242	-	1,242
At 31 March 2024	1,242	6,334	7,576
Depreciation and impairment			
At 1 April 2023	-	4,223	4,223
Depreciation charged in the year	228	2,111	2,339
At 31 March 2024	228	6,334	6,562
Carrying amount			
At 31 March 2024	1,014	-	1,014
At 31 March 2023	-	2,111	2,111

10 Inventories

	2024	2023
	£	£
Finished goods and goods for resale	4,624	3,754

11 Trade and other receivables

	2024	2023
Amounts falling due within one year:	£	£
Trade receivables	17,664	44,875
Other receivables	3,500	-
Prepayments and accrued income	10,492	9,003
	31,656	53,878

12 Current liabilities

	2024	2023
	£	£
Other taxation and social security	582	2,518
Trade payables	5,613	1,272
Other payables	1,698	-
Accruals and deferred income	6,166	12,999
	14,059	16,789

13 Retirement benefit schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:
Margaret Engering Music Trust - support 4 releases and 6 events
PRS Foundation - contributed towards a number of releases and events
Cockayne Foundation/The London Community Foundation - enable a number of events around Nonclassical's 20th anniversary celebrations

		Movement in funds		
	Balance at 1 April 2023		Resources expended	Balance at 31 March 2024
	£	£	£	£
Arts Council England	-	3,379	(3,379)	-
DWP	-	1,242	(1,242)	-
The Garick Charitable Trust	-	3,000	(3,000)	-
The Hinrichsen Foundation	-	3,750	(3,750)	-
Jerwood Arts	-	43,000	(10,750)	32,250
The London Community Foundation	15,000	-	-	15,000
Marchus Trust	-	5,000	(5,000)	-
Margaret Engering Music Trust	1,700	-	(1,700)	-
PRSF	2,000	16,000	(8,500)	9,500
The Samuel Gardner Memorial Trust	-	1,500	(1,500)	-
UKRi	-	2,000	(2,000)	-
Vaughan Williams Foundation	-	3,000	-	3,000
AiR	-	10,816	(1,508)	9,308
	18,700	92,687	(42,329)	69,058

15 Designated funds

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

16 Analysis of net assets between funds

	Unrestricted funds 2024	Restricted funds 2024	Total 2024	Unrestricted funds 2023	Restricted funds 2023	Total 2023
	£	£	£	£	£	£
Fund balances at 31 March 2024 are represented by:						
Property, plant and equipment	1,014	-	1,014	2,111	-	2,111
Current assets/(liabilities)	26,545	69,058	95,603	43,374	18,700	62,074
	27,559	69,058	96,617	45,485	18,700	64,185

17 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

NONCLASSICAL

England & Wales - Charity number 1162282

Accounts

Nonclassical

Charity Registration No. 1162282

TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

CONTENTS **Page**

Trustees' report	3 – 11
Independent Examiner's report	12
Statement of financial activities	13
Statement of financial position	14
Notes to the accounts	15 - 24

Trustees' annual report for the period:

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2023. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES
OUR VISION AND MISSION

Vision
Nonclassical's vision is a world where new classical, experimental and electronic music is widely heard and appreciated and the musicians in the field are diverse and have opportunities to develop their careers.

Mission
Nonclassical is a leading promoter and incubator of new classical, experimental and electronic music and musicians.

Aims
- To enable the development of artists' careers and creative output, especially those historically underrepresented in classical music
- To provide digital, recorded and live platforms for diverse new artists
- To promote innovative contemporary music to new audiences in inventive ways

Activities:
- Artist-in-Residence: an 18-month programme supporting four composers to develop their careers and creative output
- Record label: providing a platform for new artists with four releases each year
- Live events: a programme of at least four events per year
- Digital activity: providing a wider international audience with digital content

Values
Accessible
• Making the best new classical music accessible is core to our mission. We take our music to new live audiences in non-traditional settings and new listening audiences through the latest streaming technology, breaking conventions of exclusivity wherever we find them.

Collaborative
• We work closely with artists and composers to nurture, curate and promote new classical music. We are open to new ideas and collaborate with artists, composers, venues, promoters and partners in all aspects of our work.

Discerning
• We develop, release and promote exciting artists - but only give our support to artists who we think have an abundance of talent and something original to say; we are interested in finding, developing, releasing and promoting the best of tomorrow's music, today.

Forward-thinking
• We proactively seek out new artists and music, alongside new ways of working and promoting contemporary classical music. We welcome collaboration with contemporary cultural organisations with a similarly forward-thinking agenda.

Inclusive
• We welcome and actively seek out new music from the best practitioners in the space of new classical music, across genres and regardless of age, gender, sexuality, socio-economic background, ethnic background or disability.

Public benefit
The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Nonclassical benefits the public through:
• encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers
• mentoring emerging performers, composers and event promoters
• producing and distributing recordings
• organising such related activities as the Board may determine

ACHIEVEMENTS AND PERFORMANCE

The main aim of the Charity on incorporation was to bring the events and record label activities together within a single organisational structure, and to intertwine those activities in order to better develop musicians and composers and to develop new and engage existing audiences for adventurous new music.

2022/23 saw Nonclassical return to live music with aplomb, with events across the UK including in Manchester, Birmingham, Leeds and London. We had inaugural partnerships with African Concert Series, Somerset House and London Handel Festival and returned to work with Barbican Centre to expand into working with young people via their Creative Learning team. We built on our work developing artists through our composer scheme and Battle of the Bands and had six releases on the label across the year, gaining excellent press traction and exposure for the artists.

ARTIST DEVELOPMENT

Artist development is at the heart of Nonclassical's work and our Associate Composers Scheme (renamed Artists in Residence), launched in 2016, is a key programme supporting composers across the breadth of Nonclassical's platforms. The programme provides opportunities for UK-based unpublished and unsigned emerging composers to develop and showcase new music through Nonclassical commissions, composer-curated events and releases, as well as further their professional development through workshops and mentoring – preparing them for their next steps for sustaining a career in composition.

Associate Composer Scheme 2021/22

Following their CoMA Festival commissions in March 2022, the four composers (Atefeh Einali, Elischa Kaminer, Emily Abdy and Simon Knighton), alongside previous Battle of the Bands runners up red panel, released their music on *Outside the Lines, Vol. 5* in July. The album received acclaim in The Wire:

> *"This annual compilation from Nonclassical is a useful sampler of adventurous work by emerging artists. Particularly striking this year is Emily Abdy's* Microgynon 30*, a reading of basic information about the contraceptive pill. Abdy's multitracked voice is dovetailed over electronic tones that rise, fall, cross and clash like lines on a graph registering physical or psychological response to the text."* The Wire – September 2022 (Issue 463)

Their final commission took place with Southbank Sinfonia, with four new works for orchestra premiering on 24 February 2023. The composers were offered two orchestral workshops as well as rehearsals. Each composer presented a new work, with two featuring electronics alongside the orchestra; Elischa Kaminer performed as a vocalist. Simon Knighton's piece was nominated for the Ivors Classical Award in 'Best Orchestral Composition' category 2023.

> *"The whole team at Nonclassical were very friendly and easy going and made what could have been quite a pressured and intense set of projects feel very safe – I certainly felt comfortable trying things with the Southbank Sinfonia orchestra commission which I wouldn't have felt secure trying in more tense circumstances."* Simon Knighton

> *"Looking back, that evening together with the concert at St. John's Smith Square, where I soloed for the first time with an orchestra as a vocalist, were two really formative moments to me and which made me feel deeply connected to a beautiful community, audiences and likeminded artists."* Elischa Kaminer

The composers continued their mentoring and coaching sessions alongside their public-facing work, ensuring that their artistic development was sustained in the long-term. Since completing the scheme in February 2023, the composers have each had successes: Emily Abdy has been commissioned by the Hacha Duo; Atefeh Einali has received a commission from the Manchester Contemporary Youth Opera; Simon Knighton will be released on Nonclassical's label in 2024 and will have his work performed at the Southbank Centre in May 2024; and Elischa Kaminer has presented solo and collaborative concerts in Frankfurt.

Battle of the Bands 2023

Thanks to support from PRS Talent Development Network, Youth Music and PPL, Nonclassical expanded Battle of the Bands to include more opportunities for participating artists besides the live event platform. Live sets were professionally filmed for release on Nonclassical's YouTube channel in May 2023, reaching 880 views and each act had their set photographed by Dimitri Djuric – giving the artists useful assets to secure further opportunities and exposure. Finalists were additionally offered a filmed performance opportunity with State51, released on YouTube in August 2023, reaching 8,692 views combined, adding to the legacy that the event has on their career with 169 attendees (compared to 135 the previous year). Artists also undertook a feedback session, using Liz Lerman's 'Critical Response Method', to reflect and learn from the performance experience. Three alumni were selected to perform at Huddersfield Contemporary Music Shorts in 2023, showing the artistic excellence of the finalists selected for this programme.

> *"Taking part in the final gave us an opportunity for exposure, feedback, and creative dialogue with other artists. We established new connections on the night which have already led to further performances and expanded our artistic network… As a result of Battle of the Bands, we have been working on developing our music and our live performance. It has provided a key step in our artistic journey allowing us to evaluate and improve our project…The whole event has been an accelerant in giving us more visibility. It has led to performance opportunities, social media exposure, as well as providing us with professional quality audio, video and photos of the event. We are very grateful for the opportunities Nonclassical has given us."* Selena Kay and Cerys Hogg (KOGG), 2023 Runners up

RELEASES

Nonclassical had 7 releases in 2022/23, supporting a total of 13 composers and 46 performers:

- Astrophilia [digital] by Jasmine Morris
- Have you ever [CD + digital] by Claudia Molitor
- The Harmonic Canon Remixes [Vinyl + digital] by Loraine James, Jon McEntire, Lone Taxidermist & Sean O'Hagan.
- Outside the Lines, Vol. 5 [digital] featuring four Associate Composers and Red Panel (Battle of the Bands finalist)
- ilolli-pop [CD + digital] by Alex Paxton
- Aeolian Mixtape [CD + digital] by Quinta
- Tintinnabulation [Vinyl + digital] by Marcus Vergette

These releases gained 14,729 streams on Spotify between 1 April 2022 and 31 March 2023. Collective album sales (digital and physical) equalled 350 on Bandcamp and our catalogue received 37,612 streams on Bandcamp alone, reaching audiences worldwide alongside our core audience in the UK. After London, our biggest Bandcamp customer-bases are Berlin, New York, Bristol, Birmingham, Manchester and Edinburgh.

