

**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

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

**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 Gunde.
- 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

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

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

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

- 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

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

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.

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

**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 entrepreneurship. 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**



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

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**

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

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

**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



.....  
Michael Noonan (Chair)

15 December 2022

**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

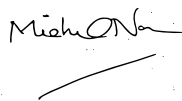
**Nonclassical**  
**Statement of Financial Activities**  
**For the year ended 31 March 2022**

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

**Nonclassical  
Statement of Financial Position  
As at 31 March 2022**

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

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.

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

**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
	<b>94,425</b>	<b>61,356</b>	<b>155,781</b>	<b>141,576</b>

**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
	<b>79,856</b>	<b>60,166</b>

**3. Income from charitable activities**

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

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

	2022	2021
	£	£
<b>Unrestricted funds</b>		
Grants receivable	5,418	9,148
	<b>5,418</b>	<b>9,148</b>

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

**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
	<b>96,364</b>	<b>64,017</b>	<b>160,381</b>	<b>111,950</b>

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

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

**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
	<b>7,761</b>	<b>11,782</b>	<b>19,543</b>	<b>14,529</b>



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

**8. Net income/(expenditure) for the year**

This is stated after charging/(crediting):

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Depreciation of owned fixed assets	2,111	-
Accountancy fees	1,200	1,079
Staff pension contributions	1,731	1,359
	<b>86,670</b>	<b>70,370</b>

**9. Staff costs**

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

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

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

	<b>2022</b>	<b>2021</b>
Staff	4	5
	<b>4</b>	<b>5</b>

**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.

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

**11. Comparative for the Statement of Financial Activities**

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

**12. Tangible fixed assets**

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

**13. Stocks and work in progress**

	2022 £	2021 £
Stocks of raw materials	5,808	7,066
	<b>5,808</b>	<b>7,066</b>

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

**14. Debtors**

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

**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
	<b>23,562</b>	<b>5,929</b>
	<b>23,562</b>	<b>5,929</b>

**16. Movement in funds**

**Unrestricted Funds**

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

**Unrestricted Funds - Previous year**

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

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

**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)	-	-
	<b>3,897</b>	<b>61,356</b>	<b>(64,017)</b>	<b>-</b>	<b>1,236</b>

**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)	-	-
	<b>5,236</b>	<b>28,121</b>	<b>(29,460)</b>	<b>-</b>	<b>3,897</b>

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

**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
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
General	4,223	32,576	36,799
<i>Designated</i>			
Designated Fund	-	38,557	38,557
<b>Restricted funds</b>			
DWP Kickstarter	-	596	596
Associate Composer Scheme 2	-	640	640
	<b>4,223</b>	<b>72,369</b>	<b>76,592</b>

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

**Previous year**

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