

Nonclassical

Charity Registration No. 1162282

**TRUSTEES' REPORT AND ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025**

Nonclassical
Trustees Report and Financial Statements
For the period ending 31st March 2025

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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 (Bfjfid Ooooh eeeee aahhhh iii ghdjrr) 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 transitional 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

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

23/1/26

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.

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

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

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

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
<i>Events</i>		
Income from charitable activities	49,995	2,433
<i>Record label</i>		
Income from charitable activities	7,534	14,381
<i>Artists in Residence 2024</i>		
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

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

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.

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

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

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

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

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

16. Movement in funds

Unrestricted Funds

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

Unrestricted Funds - Previous year

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

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.

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

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