

# **Nonclassical**

**Charity Registration No. 1162282**

**TRUSTEES' REPORT AND ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2023**

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

<b>CONTENTS</b>	<b>Page</b>
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 'ilolli-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 'ilolli-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%).

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

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 entrepreneurship. 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



Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 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:

A handwritten signature in black ink, appearing to be 'W. B.' followed by a long horizontal stroke.

## 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.

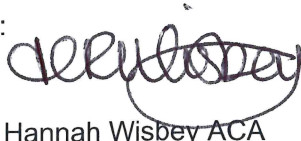
### Independent examiner's statement

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

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**STATEMENT OF FINANCIAL ACTIVITIES**

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

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**STATEMENT OF FINANCIAL POSITION**

For the year ended 31 March 2023	Notes	2023	2022
<b>Fixed Assets</b>			
Tangible Assets	12	2,111	4,223
		2,111	4,223
<b>Current Assets</b>			
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
<b>Creditors: amounts falling due within one year</b>	15	16,789	23,562
<b>Net Current Assets</b>		<b>62,073</b>	<b>72,369</b>
<b>total assets less current liabilities</b>		<b>64,184</b>	<b>76,592</b>
<b>The funds of the charity</b>			
Restricted income funds	16	18,700	1,236
Unrestricted income funds	16	45,485	75,356
<b>Total funds</b>		<b>64,185</b>	<b>76,592</b>

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.

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

### 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
<b>Donations received</b>	81,335		81,335	75,925
<b>Grants received</b>		57,591	57,591	79,856
	<b>81,335</b>	<b>57,591</b>	<b>138,926</b>	<b>155,781</b>

### 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	
	<b>57,591</b>	<b>79,856</b>

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**3. Income from Charitable**

<b>Activities</b>	<b>2023</b>	<b>2022</b>
Events	25,278	13,909
Record Label	9,234	14,783
Interest received	122	
	<b>34,634</b>	<b>28,692</b>

**4. Expenditure on generating donations and legacies**

	<b>2023</b>	<b>2022</b>
Unrestricted Funds		
Raising Funds	5,591	5,418

**5. Costs of charitable activities by fund type**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2023</b>	<b>2022</b>
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
	<b>140,250</b>	<b>40,126</b>	<b>180,376</b>	<b>160,380</b>

**6. Costs of charitable activities by activity type**

	<b>Activities Undertaken Directly</b>	<b>Support Costs</b>	<b>2023</b>	<b>2022</b>
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
	<b>162,832</b>	<b>17,544</b>	<b>180,376</b>	<b>160,380</b>

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**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
	<b>6,491</b>	<b>5,614</b>	<b>5,439</b>	<b>17,544</b>	<b>19,543</b>

**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
<b>Total staff costs for the year ended 31 March 2023 were:</b>		
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
<b>Income and endowments from:</b>			
Donations and legacies	94,425	61,356	155,781
Charitable activities	28,692		28,692
Total	123,117	61,356	184,473
<b>Expenditure on:</b>			
Raising Funds	5,418		5,418
Charitable activities	96,364	64,017	160,381
Total	101,782	64,017	165,799
<b>Net income/expenditure</b>	<b>21,335</b>	<b>(2,661)</b>	<b>18,674</b>
<b>Reconciliation of funds</b>			
Total funds brought forward	54,021	3,897	57,918
Total funds carried forward	75,356	1,236	76,592



Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

## 12. Tangible fixed assets

	<b>Computer Equipment</b>
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

	<b>2023</b>	<b>2022</b>
Stocks of vinyl records, CDs and cassette tapes	3,754	5,808

## 14. Debtors

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

## 15. Creditors

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

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**16. Movement in funds**

**Unrestricted Funds**

	Balance at 1.4.22	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.23
<b>Designated</b>					
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)		-
	<b>38,558</b>	<b>-</b>	<b>(29,892)</b>	<b>(8,666)</b>	<b>-</b>
<b>General</b>	36,799	115,969	(115,949)		36,820
Designated funds released				8,666	8,666
					-
	<b>75,357</b>	<b>115,969</b>	<b>(145,840)</b>	<b>-</b>	<b>45,486</b>

**Unrestricted Funds - Previous Year**

	Balance at 1.4.21	Incoming Resources	Outgoing Resources	Transfers	Balance at 31.3.22
<b>Designated</b>					
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
	<b>24,092</b>	<b>14,466</b>	<b>-</b>	<b>-</b>	<b>38,558</b>
<b>General</b>	<b>29,929</b>	<b>123,117</b>	<b>(101,782)</b>	<b>(14,465)</b>	<b>36,799</b>

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

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**

	<b>Balance at 1.4.22</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfers</b>	<b>Balance at 31.3.23</b>
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
	<b>1,236</b>	<b>57,591</b>	<b>(40,127)</b>	<b>-</b>	<b>18,700</b>

**Restricted Funds - Previous Year**

	<b>Balance at 1.4.21</b>	<b>Incoming Resources</b>	<b>Outgoing Resources</b>	<b>Transfers</b>	<b>Balance at 31.3.22</b>
<i>DiVA Apprenticeships Ltd</i>		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)		-
	<b>3,897</b>	<b>61,356</b>	<b>(64,017)</b>	<b>-</b>	<b>1,236</b>

## **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**

	<b>Tangible fixed Assets</b>	<b>Net current assets/ liabilities</b>	<b>Net Assets</b>
<b>Unrestricted Funds</b>			
General	2,111	43,374	45,485
Designated			
<b>Restricted Funds</b>			
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
	<b>62,074</b>	<b>62,074</b>	<b>64,185</b>

Nonclassical  
Trustees Report and Financial Statements  
For the period ending 31st.March 2023

**Previous year**

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