Press highlights for the releases came from The Arts Desk, The Wire, I Care If You Listen, The Quietus, Bandcamp and regular plays on BBC Radio 3 shows such as New Music Show, Late Junction and Night Tracks. Quinta, Marcus Vergette and Claudia Molitor all had work performed at our 'Greenhouse Effect' showcase at Barbican's Conservatory – receiving a four star review from The Guardian. And Marcus Vergette's *'Tintinnabulation'* had a full-length feature by former Editor-in-Chief of The Vinyl Factory, Anton Spice.

Claudia Molitor's 'Have you ever' album was called a "*gently smouldering fantasy fusion of dream-pop, avant-classical, lieder and jazz torch songs for the ever-searching Nonclassical label*" with Boomkat stating *"It would take more time than we have to unpick the complexities of every song, but, like the historic work of Pauline*

Oliveros, or the contemporary compositions of Teresa Winter, it's clear that the magic lies in the way Claudia naturally binds many strands of interest in her singular, yet open ended plaits of artful sound."

Alex Paxton writes about the impact of Nonclassical releasing 'illoli-pop' on his career:

"This release has really helped the promotion of my music throughout Europe and America, which can be seen in the collected reviews from USA-based Bandcamp to British staple The Wire with worldwide distribution. Since being released on nonclassical [ilolli-pop] has been programmed multiple times by leading ensembles including Asko/Schönberg at Gaudeamus Festival (Holland), Ensemble Modern at ECLAT festival (Germany), Remix Ensemble (Portugal) with plans to feature at Bang on a Can Festival (New York) in 2024. It has been played on SWR and WDR (Germany) as well as being featured on BBC Radio 3's New Music show and Late Junction. It was useful in elevating my music, which resulted in a Financial Times feature earlier this year. The title piece 'ilollli-pop' was nominated for an Ivor Novello award in 2023 with 'Sometimes Voices' and 'Corncrake Dreams' being nominated in years previous. Since publishing this album, I have won 3 of the biggest composition prizes for someone of my age in Europe including the Ernst von Siemens Prize and The Hindemith Prize. After playing Ilolli-pop at ECLAT festival, I have since been commissioned for the festival Klangforum Wien for 2025. Nonclassical was a great place to release this album". Alex Paxton

A sample of reviews for Alex Paxton's 'ilolli-pop':

- *"It's cheerful chaos. Extraordinary"* The Wire
- *"It's fantastically bananas free-jazz-orchestra maximalism that uses studio editing software to push itself into unmapped technicolour territory"* The Quietus
- "Highly innovative, exceptional creative imagination and musical energy, packed with life force, unlike anything else." BBC Music Magazine

LIVE EVENTS

This period saw 15 live performances and 2 workshops with young people with 7 partners across London, Birmingham, Manchester, the USA and Germany. Nonclassical also had a presence at 6 label markets in this period.

- Elischa Kaminer curates: to paint over and to make sense (9 April, 2022 – Iklectik)
- African Concert Series: African Classical 1 (4 May, 2022 – Iklectik)†
- African Concert Series: African Classical 2 (8 May, 2022 – The Africa Centre)†
- Independent Label Market Leeds (8 May, 2022)‡
- Classical: NEXT: Tuning in to Curious Listeners (18 May, 2022)†
- Classical: NEXT: Nonclassical DJ sets (19 and 20 May, 2022)†
- Harmonic Canon Remixes (2 July, 2022 – Stephen Lawrence Gallery)
- IKLECTIKA Experimental Art Fair (9 and 10 July, 2022 – Iklectik)‡
- Independent Label Market London (16 July, 2022 – Coal Drops Yard)‡
- Simon Knighton curates: Dynamical Systems & Natural Environments (22 Sep, 2022 – St John's Waterloo)
- Emily Abdy curates: Vox (12 October, 2022 – Hare and Hounds, Birmingham)
- Nonclassical x MF Dynamics (28 October, 2022 – The Record Co. Boston)†
- Independent Label Market London (12 November, 2022 – Coal Drops Yard)‡
- Atefeh Einali curates: Indefinite Dreams (22 November, 2022 – SOUP Manchester)
- Record Fair at the Old Joinery (26 November, 2022 – The Old Joinery Greenwich)‡
- Skate Lates (26 November, 2022 – Somerset House)†
- Battle of the Bands (18 January, 2022 – MOTH Club)
- Southbank Sinfonia x Nonclassical: New Beginnings (23 February, 2023 – St John's Smith Square)†
- London Handel Festival x Nonclassical: Handel the Innovator (4 March, 2023 – Village Underground)†
- Barbican Centre x Nonclassical: the greenhouse effect (12 March, 2023 – Barbican Conservatory)†
- Rubbish Music: Young Barbican Workshops (12 March, 2023 – Barbican)†
- Independent Label Market Manchester (26 March, 2023 – New Century, Manchester)‡

† *partnership event*
‡ *Label fair*

"Nonclassical's concert was, typically for them, an immaculately performed voyage of discovery in a fascinating space." I Care If You Listen, the greenhouse effect

DIGITAL ACTIVITY

Nonclassical's YouTube channel hosted four projects in this period, as well as one hosted on State51's channel.

- 2022 Battle of the Bands live videos (June 2022)*
- Elischa Kaminer: Resurrection Games, vol. II: To paint over and make sense (22 August 2022)*
- Nonclassical x State51: Klavikon, Jasmine Morris, Rubbish Music, Késia Decoté, Angela Wai Nok Hui (October 2022)
- Kadosh (9 December 2022)*
- listening to place | Nonclassical x Barbican (19 December 2022)*

* *Concert video*

Nonclassical also commissioned and premiered 4 music videos to promote new releases on the label:

- Hel – Jasmine Morris (1 April 2022)
- Muspelheim – Jasmine Morris (28 April 2022)
- Meltemia – Quinta (26 October 2022)
- Aeolus, Keeper of the Winds – Quinta (9 November 2022)

AUDIENCE DEVELOPMENT

Key to Nonclassical's mission is developing new audiences for contemporary music, particularly those who might not typically engage with classical music, through the partners we work with, cross-genre programmes of diverse line-ups and the spaces and sense of belonging created at our events.

This year saw 1030 attendees in person across 9 live events. This is a 6% uptick on last year. Post-event audience surveys showed:

- 93% rated the experience of the event as either 'excellent' or 'good'.
- 62% hadn't attended a Nonclassical event before with 9% never having attended classical music concerts before
- 81% musical interests include classical music and contemporary classical music.
- 56% identify as minority genders (female, non-binary, intersex or other).
- 13% identify as minority ethnic backgrounds.
- 9% did not attend higher education.
- 44% are aged 45 or under.

We also continued growing our younger audiences with our Young Barbican partnership for 16-25 year olds with two sold-out workshops, showing an appetite for experimental music-making in young people.

During this period there has been continued growth in digital audiences. Instagram saw 211 new followers, and reached 20,227 accounts and Facebook had 120 new page likes reaching 155,888 accounts. YouTube continued to grow: the channel had 21,577 total views with 506.6 hours of content viewed and 127 new subscribers. Our most popular content was Juice Vocal Ensemble performing Anna Meredith's' Heal You' (2,252 views), Gabriel Prokofiev's 'Concerto for Bass Drum and Orchestra' (818 views), and Jasmine Morris' 'Hel' (468 views). Our YouTube audience is split 49.1% Female and 50.9% Male and the most popular audience age is 35-44 years (33.9%).

As of March 31, 2023, Nonclassical's online audience was 27,789, an increase of nearly 600 or 2% from the previous year across the following platforms:

Facebook followers: 5715
Instagram followers: 4040
Twitter followers: 9402
YouTube subscribers: 963
Mailchimp subscribers: 5398
Bandcamp followers: 2034
LinkedIn Followers: 271

According to Meta estimated demographics, approximately 42% of Nonclassical's digital audience are women or non-binary and around 50% are UK-based, demonstrating our strong international following outside of the UK. Our next largest audience segment is USA based, making up c.10%.

FINANCIAL REVIEW

These accounts cover twelve months from 1 April 2022 to 31 March 2023

Incoming resources totalled £173,560 of which £115,969 was unrestricted, and £57,591 was restricted. Expenditure was £185,968 with £180,377 spent directly on charitable activities and £5,591 spent on raising funds.

Funds brought forward amount to £64,185 which include £18,700 restricted funds from The London Community Foundation for 20th Anniversary activities, from PRSF for Outside The Lines volume 6 and the Margaret Engering Music Trust for Zubin Kanga's release and event and Nichola Scrutton's release.

Reserves Policy
Nonclassical aims to hold sufficient reserves to cover three months of operational expenditure, which amounts to approximately £45,000 unrestricted and undesignated funds. At the end of this period, Nonclassical has achieved this goal. In the context of Nonclassical's artistic and financial plans, the Board have confidence that the next period will see the charity maintain this target, while acknowledging the operational challenges of doing so in the current economic and fundraising climate.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Nonclassical is a Charitable Incorporated Organisation (CIO) governed by its Constitution following incorporation on 18 June 2015.

Trustees

The Charity is governed by a Board of Trustees. Trustees meet quarterly. As of 31 March 2023, there were nine Trustees as follows:

Rune Bech
Yung-Yee Chen
Jessica Cottis
Aileen Douthwaite
Clifton Harrison
Brian Inglis
Michael Noonan (Chair) – resigned 5 September 2023
William Norris (Chair) - appointed 6 September 2023
Nick Rampley (Treasurer)
John Richards

The Trustees represent a broad range of skills and expertise in music (conductor, composer, performers), finance, consultancy, marketing, music education/leadership, fundraising, journalism and entrepreneurism. In appointing new Trustees, the Board review existing skill sets, identify gaps (currently in law, record labels and data-analysis) and recruit accordingly, advertising widely to appoint for fixed terms to ensure regular refreshment of membership.

Nonclassical's Chair stepped down in September 2023. We are hugely grateful for the eight years of service Michael Noonan gave the organisation in the early stages of transitioning to its formal charity status in 2015. We are delighted to welcome William Norris as our new Chair from 6th September 2023.

We strive for the overall board and staff to represent a 50:50 gender split, with at least 30-40% ethnically diverse. Current trustees represent mixed lived experience and protected characteristics between them:

66% identify as LGBTQIA+
44% self-identify as working-class
26% neurodivergent
22% D/deaf or disabled
22% minority ethnic
13% assigned a different gender at birth.

With a minimum of four meetings per year, the board delegates powers to sub-committees to bring in additional expertise and capacity from outside as necessary. These include Finance, Artistic, Fundraising, Label and Diversity and Inclusion of which the membership is outlined below.

Artistic Committee

The Board of Trustees is advised on all artistic affairs relating to the Charity by an Artistic Committee, which has the following membership alongside key Nonclassical staff (Executive Director, Artistic Director, Events and Marketing Manager and Label and Marketing Manager):

Jessica Cottis (Trustee)
Yung-Yee Chen (Trustee)
Brian Inglis (Trustee)
Sam Mackay (external advisor)
Clifton Harrison (Trustee) - joined May 2022
William Norris – joined September 2023

The Artistic Committee meets at least three times per year, with consultation between meetings. Its aims and principles are set out in the Artistic Committee Terms of Reference.

Finance Committee
The Board of Trustees is advised on all financial affairs relating to the Charity by a Finance Committee which has the following current membership with attendance from the Executive Director and Finance Manager, meeting quarterly in advance of each full Board meeting:

William Norris (Chair)
Nick Rampley (Treasurer)
Aileen Douthwaite (Trustee)

Fundraising Committee
William Norris (Chair)
Frances High (Donor)
Aileen Douthwaite (Trustee)
Gabriel Prokofiev (Artistic Director)
Nick Rampley (Treasurer)

Label Committee
Gabriel Prokofiev (Artistic Director)
Veronica Romani (Volunteer)
Yung-Yee (Trustee) – joined November 2023

Diversity and Inclusion Committee:
Aileen Douthwaite (Trustee)
Clifton Harrison (Trustee)
Yung-Yee Chen (Trustee)

Executive
Natalia Franklin Pierce, Executive Director, led the organisation during this period.

Management
The day-to-day operation of the charity is managed by the 1 full time plus 3 part-time staff with support from a voluntary Artistic Director.

Nonclassical has a policy of developing the next generation of arts administrators through academic student placements degrees, or paid opportunities where possible, abolishing unpaid work experience opportunities. Via Tower Hamlets Borough Council we are hosting a Digital Marketing Apprentice paid London Living Wage. This increases staff capacity and provides opportunities for the local community to get into the creative industries through providing skilled experience. During this period, we additionally provided placements for two students from Birmingham University to assist staff with 140 hours across marketing, label and events as part of their undergraduate studies.

Risk
The board has a process for identifying, prioritising, escalating and managing risks and, where applicable, the charity's system of internal controls to manage these risks. The board reviews the effectiveness of the charity's approach to risk annually in line with regulatory requirements.

Legal counsel
Simon Anderson LLM provides pro bono legal counsel as of 9 September 2022.

Declarations

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

Signed on behalf of the charity's trustees/directors:



INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF NONCLASSICAL

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2023 which are set out on pages 8 – 14.

Responsibilities and basis of report

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with my examination which gives me cause to believe that in, any material respect:

1) the accounting records were not kept in respect of the charity as required by section 130 of the Act;
2) accounts do not accord with those records, or
3) the accounts do not comply with the applicable requirements concerning the form and content of account as set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Hannah Wisbey ACA

Date: 29/01/2024

Whitings LLP
Raleigh House
14C Compass Point Business Park
Stocks Bridge Way
St Ives
Cambridgeshire
PE27 5JL

STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2023	Notes	Unrestricted	Restricted	2023	2022
Income and endowments from:					
Donations and legacies	2	81,335	57,591	138,926	155,781
Charitable activities	3	34,635		34,635	28,692
Total		**115,970**	**57,591**	**173,561**	**184,473**
Expenditure on:					
Raising Funds	4	5,591		5,591	5,418
Charitable activities	5, 6	140,249	40,127	180,377	160,381
Total		**145,840**	**40,127**	**185,968**	**165,799**
Net income/expenditure		**(29,870)**	**17,464**	**(12,407)**	**18,674**
Reconciliation of funds					
Total funds brought forward		75,356	1,236	76,592	57,918
Total funds carried forward		**45,486**	**18,700**	**64,185**	**76,592**

STATEMENT OF FINANCIAL POSITION

For the year ended 31 March 2023	Notes	2023	2022
Fixed Assets			
Tangible Assets	12	2,111	4,223
		2,111	4,223
Current Assets			
Stocks	13	3,754	5,808
Debtors	14	53,877	24,614
Cash at bank and in hand		21,231	65,509
		78,862	95,931
Creditors: amounts falling due within one year	15	16,789	23,562
Net Current Assets		**62,073**	**72,369**
total assets less current liabilities		**64,184**	**76,592**
The funds of the charity			
Restricted income funds	16	18,700	1,236
Unrestricted income funds	16	45,485	75,356
Total funds		**64,185**	**76,592**

Signed by:



On Behalf of the Trustees
Dated: 28th January, 2024

Notes to the Financial Statements

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

Nonclassical meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The accounts have been prepared on a going concern basis and the trustees believe there to be no material uncertainties about the charity's ability to continue as a going concern.

Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the accounts.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Stock was valued using the cost of production as the basis.

Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

Creditors

Creditors are stated at the amounts considered payable at the balance sheet date.

2. Income from donations & legacies

	Unrestricted Funds	Restricted Funds	2023	2022
Donations received	81,335		81,335	75,925
Grants received		57,591	57,591	79,856
	81,335	**57,591**	**138,926**	**155,781**

Analysis of Grants Received		
Arts Council England		51,420
DiVA Apprenticeships Ltd	4,341	9,436
The Hinrichsen Foundation		500
The London Community Foundation	15,000	
Margaret Engering Music Trust	20,000	7,500
PRS Foundation	17,250	11,000
The Samuel Gardner Memorial Trust	1,000	
	57,591	**79,856**

3. Income from Charitable Activities

	2023	2022
Events	25,278	13,909
Record Label	9,234	14,783
Interest received	122	
	34,634	**28,692**

4. Expenditure on generating donations and legacies

	2023	2022
Unrestricted Funds		
Raising Funds	5,591	5,418

5. Costs of charitable activities by fund type

	Unrestricted Funds	Restricted Funds	2023	2022
Events	40,157	14,771	54,928	62,025
Record Label	33,474	7,726	41,200	52,413
Associate Composer Scheme	49,075	17,629	66,704	24,288
Support Costs	17,544		17,544	21,654
	140,250	40,126	180,376	160,380

6. Costs of charitable activities by activity type

	Activities Undertaken Directly	Support Costs	2023	2022
Events	54,928	6,491	61,419	71,707
Record Label	41,200	5,614	46,814	60,594
Associate Composers Scheme	66,704	5,439	72,143	28,079
	162,832	**17,544**	**180,376**	**160,380**

7. Analysis of support costs

	Events	Label	Assoc comp scheme	2023	2022
Premises	3,061	2,647	2,564	8,272	7,877
Insurance	150	130	126	405	560
Telephone and internet	113	98	95	305	623
Printing, postage, stationery	50	43	42	134	106
Advertising and Promotion	784	678	657	2,120	1,808
Travel	472	409	396	1,277	1,541
Professional development	401	347	336	1,084	1,062
Conferences and subscriptions	286	247	239	772	400
General office expenses	1,068	924	895	2,887	932
Office equipment				-	1,637
Governance costs	106	92	89	288	2,998
	6,491	**5,614**	**5,439**	**17,544**	**19,543**

8. Net income/(expenditure) for the year

	2023	2022
This is stated after charging/(crediting)		
Depreciation of owned fixed assets	2,111	2,111
Accountancy Fees	717	1,200
Staff pension contributions	2,002	1,731

9. Staff costs

	2023	2022
Total staff costs for the year ended 31 March 2023 were:		
Salaries and wages	96,521	82,954
Social security costs	3,452	1,985
Pension costs	2,002	1,731

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2022:£nil).
No charity trustee received payment for professional or other services supplied to the charity (2022:£nil).
The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2022:£nil).
Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £46 (2022:£nil).
There are no related party transactions to disclose for 2023 (2022:none).
There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11. Comparative for the Statement of Financial Activities

	Unrestricted Funds	Restricted Funds	2022
Income and endowments from:			
Donations and legacies	94,425	61,356	155,781
Charitable activities	28,692		28,692
Total	123,117	61,356	184,473
Expenditure on:			
Raising Funds	5,418		5,418
Charitable activities	96,364	64,017	160,381
Total	101,782	64,017	165,799
Net income/expenditure	**21,335**	**(2,661)**	**18,674**
Reconciliation of funds			
Total funds brought forward	54,021	3,897	57,918
Total funds carried forward	75,356	1,236	76,592

12. Tangible fixed assets

	Computer Equipment
Cost or valuation	
Cost or valuation b/f	6,334
Additions	-
At 31 March 2023	6,334
Depreciation	
Depreciation b/f	2,111
Charge for year	2,111
At 31 March 2023	4,223
Net Book Value	
At 31 March 2022	4,223
Net Book Value	
At 31 March 2023	2,111

13. Stocks and work in progress

	2023	2022
Stocks of vinyl records, CDs and cassette tapes	3,754	5,808

14. Debtors

	2023	2022
Trade Debtors	44,874	18,101
Prepayments and accrued income	9,003	6,085
Other debtors		428
	53,877	**24,614**

15. Creditors

	2023	2022
Trade creditors	1,272	2,202
Other creditors	2,518	6,214
Accruals and deferred income	12,999	15,146
	16,789	**23,562**

16. Movement in funds

Unrestricted Funds

	Balance at 1.4.22	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.23
Designated					
PRS Foundation Open Fund	5,000		(5,000)		-
ACS2 donations	4,092		(4,092)		-
Tower Hamlets	8,666			(8,666)	-
Equipment	-				-
Associate Composers Scheme	20,800		(20,800)		-
	38,558	**-**	**(29,892)**	**(8,666)**	**-**
General	36,799	115,969	(115,949)		36,820
Designated funds released				8,666	8,666
					-
	75,357	**115,969**	**(145,840)**	**-**	**45,486**

Unrestricted Funds - Previous Year

	Balance at 1.4.21	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.22
Designated					
PRS Open Fund		5,000			5,000
ACS2 donations	4,092				4,092
Tower Hamlets		8,666			8,666
Equipment					-
ACS	20,000	800			20,800
	24,092	**14,466**	**-**	**-**	**38,558**
General	**29,929**	**123,117**	**(101,782)**	**(14,465)**	**36,799**

Purpose of unrestricted Funds

Designated Fund General

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted Funds

	Balance at 1.4.22	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.23
DiVA Apprenticeships Ltd	596	4,341	(4,937)		-
ACS2	640		(640)		-
Margaret Engering Music Trust		20,000	(18,300)		1,700
The Samuel Gardner Memorial Trust		1,000	(1,000)		-
PRS For Music Foundation		17,250	(15,250)		2,000
Cockayne Foundation / The London Community Foundation		15,000			15,000
	1,236	**57,591**	**(40,127)**	**-**	**18,700**

Restricted Funds - Previous Year

	Balance at 1.4.21	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.22
DiVA Apprenticeships Ltd		9,436	(8,840)		596
Arts Council England		51,420	(51,420)		-
ACS1	2,257	500	(2,757)		-
ACS2	640				640
Fieldwave Vol 2	1,000		(1,000)		-
	3,897	**61,356**	**(64,017)**	**-**	**1,236**

Purpose of restricted funds

DiVA Apprenticeships Ltd - funding Kickstarter employee

ACS2 - individual donations to support Associate Composer's Scheme

Margaret Engering Music Trust - support 4 releases and 6 events

The Samuel GardnerGardener Memorial Trust - supporting 2 events

PRS Foundation - contributed towards a number of releases and events

Cockayne Foundation / The London Community Foundation - enable a number of events around Nonclassical's 20th anniversary celebrations

17. Analysis of net assets between funds

	Tangible fixed Assets	Net current assets/ liabilities	Net Assets
Unrestricted Funds			
General	2,111	43,374	45,485
Designated			
Restricted Funds			
Margaret Engering Music Trust		1,700	1,700
The Samuel Gardner Memorial Trust		2,000	2,000
The London Community Foundation		15,000	15,000
	62,074	**62,074**	**64,185**

Previous year

	Tangible fixed Assets	Net current assets/ liabilities	Net Assets
Unrestricted Funds			
General	4,223	32,576	36,799
Designated		38,557	38,557
Restricted Funds			
DiVA Apprenticeships Ltd		596	596
Assoc Composer Scheme 2		640	640
	72,369	**72,369**	**76,592**

NONCLASSICAL

England & Wales - Charity number 1162282

Accounts

Charity number: 1162282

Nonclassical

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

Nonclassical
Contents Page
For the year ended 31 March 2022

Report of the Trustees	1 to 8
Independent Examiner's Report to the Trustees	9
Statement of Financial Activities	10
Statement of Financial Position	11
Notes to the Financial Statements	12 to 20

Nonclassical
Report of the Trustees
For the year ended 31 March 2022

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2022. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

OUR VISION AND MISSION

Vision

Nonclassical aims to cross genre and defy convention to develop, produce and promote the best new classical, experimental and electronic music to new audiences.

Mission

We will achieve our vision by:

- Developing and producing the best new classical music, pushing at the boundaries and conventions of the genre
- Working with a dual approach - releasing music as a label and promoting it in a live context
- Helping new artists to develop their careers and creative output by providing the platforms, support and exposure they need
- Bringing innovative new classical music to new audiences in non-traditional performance settings

Values

Accessible

- Making the best new classical music accessible is core to our mission. We take our music to new live audiences in non-traditional settings and new listening audiences through the latest streaming technology, breaking conventions of exclusivity wherever we find them.

Collaborative

- We work closely with artists and composers to nurture, curate and promote new classical music. We are open to new ideas and collaborate with artists, composers, venues, promoters and partners in all aspects of our work.

Discerning

- We develop, release and promote exciting artists - but only give our support to artists who we think have an abundance of talent and something original to say; we are interested in finding, developing, releasing and promoting the best of tomorrow's music, today.

Forward-thinking

- We proactively seek out new artists and music, alongside new ways of working and promoting contemporary classical music. We welcome collaboration with contemporary cultural organisations with a similarly forward-thinking agenda.

Inclusive

- We welcome and actively seek out new music from the best practitioners in the space of new classical music, across genres and regardless of age, gender, sexuality, socio-economic ethnic background or disability.

Objectives and aims

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Nonclassical benefits the public through:

- encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers
- mentoring emerging performers, composers and event promoters
- producing and distributing recordings
- organising such related activities as the Board may determine

ACHIEVEMENTS AND PERFORMANCE

The main aim of the Charity on incorporation was to bring the events and record label activities together within a single organisational structure, and to intertwine those activities in order to better develop musicians and composers and to develop new and engage existing audiences for adventurous new music.

2021/22 saw Nonclassical emerge from an unprecedented year previous due to the COVID-19 outbreak. While adjusting to the 'new normal', more opportunities opened up alongside lessons learned during lockdown about our audiences and an increased digital presence as we returned to live activity.

ARTIST DEVELOPMENT

Artist development is at the heart of Nonclassical's work and our Associate Composers Scheme, launched in 2016, is a key programme supporting composers across the breadth of Nonclassical's activity. The programme provides opportunities for UK-based unpublished and unsigned emerging composers to develop and showcase new music through Nonclassical co-commissions, composer-curated events and releases, as well as further their professional development through workshops and mentoring - preparing them for their next steps for sustaining a career in composition.

Associate Composer Scheme 2019/20 cohort

The 2019-20 cohort saw delays to live elements of the programme due to covid-19, which resumed in 2021/22:
-Yfat Soul Zisso curated an event in June 2021 at St John's Waterloo featuring an immersive 40' minute commission for four singers and tape alongside a world premiere by Esin Gundez.
-Blasio Kavuma curated an event in October 2021 at Space 289 which merged jungle music with classical featuring two new commissions and performances and DJ sets besides.
-Blasio and Yfat also developed new orchestral commissions for Southbank Sinfonia which premiered at St John's Smith Square in September 2021, with the support of their mentors - Sarah Dacey and Gabriel Prokofiev.

Across the whole 2019/20 programme, we:
- worked with 150 artists, including the four Associate composers Yfat Soul Zisso, Blasio Kavuma, Dan Samsa, Lola de la Mata
- worked in over 9 venues to present their work including: Oxford House, The Albany, Iklectik, Space 289, Michael Tippett Centre, Bath Spa University, Queen Mary University of London, Shoreditch church & Heart Centre, Leeds
- reached a live audience of 927 people
- reached an audience (in writing/online/broadcast) of approx. 24,500 people.

"*My confidence in myself and work has leapt by 1000%. I have a varied portfolio of work as a result"*. Lola de la Mata

"*The scheme has given me an opportunity to develop a lot of the ideas I've been working on for a long time".* Blasio Kavuma

"What I found most invaluable was just how diverse it was... giving me the opportunity to do things that were really far out of my comfort zone and giving me the support and the people to work with to make that happen. I learnt how to write for a flexible ensemble (COMA), which I've never done before, and both improved my electronic music creation and learnt a lot about creating music for film through a lockdown collaboration with filmmaker Sasha Balmazi- Owen. I also learnt about live contemporary music concert development and curation, which I had not experienced in this (much more flexible) context before". Yfat Soul Zisso

Associate Composer Scheme 2021/22 cohort

We recruited the third cohort of composers via open call (receiving 400+ applicants for 4 places) working with Sound and Music's Fair Access Principles, which included recruiting external panellists for selection (Tansy Davies, Sam Mackay) besides Trustees, staff and alumni of the Scheme to foster an equitable recruitment process. A diverse cohort in terms of gender, ethnicity and musical background were selected as follows:
-Atefeh Einali
-Elischa Kaminer
-Emily Abdy
-Simon Knighton

Each composer began the Scheme with 4 coaching sessions with an external trained coach to set personal goals for the Scheme and chose their desired mentors to include composers Bushra El Turk, Elizabeth Bernholz (aka. Gazelle Twin) and Julian Anderson.

Atefeh, Emily and Simon presented their first commission at CoMA Festival (Contemporary Music for All) in March 2022 where multiple premieres took place across their voluntary ensembles in Manchester, Sheffield and London, with works

included in their anthology.

Battle of the Bands

Thanks to support from PRS Talent Development Network, Youth Music and PPL, Nonclassical expanded Battle of the Bands to include more developmental opportunities for participating artists and recruitment was re-evaluated to meet Sound & Music's Fair Access guidelines, as such:
- Finalists were selected by a diverse external panel, paid an honorarium (Mira Calix, Rebeca Omordia & Alan Davey)
- Performers were paid a Musicians Union fees
- Live sets were professionally filmed for release on Nonclassical's YouTube channel
- Each act saw their set photographed professionally

"It was a really valuable opportunity for me as an artist not based in London to be given a platform to show my work to London audiences. Through performing at nonclassical I got to meet all of the members of Bastard Assignments, who I still keep in contact with and have had some mentoring from. It was really great to be financially supported to work on a new live performance as part of the prize of winning Battle of the Bands. Performing at Nonclassical in November I think led to my invitation to perform multiple times in London in 2022. Throughout this time, I have maintained contact with Nonclassical and feel like I'm part of their associated pool of artists, even though I am based in another city!" James McIlwrath, Battle of the Bands 2020 Winner

RELEASES
Nonclassical had 7 releases in 2021/22, supporting a total of 30 artists (performers and composers). This included:

- Outside the Lines Vol. 4 [digital]
- HachiRen by Chihiro Ono [digital]
- TWINE by SISU Percussion Ensemble and Rolf Wallin [CD and digital]
- Premonitions of the Unbuilt City by Matt Rogers and Kit Downes [CD and digital]
- Fieldwave Vol. 2 [cassette and digital]
- Let me tell you something by Angela Wai Nok Hui [digital]
- Sealand by Classical Mechanics [dubplate and digital]

These releases garnered 30,000+ streams to date across digital streaming platforms, reaching audiences worldwide alongside our core audience in the UK. After London, our biggest Bandcamp customer-bases are in Berlin, New York, Bristol, Birmingham, Manchester and Edinburgh.

Press highlights include Gramophone, International Arts magazine, BBC Classical Music Magazine, The Telegraph, The Quietus, Japan Times, with plays on New Music Show (BBC) and Unclassified (BBC).

'*I have been enjoying the on-going relationship with Nonclassical. Thanks so much for building a bridge for me to bring my project - let me tell you something to Gaudeamus, it was an honour to be able to let my music and my collaborators' music for the world to experience*.' Angela Wai Nok Hui

LIVE EVENTS

Following a year of lockdowns where Nonclassical paused all in-person events, the live programme resumed from June 2021 with rescheduled events, partnership projects and newly-curated programmes. This period saw 14 live performance events with 6 partners across London, Sheffield, Manchester and Glasgow. Nonclassical resumed a presence at 3 label markets in this period.

- Nonclassical x Waterloo Festival // Yfat Soul Zisso curates*† St John's Church, Waterloo, London – Jun 22, 2021
- Independent Label Market‡ Coal Drops Yard, London – Jul 10, 2021
- Iklectika – Experimental Music & Book Fair‡ IKLECTIK, London – Jul 17, 2021 – Jul 18, 2021
- Blasio Kavuma // Southbank Sinfonia*† St John's Smith Square, London – Sep 10, 2021
- Yfat Soul Zisso // Southbank Sinfonia*† St John's Smith Square, London – Sep 29, 2021
- Blasio Kavuma: Jungle // feat. Tom Mason, Suitman Jungle, Cecilia Bignall, Chris Inperspective and Decibella* Space 289, London – Oct 14, 2021
- Fieldwave Vol. 2 launch, IKLECTIK, London – Oct 30, 2021
- GABRIEL PROKOFIEV feat. UNLTD COLLECTIVE: PASTORAL 21†, STEREO, Glasgow – Nov 7, 2021
- Albion // Fretwork and Nonclassical*†, Kings Place, London – Nov 12, 2021

- Bastard Assignments / Chihiro Ono / James McIlwrath, IKLECTIK, London – Nov 25, 2021
- Independent Label Market‡, Coal Drops Yard, London – Nov 27, 2021
- Battle of the Bands 2022, MOTH Club, London – Jan 19, 2022
- listening to place – free performances, panel discussion and DJ sets†, Barbican Centre Foyer, London – Feb 20, 2022
- listening to place†, Barbican Main Hall, London – Feb 20, 2022
- CoMA // Manchester evening concert†, St Margaret's Church, Manchester – Mar 5, 2022
- CoMA // Sheffield evening concert†, University of Sheffield, Sheffield – Mar 5, 2022
- CoMA // London evening concert†, The Octagon, Queen Mary University, London – Mar 6, 2022

* indicates rescheduled event/performance

† partnership event

‡ Label fair

"Nonclassical shines in its [Barbican Centre] mainstream-venue debut Nonclassical has become an indispensable part of the classical music scene". (The Telegraph)

DIGITAL ACTIVITY

Nonclassical continued engaging international audiences and those not ready to return to in-person events with digital activity. We hosted 3 live-streamed events, 3 online premieres of live concert performances and 2 workshops hosted via Zoom.

* Live-stream event
† Online video premiere
‡ Online workshop

● TWINE – SISU Percussion Ensemble plays Rolf Wallin | Album launch live-stream* May 7, 2021
● PREMIERE // Phonotope 4 – Rolf Wallin + SISU Percussion Ensemble† Jul 23, 2021
● Hear – Yfat Soul Zisso // Nonclassical x Waterloo Festival† Aug 20, 2021
● Blasio Kavuma: Jungle* Oct 14, 2021
● Fieldwave workshops‡ Nov 6, 2021 – Nov 7, 2021
● Rosie Middleton // En-he-du-an-na-me-en by Esin Gunduz† Jan 27, 2022
● listening to place* Feb 20, 2022
● Nonclassical Academy // Made to Sound Broken – digital workshop with Ross Fish‡ Mar 24, 2022

Nonclassical also commissioned and premiered 7 music videos to promote new and back-catalogue releases on the label:

- Rolf Wallin + SISU Percussion - SCRATCH
- Aisha Orazbayeva - Salvatore Sciarrino, Caprices for Solo Violin: No. 1 + 2 - (to mark 10 years since the release 'Outside')
- Angela Wai Nok Hui + Tim Cape - sorry for the late reply
- Langham Research Centre - Zugzwang
- Jasmine Morris - Hel + Muspelheim

AUDIENCE DEVELOPMENT

Key to Nonclassical's mission is developing new audiences for contemporary music, particularly those who might not typically engage with classical music, through the partners we work with, cross-genre programmes of diverse line-ups and the spaces and sense of belonging create at our events.

During this period there has been continued growth in Nonclassical's digital audiences. Nonclassical's Instagram saw 756% increase in reach and Facebook saw 80% increase in reach, mostly through paid advertising. Nonclassical's YouTube channel saw a 27% increase in subscribers, with 183 new followers.

Digital audiences:
Facebook followers: 5526
Instagram followers: 3683
Twitter followers: 9549
YouTube subscribers: 879
Mailchimp subscribers: 5556

According to Meta estimated demographics, approximately 50% of Nonclassical's digital audience are women or non-binary

and around 50% are UK-based, demonstrating our strong international following.

This year saw 971 attendees in person across 7 live events and over 150 attending online activities. Post-event audience surveys showed:
- 90% rated the whole experience of the event as either 'excellent' or 'good'
- 48% hadn't attended a Nonclassical event before.
- 28% wouldn't typically attend classical music concerts.
- 66% musical interests include classical music and 82% include contemporary classical music.
- 46.5% identify as minority genders (female, non-binary, intersex or other)
- 21.8% identify as minority ethnic backgrounds
- 11.1% did not attend higher education
- 44% are aged 45 or under

Nonclassical's partnership with Barbican saw 23% of in-person ticket holders registered through Young Barbican or Student Pulse - a notably higher proportion than Barbican would typically expect for classical music audiences.

FINANCIAL REVIEW

These accounts cover twelve months from 1 April 2021 to 31 March 2022.

Incoming resources totalled £184,473 of which £123,117 was unrestricted, and £61,356 was restricted. Expenditure was £165,799 with £160,381 spent directly on charitable activities and £5,418 spent on raising funds.

Funds brought forward amount to £76,592 which include £1,236 restricted funds which are individual donations for the Associate Composers' Scheme (£640) and funds for DWP Kickstarter Scheme. The remaining £75,356 unrestricted funds include £38,557 of fees designated for commissions in 2022/23.

The Board are pleased that the turnover for 2021/2022 has increased from 2020/2021 considering the pandemic. This is largely due to two rounds of Culture Recovery Funds from Arts Council England.

Reserves Policy
Nonclassical aims to hold sufficient reserves to cover three months of operational expenditure, which amounts to approximately £40,000 unrestricted and undesignated funds. At the end of this period, Nonclassical is 92% towards this goal. In the context of Nonclassical's artistic and financial plans, the Board have confidence that the next period will see the charity continue to build on this target, while acknowledging the operational challenges of doing so in the current economic and fundraising climate.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Nonclassical is a Charitable Incorporated Organisation (CIO) governed by its Constitution following incorporation on 18 June 2015.

Trustees

The Charity is governed by a Board of Trustees. Trustees meet quarterly. As of 31 March 2022, there were nine Trustees.

The Trustees represent a broad range of skills and expertise in music (conductor, composer, performers), finance, consultancy, marketing, music education/leadership, fundraising, journalism and entrepreneurism. In appointing new Trustees, the Board review existing skill sets, identify gaps (currently in law, labels and data-analysis) and openly recruit accordingly, advertising widely to appoint for fixed terms to ensure regular refreshment of membership. Current trustees represent mixed lived experience and protected characteristics between them:

66% identify as LGBTQIA+
44% self-identify as working-class
26% neurodivergent
22% D/deaf or disabled
22% minority ethnic
13% assigned a different gender at birth.

We strive for the overall board and staff to represent a 50:50 gender split, with at least 30-40% ethnically diverse. In July 2021, we launched a board recruitment campaign for up to three new Trustees which saw a high proportion of diverse applicants 44 (68.2% under 35, 25.9% D/deaf or disabled and 27.9% non-white), thanks to support from Black Lives in Music, Action for Trustee Racial Diversity and Belonging Pioneers. We appointed one new Trustee through this process.

With a minimum of four meetings per year, the board delegates powers to sub-committees to bring in additional expertise and capacity from outside as necessary. These include Finance, Artistic, Fundraising, Label and Diversity and Inclusion of which the membership is outlined below.

Artistic Committee

The Board of Trustees is advised on all artistic affairs relating to the Charity by an Artistic Committee, which has the following membership alongside key Nonclassical staff (Executive Director, Artistic Director, and Label and Marketing Development Manager):

Jessica Cottis (Trustee)
Yung-Yee Chen (Trustee)
Brian Inglis (Trustee)
Tansy Davies (external advisor and Nonclassical artist) - stepped down April 2022
Sam Mackay (external advisor)
Clifton Harrison (Trustee) - joined May 2022

The Artistic Committee meets at least three times per year, with consultation between meetings. Its aims and principles are set out in the Artistic Committee Terms of Reference.

Finance Committee

The Board of Trustees is advised on all financial affairs relating to the Charity by a Finance Committee which has the following membership:

Michael Noonan (Chair)
Nick Rampley (Trustee)
Matthew Gill (Trustee) - resigned 15th March 2022
Aileen Douthwaite - joined September 2022

The Finance Committee is additionally attended by the Executive Director and Finance Manager, and meets quarterly in advance of each full Board meeting.

Fundraising Committee

Michael Noonan (Chair)
Frances High (donor)
Aileen Douthwaite (Trustee)
Nick Rampley (Trustee)
Yung-Yee Chen (Trustee) - stepped down April 2022.

Label Committee

Gabriel Prokofiev (Artistic Director)
Veronica Romani (Volunteer)

Diversity and Inclusion Committee:

Aileen Douthwaite (Trustee)
Clifton Harrison (Trustee)
Yung-Yee Chen (Trustee)

Executive

Natalia Franklin Pierce, Executive Director, led the organisation during this period.

Management

The day-to-day operation of the charity is managed by the four part-time staff, alongside the voluntary Artistic Director. Staffing is reviewed by the board regularly to ensure the executive staff commit the time necessary for the smooth running of the charity.

The contract with our A&R consultant was terminated at the end of December 2021 since the arrangement no longer suited Nonclassical's needs, with A&R being brought in-house.

During this period, Nonclassical secured funding from Department for Work and Pensions via DiVA Apprenticeships to host two 6-month paid interns through the Kickstart Scheme for unemployed people 18-25 year olds. This increased staff capacity, brought in youth voices and helped train the next generation of arts leaders. Both candidates went on to receive work following our 6 month placements at Sony and the London Symphony Orchestra.

Risk

The board has a process for identifying, prioritising, escalating and managing risks and, where applicable, the charity's system of internal controls to manage these risks. The board reviews the effectiveness of the charity's approach to risk annually in line with regulatory requirements.

Legal counsel

Since a legal Trustee stepped down from the board, the Trustees voted in favour of appointing Simon Anderson as our pro bono legal counsel as of 9 September 2022.

Recruitment and appointment of trustees

Trustees meet quarterly.
In appointing new Trustees, the Board review existing skillsets, identify gaps and recruit accordingly.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Nonclassical
Charity registration number	1162282
Principal address	Oxford House
	Derbyshire Street
	London
	E2 6HG

Trustees

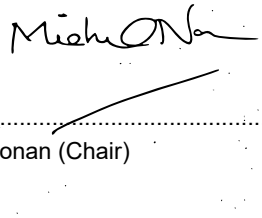
The trustees and officers serving during the year and since the year end were as follows:

Yung-Yee Chen
Brian Inglis
John Richards
Matthew Gill
(Resigned: 15 March 2022)
Michael Noonan (Chair)
Nicholas Rampley
Jessica Cottis
Clifton Harrison
Rune Bech
(Appointed: 07 September 2021)
Aileen Douthwaite
(Appointed: 07 September 2021)

Independent examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Approved by the Board of Trustees and signed on its behalf by



..... 15 December 2022
Michael Noonan (Chair)

Nonclassical
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiners statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....

Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

16 December 2022

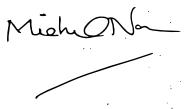
Nonclassical
Statement of Financial Activities
For the year ended 31 March 2022

	Notes	Unrestricted funds	Restricted funds	2022	2021
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	94,425	61,356	155,781	141,576
Charitable activities	3	28,692	-	28,692	17,842
Total		**123,117**	**61,356**	**184,473**	**159,418**
Expenditure on:					
Raising funds	4	(5,418)	-	(5,418)	(9,148)
Charitable activities	5/6	(96,364)	(64,017)	(160,381)	(111,950)
Total		**(101,782)**	**(64,017)**	**(165,799)**	**(121,098)**
Net income/expenditure		**21,335**	**(2,661)**	**18,674**	**38,320**
Reconciliation of funds					
Total funds brought forward		54,021	3,897	57,918	19,598
Total funds carried forward		**75,356**	**1,236**	**76,592**	**57,918**

Nonclassical
Statement of Financial Position
As at 31 March 2022

	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	12	4,223	-
		4,223	**-**
Current assets			
Stocks	13	5,808	7,066
Debtors	14	24,614	5,866
Cash at bank and in hand		65,509	50,915
		95,931	**63,847**
Creditors: amounts falling due within one year	15	(23,562)	(5,929)
Net current assets		**72,369**	**57,918**
Total assets less current liabilities		**76,592**	**57,918**
Net assets		**76,592**	**57,918**
The funds of the charity			
Restricted income funds	16	1,236	3,897
Unrestricted income funds	16	75,356	54,021
Total funds		**76,592**	**57,918**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Michael Noonan (Chair)
Trustee

15 December 2022

Nonclassical
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

Nonclassical meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The accounts have been prepared on a going concern basis and the trustees believe there to be no material uncertainties about the charity's ability to continue as a going concern.

Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the accounts.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Stock was valued using the cost of production as the basis.

Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

Creditors

Creditors are stated at the amounts considered payable at the balance sheet date.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	75,925	-	75,925	81,410
Grants received	18,500	61,356	79,856	60,166
	94,425	**61,356**	**155,781**	**141,576**

Analysis of grants received

	2022	2021
	£	£
Arts Council England	51,420	25,621
City Bridge Trust	-	13,045
Hinrichsen Foundation	500	500
Kickstart	9,436	-
London Borough of Tower Hamlets	-	15,000
Margaret Engering Estate	7,500	-
PRS Foundation	11,000	5,000
The Samuel Gardner Trust	-	1,000
	79,856	**60,166**

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
Events		
Income from charitable activities	13,909	5,140
Record label		
Income from charitable activities	14,783	12,702
	28,692	**17,842**

4. Expenditure on generating donations and legacies

	2022	2021
	£	£
Unrestricted funds		
Grants receivable	5,418	9,148
	5,418	**9,148**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Events	46,101	26,326	72,427	39,757
Record label	37,633	30,778	68,411	57,664
Support costs	12,630	6,913	19,543	14,529
	96,364	**64,017**	**160,381**	**111,950**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Events	72,427	7,761	80,188	45,601
Record label	68,411	11,782	80,193	66,349
	140,838	**19,543**	**160,381**	**111,950**

7. Analysis of support costs

	Events	Record label	2022	2021
	£	£	£	£
Premises	3,150	4,727	7,877	7,385
Insurances	224	336	560	653
Telephone and internet	249	373	622	895
Printing, postage and stationary	42	63	105	-
Advertising and promotion	724	1,085	1,809	1,292
Travel	616	925	1,541	114
Professional development	425	637	1,062	2,552
Conferences and subscriptions	292	108	400	-
General office expenses	886	1,798	2,684	380
Office equipment	655	982	1,637	179
Governance costs	498	748	1,246	1,079
	7,761	**11,782**	**19,543**	**14,529**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	2,111	-
Accountancy fees	1,200	1,079
Staff pension contributions	1,731	1,359

9. Staff costs

Total staff costs for the year ended 31 March 2022 were:

	2022	2021
	£	£
Salaries and wages	82,954	67,856
Social security costs	1,985	1,155
Pension costs	1,731	1,359
	86,670	**70,370**

No employee earned more than £60,000 during the year (nil:2021)

	2022	2021
Staff	4	5
	4	**5**

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2021:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2021:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2021:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £46 (2021:£nil).

There are no related party transactions to disclose for 2022 (2021:none). There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2021
	£	£	£
Income and endowments from:			
Donations and legacies	113,455	28,121	141,576
Charitable activities	17,842	-	17,842
Total	**131,297**	**28,121**	**159,418**
Expenditure on:			
Raising funds	(9,148)	-	(9,148)
Charitable activities	(82,490)	(29,460)	(111,950)
Total	**(91,638)**	**(29,460)**	**(121,098)**
Net income/expenditure	**39,659**	**(1,339)**	**38,320**
Reconciliation of funds			
Total funds brought forward	14,362	5,236	19,598
Total funds carried forward	**54,021**	**3,897**	**57,918**

12. Tangible fixed assets

Cost or valuation	Computer equipment
	£
Additions	6,334
At 31 March 2022	**6,334**
Depreciation	
Charge for year	2,111
At 31 March 2022	**2,111**
Net book values	
At 31 March 2022	**4,223**

13. Stocks and work in progress

	2022	2021
	£	£
Stocks of raw materials	5,808	7,066
	5,808	**7,066**

14. Debtors

	2022	2021
	£	£
Amounts due within one year:		
Trade debtors	18,101	1,788
Prepayments and accrued income	6,085	4,078
Other debtors	428	-
	24,614	**5,866**

15. Creditors: amounts falling due within one year

	2022	2021
	£	£
Trade creditors	2,202	-
Other creditors	6,214	2,431
Accruals and deferred income	15,146	3,498
	23,562	**5,929**

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Designated					
Designated Fund	24,092	-	-	14,465	38,557
General					
General	29,929	123,117	(101,782)	(14,465)	36,799
	54,021	**123,117**	**(101,782)**	**-**	**75,356**

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Designated					
Designated Fund	-	24,092	-	-	24,092
General					
General	14,362	107,205	(91,638)	-	29,929
	14,362	**131,297**	**(91,638)**	**-**	**54,021**

Purpose of unrestricted Funds

Designated Fund

General

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
DWP Kickstarter	-	9,436	(8,840)	-	596
Arts Council England	-	51,420	(51,420)	-	-
Associate Composer Scheme 1	2,257	500	(2,757)	-	-
Associate Composer Scheme 2	640	-	-	-	640
Fieldwave Volume 2	1,000	-	(1,000)	-	-
	3,897	**61,356**	**(64,017)**	**-**	**1,236**

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Arts Council England	4,617	-	-	(4,617)	-
Arts Council England Emergency Fund	-	24,907	(24,907)	-	-
Associate Composer Scheme 1	-	500	(2,860)	4,617	2,257
Associate Composer Scheme 2	-	1,000	(360)	-	640
Fieldwave Volume 1	-	714	(714)	-	-
Fieldwave Volume 2	-	1,000	-	-	1,000
Street Orchestra London	619	-	(619)	-	-
	5,236	**28,121**	**(29,460)**	**-**	**3,897**

Purpose of restricted funds

Arts Council England

Support with Staff costs & overheads, equipment purchase & programme delivery.

Street Orchestra London

Donations for Street Orchestra of London.

Arts Council England Emergency Fund

Support with emergency costs, overheads and activity costs.

Associate Composer Scheme 1

Funding for Associate Compers Scheme.

Associate Composer Scheme 2

Funding for Associate Compers Scheme.

Fieldwave Volume 1

Funding to support release of field recordings release.

Fieldwave Volume 2

Funding to support release of field recordings release.

DWP Kickstarter

Funding from DWP Kickstarter.

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	4,223	32,576	36,799
Designated			
Designated Fund	-	38,557	38,557
Restricted funds			
DWP Kickstarter	-	596	596
Associate Composer Scheme 2	-	640	640
	4,223	**72,369**	**76,592**

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
General			
General	-	29,929	29,929
Designated			
Designated Fund	-	24,092	24,092
Restricted funds			
Associate Composer Scheme 1	-	2,257	2,257
Associate Composer Scheme 2	-	640	640
Fieldwave Volume 2	-	1,000	1,000
	-	**57,918**	**57,918**

NONCLASSICAL

England & Wales - Charity number 1162282

Accounts

Charity number: 1162282

Nonclassical

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Nonclassical
Contents Page
For the year ended 31 March 2021

Report of the Trustees	1 to 5
Independent Examiner's Report to the Trustees	6
Statement of Financial Activities	7
Statement of Financial Position	8
Notes to the Financial Statements	9 to 17

Nonclassical
Report of the Trustees
For the year ended 31 March 2021

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2021. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

OUR VISION AND MISSION

Vision

Nonclassical aims to cross genres and defy convention to develop, produce and promote the best new classical, experimental and electronic music to new audiences.

Mission

We will achieve our vision by:
• Developing and producing the best new classical music, pushing at the boundaries and conventions of the genre
• Working with a dual approach - releasing music as a label and promoting it in a live context
• Helping new artists to develop their careers and creative output by providing the platforms, support and exposure they need
• Bringing innovative new classical music to new audiences in non-traditional performance settings

Values

Accessible
• Making the best new classical music accessible is core to our mission. We take our music to new live audiences in non-traditional settings and new listening audiences through the latest streaming technology, breaking conventions of exclusivity wherever we find them.

Collaborative
• We work closely with artists and composers to nurture, curate and promote new classical music. We are open to new ideas and collaborate with artists, composers, venues, promoters and partners in all aspects of our work.

Discerning
• We develop, release and promote exciting artists - but only give our support to artists who we think have an abundance of talent and something original to say; we are interested in finding, developing, releasing and promoting the best of tomorrow's music, today.

Forward-thinking
• We proactively seek out new artists and music, alongside new ways of working and promoting contemporary classical music. We welcome collaboration with contemporary cultural organisations with a similarly forward-thinking agenda.

Inclusive
• We welcome and actively seek out new music from the best practitioners in the space of new classical music, across genres and regardless of age, gender, sexuality, socio-economic ethnic background or disability.

Public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.
Nonclassical benefits the public through:
• encouraging the appreciation and development of contemporary classical music by organising events in non-traditional ways and settings whilst working with high quality performers
• mentoring emerging performers, composers and event promoters
• producing and distributing recordings
• organising such related activities as the Board may determine

ACHIEVEMENTS AND PERFORMANCE

The main aim of the Charity on incorporation was to bring the events and record label activities together within a single organisational structure, and to intertwine those activities in order to better develop musicians and composers and to develop new and engage existing audiences for adventurous new music.

2020/21 was an unprecedented year due to the COVID-19 outbreak. While this impacted Nonclassical's ability to deliver certain activities – in particular live events - it presented an opportunity to pivot to digital platforms during this period and seek ways to continue supporting artists to disseminate their work and reach new audiences worldwide. As a result, the breadth of Nonclassical's remit meant partnerships could be reimagined, new opportunities sought and extra capacity could be leveraged towards a thriving release schedule during an otherwise difficult year.

LABEL

Nonclassical's record label provided a much-needed platform for new music to be released compared with any year earlier in its history: it supported 16 releases featuring 12 hours of new music from 128 musicians and composers. This included:

- a compilation CD of experimental Swiss artists, curated by Nick Luscombe and supported by Pro Helvetia
- Ligeti Quartet's debut release, *Songbooks vol. 1,* featuring works inspired by Tuvan and Sardinian throat singing composed by Christian Mason and Tanya Taqaq
- Langham Research Centre's *Tapeworks vol. 2*
- a fourth volume of 'Outside the Lines' featuring our favourite six emerging acts
- a first EP with British-based Brazilian pianist Kesia Decote featuring a collection of works by emerging UK-based composers for piano and toy piano
- returning EPs and singles from Tom Richards, Gabriel Prokofiev and Dominic Murcott (improvising with Laura Jurd, Tom Challenger, Hans Koller, Joe Townsend)
- a release from Berlin-based pianist Roman Rofalski featuring his compositions for keyboard and electronics
- four volumes of a new lockdown compilation series titled *I hope this finds you well in these strange times* where 100% of proceeds support the artists therein.

Nonclassical's 2020/21 releases have received 36,000+ streams to date across digital streaming platforms, reaching audiences worldwide alongside our core audience in the UK.

Press highlights for releases during the year include features in The Wire, Electronic Sound Magazine, Songlines Magazine, The Telegraph and The New York Times.

DIGITAL EVENTS

While Nonclassical's bi-monthly club nights were put on hold due to government restrictions – Nonclassical pursued new ways to support artists to share their work with our audiences through digital activity, bringing the community together from the safety of their own homes. This took the form of:

Nonclassical Academy

Nonclassical enabled 25 online workshops working with 14 different artists to share elements of their creative practice. From introductions to modular synthesis to building DIY synths from mail-posted kits, to exploring extended techniques for turntables through to viola and approaches to experimental music-theatre performance. These workshops brought together 175 audience members from all over the globe, from East London to Australia and provided a unique way for Nonclassical to bring the community together to enjoy learning in each other's company during a period of isolation:

- New Soundscapes: online field recording workshops with Kate Carr
- Introduction to Modular Synths with Dominic Murcott
- The Physics of Sound and Acoustics with Tom Richards
- Turntablism // Introduction to Classic(al) Scratching with Mr Switch
- Exploring the Unfamiliar // extended violin techniques with Aisha Orazbayeva
- Turntablism // Composing and Improvising with Mariam Rezeai
- Build your own synth with Dirty Electronics / Thrupenny Synth
- Build your own synth with Dirty Electronics / Radical Nails
- Composing Miniatures for voice and viola // Sarah Dacey + Stephan Upshaw
- Domestic Discipline // DIY approaches to experimental music-theatre performance with Neil Luck
- Recomposed // classical collage, composition and sampling with Mira Calix
- Perform with Langham Research Centre // Play - Christian Wolff (1968)

Streamed concerts

Nonclassical supported live-streamed events in partnership with artists, venues and City of London corporation.

- 2 live-streamed events to launch releases with Roman Rolfaski (White Cube) and Tom Richards
- Online event premiering four audio-visual commissions from Nonclassical Associate Composers and collaborators in partnership with City of London to mark The Mayflower 400th anniversary.

Music videos

Nonclassical commissioned video content to promote record releases as well as pivot a live partnership with Nottingham University's NottNOISE to an online collaboration to showcase the thriving music scene in the East Midlands.

- 4 music videos to promote Nonclassical releases released on YouTube.
- 1 original 15-minute film to launch Swiss Sound Journeys release "A Shattered Mountain" premiered on Louder than War's website, supported by Pro Helvetia.
- 14 music videos in partnership with NottNOISE (Nottingham University) featuring 18 original works from 35 performers from East Midlands, accompanied by blog features on the artists.

Across this activity, we supported 88 artists in reaching a combined online audience of over 20,000 internationally.

As a result of this increased digital activity, Nonclassical's YouTube channel saw a 35% growth in subscribers during this period to close to 700 subscribers.

ASSOCIATE COMPOSERS SCHEME

Artist development is at the heart of Nonclassical's work and our Associate Composers Scheme, launched in 2016, is a key programme supporting artists across the breadth of Nonclassical's activity. The programme provides opportunities for UK-based unpublished and unsigned emerging composers to develop and showcase new music through Nonclassical (and partners') commissions, events and releases, as well as further their professional development through workshops and mentoring – preparing them for their next steps for sustaining a career in composition.

While professional development sessions between composers and their mentors could go ahead, public-facing activity planned for this period saw postponements for Dan Samsa, Yfat Soul Zisso, Blasio Kavuma & Lola de la Mata. Two events due to be curated by the Associate Composers during this period had to be postponed to summer and autumn 2021 due to COVID 19 restrictions.

Nonclassical however did create new opportunities during this time including:

- Commissioning each composer to collaborate with an artist on new audio-visual work for an online premiere (with City of London)
- Opportunities to release their work across the four lockdown compilations, *I hope this finds you well in these strange times,* giving them exposure and income during a difficult year.

Nonclassical's composers received further opportunities including a feature on City of London/Our City Together as part of Black History Month, a commission with PRS/Riot Ensemble, a WARP newsletter feature of a track released on Outside the Lines vol. 4, a lectureship at Royal College of Music in Art Music Practice and an opportunity to co-curate a show on NTS radio focussing on female artists.

FINANCIAL REVIEW

These accounts cover twelve months from 1 April 2020 to 31 March 2021.

Incoming resources totalled £159,418, of which £131,297 was unrestricted, and £28,121 was restricted. Expenditure was £121,348, with £112,200 spent directly on charitable activities and £9,148 spent on raising funds.

Funds carried forward amount to £57,668 which include £3,897 restricted funds (£2,257 from Arts Council England for the Associate Composer Scheme 1, £640 from The Samuel Gardner Memorial Trust for Associate Composer Scheme 2 and £1,000 from the Great British Sasakawa Foundation for Fieldwave Volume 2).

The remaining £53,771 unrestricted funds include £24,092 of designated funds for activities in 2021/2022, including £10,000 from London Borough of Tower Hamlets for core costs, £5,000 for computer equipment, £5,000 from PRS Open Fund and £4,092 from donations for Associate Composer Scheme 2. The remaining £29,679 are reserves.

Reserves Policy
Nonclassical aims to hold sufficient reserves to cover three months of core operational expenditure, which amounts to approximately £22,500. At the end of this period, Nonclassical has achieved this and holds reserves equating to four months.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Nonclassical is a Charitable Incorporated Organisation (CIO) governed by its Constitution following incorporation on 18 June 2015.

Trustees
The Charity is governed by a Board of Trustees. As of 31 March 2021, there were seven Trustees. Trustees meet quarterly. In appointing new Trustees, the Board review existing skillsets, identify gaps and recruit accordingly.

Executive
Natalia Franklin Pierce, Executive Director, led the organisation during this period and prepared this Report.

Management
The day-to-day operation of the charity is managed by the four part-time staff, alongside the voluntary Artistic Director and freelance A&R Consultant. This is reviewed by the board regularly to ensure the executive staff commit the time necessary for the smooth running of the charity.

Artistic Committee
The Board of Trustees is advised on all artistic affairs relating to the Charity by an Artistic Committee, which has the following membership alongside key Nonclassical staff (Executive Director, Artistic Director, and Label and Marketing Development Manager) and Nonclassical's freelance A&R Consultant:

Jessica Cottis (Trustee)
Yung-Yee Chen (Trustee)
Brian Inglis (Trustee)
Tansy Davies (external advisor and Nonclassical artist)
Sam Mackay (external advisor)

The Artistic Committee meets at least three times per year, with consultation between meetings. Its aims and principles are set out in the Artistic Committee Terms of Reference.

Finance Committee
The Board of Trustees is advised on all financial affairs relating to the Charity by a Finance Committee which has the following membership:

Michael Noonan (Chair)
Nick Rampley (Trustee)
Matthew Gill (Trustee)

The Finance Committee is additionally attended by the Executive Director and Finance Manager, and meets quarterly in advance of each full Board meeting.

Recruitment and appointment of trustees

Trustees meet quarterly.
In appointing new Trustees, the Board review existing skillsets, identify gaps and recruit accordingly.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Nonclassical
Charity registration number	1162282
Principal address	Oxford House Derbyshire Street London E2 6HG

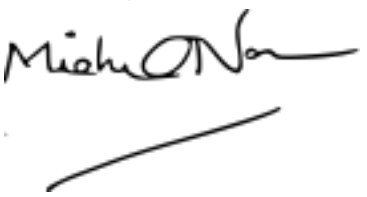
Trustees

The trustees and officers serving during the year and since the year end were as follows:

Yung-Yee Chen
Brian Inglis
John Richards
Matthew Gill
Michael Noonan (Chair)
Nicholas Rampley
Jessica Cottis

Independent examiner	Andrew M Wells FMAAT Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW

Approved by the Board of Trustees and signed on its behalf by



Michael Noonan (Chair), 12th January 2022

Nonclassical
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiners statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



13/01/2022

Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Nonclassical
Statement of Financial Activities
For the year ended 31 March 2021

	Notes	Unrestricted funds	Restricted funds	2021	2020
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	113,455	28,121	141,576	69,192
Charitable activities	3	17,842	-	17,842	45,306
Total		**131,297**	**28,121**	**159,418**	**114,498**
Expenditure on:					
Raising funds	4	(9,148)	-	(9,148)	(6,950)
Charitable activities	5/6	(82,740)	(29,460)	(112,200)	(106,088)
Total		**(91,888)**	**(29,460)**	**(121,348)**	**(113,038)**
Net income/expenditure		**39,409**	**(1,339)**	**38,070**	**1,460**
Reconciliation of funds					
Total funds brought forward		14,362	5,236	19,598	18,138
Total funds carried forward		**53,771**	**3,897**	**57,668**	**19,598**

Nonclassical
Statement of Financial Position
As at 31 March 2021

	Notes	2021	2020
		£	£
Current assets			
Stocks	12	7,066	11,000
Debtors	13	5,866	6,031
Cash at bank and in hand		50,915	11,928
		63,847	**28,959**
Creditors: amounts falling due within one year	14	(6,179)	(9,361)
Net current assets		**57,668**	**19,598**
Total assets less current liabilities		**57,668**	**19,598**
Net assets		**57,668**	**19,598**
The funds of the charity			
Restricted income funds	15	3,897	5,236
Unrestricted income funds	15	53,771	14,362
Total funds		**57,668**	**19,598**

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Michael Noonan (Chair), 12th January 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

Nonclassical meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going concern

The accounts have been prepared on a going concern basis and the trustees believe there to be no material uncertainties about the charity's ability to continue as a going concern.

Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the accounts.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Stocks and work in progress

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow moving items. Stock was valued using the cost of production as the basis.

Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

Creditors

Creditors are stated at the amounts considered payable at the balance sheet date.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	81,410	-	81,410	59,190
Grants received	32,045	28,121	60,166	10,002
	113,455	**28,121**	**141,576**	**69,192**

Analysis of grants received

	2021	2020
	£	£
Arts Council England	25,621	5,002
City Bridge Trust	13,045	-
Hinrichsen Foundation	500	1,000
London Borough of Tower Hamlets	15,000	-
PRS Foundation	5,000	2,500
The Samuel Gardner Memorial Trust	1,000	1,500
	60,166	**10,002**

3. Income from charitable activities

	2021	2020
	£	£
Unrestricted funds		
Events		
Income from charitable activities	5,140	37,610
Record label		
Income from charitable activities	12,702	7,696
	17,842	**45,306**

4. Expenditure on generating donations and legacies

	2021	2020
	£	£
Unrestricted funds		
Grants receivable	9,148	6,950
	9,148	**6,950**

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Events	31,977	8,030	40,007	50,968
Record label	44,144	13,520	57,664	41,591
Support costs	6,619	7,910	14,529	13,529
	82,740	**29,460**	**112,200**	**106,088**

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2021	2020
	£	£	£	£
Support costs				
Events	40,007	5,844	45,851	57,730
Record label	57,664	8,685	66,349	48,358
	97,671	**14,529**	**112,200**	**106,088**

7. Analysis of support costs

	Events	Record label	2021	2020
	£	£	£	£
Premises	2,954	4,431	7,385	7,878
Insurances	261	392	653	700
Telephone and internet	383	512	895	404
Printing, postage and stationary	-	-	-	4
Advertising and promotion	524	768	1,292	1,402
Travel	46	68	114	34
Professional development	1,021	1,531	2,552	300
Conferences and subscriptions	-	-	-	276
General office expenses	151	229	380	1,163
Office equipment	72	107	179	134
Governance costs	432	647	1,079	1,234
	5,844	**8,685**	**14,529**	**13,529**

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021	2020
	£	£
Accountancy fees	1,079	1,080
Staff pension contributions	1,359	1,328

9. Staff costs

Total staff costs for the year ended 31 March 2021 were:

	2021	2020
	£	£
Salaries and wages	67,856	66,036
Social security costs	1,155	2,127
Pension costs	1,359	1,327
	70,370	**69,490**

No employee earned more than £60,000 during the year (nil:2020)

	2021	2020
Staff	5	5
	5	**5**

10. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2020:£nil).

No charity trustee received payment for professional or other services supplied to the charity (2020:£nil). The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2020:£nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2020:£nil).

There are no related party transactions to disclose for 2021 (2020:none). There are no donations from related parties which are outside the normal course of business and no restricted donations from related parties.

11. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2020
	£	£	£
Income and endowments from:			
Donations and legacies	61,280	7,912	69,192
Charitable activities	45,306	-	45,306
Total	**106,586**	**7,912**	**114,498**
Expenditure on:			
Raising funds	(6,950)	-	(6,950)
Charitable activities	(90,197)	(15,891)	(106,088)
Total	**(97,147)**	**(15,891)**	**(113,038)**
Net income/expenditure	**9,439**	**(7,979)**	**1,460**
Reconciliation of funds			
Total funds brought forward	4,923	13,215	18,138
Total funds carried forward	**14,362**	**5,236**	**19,598**

12. Stocks and work in progress

	2021	2020
	£	£
Stock	7,066	11,000
	7,066	**11,000**

13. Debtors

	2021	2020
	£	£
Amounts due within one year:		
Trade debtors	1,788	6,031
Prepayments and accrued income	4,078	-
	5,866	**6,031**

14. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	214	1,957
Other creditors	2,467	6,324
Accruals and deferred income	3,498	1,080
	6,179	**9,361**

15. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
Designated				
Designated Fund	-	24,092	-	24,092
General				
General	14,362	107,205	(91,888)	29,679
	14,362	**131,297**	**(91,888)**	**53,771**

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
Designated				
General				
General	4,923	106,586	(97,147)	14,362
	4,923	**106,586**	**(97,147)**	**14,362**

Purpose of unrestricted Funds

Designated Fund

Designated funds are unrestricted funds which have been set aside by trustees for an essential spend for future purpose.

General

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Arts Council England	4,617	-	-	(4,617)	-
Arts Council England Emergency Fund	-	24,907	(24,907)	-	-
Associate Composer Scheme 1	-	500	(2,860)	4,617	2,257
Associate Composer Scheme 2	-	1,000	(360)	-	640
Fieldwave Volume 1	-	714	(714)	-	-
Fieldwave Volume 2	-	1,000	-	-	1,000
Street Orchestra London	619	-	(619)	-	-
	5,236	**28,121**	**(29,460)**	**-**	**3,897**

Restricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2020
	£	£	£	£	£
Arts Council England	11,506	5,002	(11,891)	-	4,617
Samuel Gardner Memorial Trust	1,500	1,500	(3,000)	-	-
Street Orchestra London	209	410	-	-	619
The Hinrichsen Foundation	-	1,000	(1,000)	-	-
	13,215	**7,912**	**(15,891)**	**-**	**5,236**

Purpose of restricted funds

Arts Council England

Funding for monthly events, the Associate Composers Scheme 1 and the EP release of Outside the Lines #3.

PRSF

Funding monthly events and the Associate Composer Scheme.

Other funding

Funding for monthly events and the EP release of Outside the Lines #2.

Samuel Gardner Memorial Trust

Funding for the Associate Composers Scheme.

Street Orchestra London

Donations for Street Orchestra of London.

The Hinrichsen Foundation

Funding for the Associate Composers Scheme.

Arts Council England Emergency Fund

Funding core costs, equipment purchases, releases and events during COVID-19.

Associate Composer Scheme 1

Funded by Arts Council England, PRSF, Samuel Gardner Memorial Trust, and The Hinrichsen Foundation.

Associate Composer Scheme 2

Funded by Arts Council England, PRSF, Samuel Gardner Memorial Trust, and The Hinrichsen Foundation.

Fieldwave Volume 1

Label release funded by Arts Council England.

Fieldwave Volume 2

Label release funded by Great British Sasakawa Foundation.

16. Analysis of net assets between funds

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	29,679	29,679
Designated		
Designated Fund	24,092	24,092
Restricted funds		
Associate Composer Scheme 1	2,257	2,257
Associate Composer Scheme 2	640	640
Fieldwave Volume 2	1,000	1,000
	57,668	**57,668**

Previous year

	Net current assets / (liabilities)	Net Assets
	£	£
Unrestricted funds		
General		
General	14,362	14,362
Designated		
Restricted funds		
Arts Council England	4,630	4,630
Street Orchestra London	606	606
	19,598	**19,598**



Michael Noonan (Chair), 12th January 2022