

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales · Charity number 274578

Details

Other names NATIONAL YOUTH JAZZ ORCHESTRA - N Y J O

Status Registered

Legal form Charitable company

Company number [01334250](#)

Registered 1977-11-11

Register [View on the Charity Commission register](#)

Contact

Address Woolwich Works
The Fireworks Factory
11 No.1 Street
London
SE18 6HD

Phone 03305002000

Email info@nyjo.org.uk

Website www.nyjo.org.uk

Activities

Objects: TO PROMOTE, MAINTAIN AND ADVANCE EDUCATION PARTICULARLY MUSIC EDUCATION AND TO ENCOURAGE THE ARTS INCLUDING THE ARTS OF MUSIC PARTICULARLY JAZZ, DRAMA, DANCE AND SINGING AND (WITHOUT PREJUDICE TO THE GENERALITY OF THE FOREGOING OBJECTS) TO ADVANCE THE SAME BY ALL OR ANY OF THE FOLLOWING MEANS:(A) TO MAINTAIN JAZZ ORCHESTRAS AND OTHER MUSICAL ENSEMBLES COMPRISING OF MAINLY YOUNG MUSICIANS (B) TO ORGANISE, MANAGE AND PROVIDE OR ASSIST IN ORGANISING MANAGING AND PROVIDING ORCHESTRAL, INSTRUMENTAL AND VOCAL CONCERTS AND PERFORMANCES AND SIMILAR ACTIVITIES CONNECTED WITH MUSIC, PARTICULARLY JAZZ MUSIC IN ANY PART OF THE WORLD (C) TO MAKE USE OF ALL MEDIA INCLUDING BUT NOT LIMITED TO CINEMA, RADIO, TELEVISION, ANY FORM OF RECORDED OR ELECTRONIC MUSIC AND ANY OTHER MEDIA, DEVICE OR INVENTION RELATING TO THE PRODUCTION OR REPRODUCTION OF MUSIC PARTICULARLY JAZZ MUSIC (D) TO FOSTER AND ENCOURAGE THE APPRECIATION, FURTHERANCE AND PRACTICE OF JAZZ MUSIC BY COMPETITIONS, PRIZES OR ANY OTHER MEANS CONSISTENT WITH THE STATUS OF THE CHARITY (E) TO ORGANISE, MANAGE AND PROVIDE OR ASSIST IN ORGANISING, MANAGING AND PROVIDING ACADEMIES, COURSES, WORKSHOPS, SUMMER SCHOOLS, CONFERENCES, EXHIBITIONS, LECTURES AND OTHER FORMS OF MUSIC EDUCATION ACTIVITY IN ANY PART OF THE WORLD (F) TO PROVIDE BURSARIES AND OTHER FORMS OF SUPPORT FOR CHILDREN AND YOUNG PEOPLE STUDYING MUSIC.

Activities: NYJO is a multi-faceted organisation specialising in creating opportunities for young people to perform jazz. We run a variety of different ensembles, from quintets to big bands, giving emerging professional musicians unparalleled performance opportunities. We deliver participatory programmes nationwide, widening access to jazz. We have a strong commitment to the community at our home in Woolwich.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£710,153	£668,216	£1,423,437	8
2024-03-31	£714,833	£628,114	£1,381,500	8
2023-03-31	£1,904,344	£726,852	£1,294,781	10
2022-03-31	£759,853	£829,304	£117,289	10
2021-03-31	£527,892	£555,462	£186,740	10

Trustees

Name	Role	Appointed
Projjol Banerjea	Chair	2022-01-07
Alan Brian Ridgeway		2021-12-04
Andrew Louis Grappy		2024-01-19
Giulia Marro		2026-02-11
Janet Campbell		2019-12-05
Jas Kayser		2026-02-11
Patricia Ann Sibbons		2022-01-07
Paul Antony Boniface		2022-01-07
Simon Cooke		2023-08-15

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales - Charity number 274578

Accounts

NYJO



ANNUAL REPORT & FINANCIAL STATEMENTS

FOR THE YEAR ENDED **31 MARCH 2025**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

COMPANY NUMBER: **01334250**
CHARITY NUMBER: **274578**

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REFERENCE & ADMINISTRATIVE DETAILS

Chair

Projjol Banerjea (appointed as Chair on 5 March 2025)

Deputy Chair

Paul Boniface (appointed as Deputy Chair on 5 March 2025)

Trustees

Janet Campbell

Simon Cooke

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE (resigned 31 March 2025)

Andy Grappy

Secretary

Alan Ridgeway

Principal Office

The Fireworks Factory, 11, No 1 The Street, London, England SE18 6HD

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

SKS Westlake Clark Audit, 7 Lynwood Court, Priestlands Place,
Lymington, Hampshire, SO41 9GA

A woman with long brown hair tied back, wearing a patterned brown and red top, is seated and playing a conga drum. She is in a studio or rehearsal space with purple lighting and a window with blinds in the background. The image is overlaid with several circular callouts containing statistics.

46

public performances
reached

8,517

audience members

32%

of Emerging
Professionals hail
from regional areas
beyond London

100+

Emerging Professionals
benefitted from

159

paid performance
opportunities

46%

of Emerging Professionals are
female, and

32%

are of African, Asian, Caribbean
and Mixed Heritage

CHAIR'S

INTRODUCTION

It is with real pride that I share this year's Annual Report, a reflection of the National Youth Jazz Orchestra's (NYJO's) evolving identity, continued ambition and unwavering commitment to the next generation of UK jazz musicians.

This year, NYJO has continued to reach and inspire young people through powerful programmes rooted in excellence, access, creativity and the simple joy of making music together. We delivered **279** learning sessions to **3,943** young people across **16** programmes, worked with over **100** Emerging Professionals (EPs) and presented **46** public performances, reaching more than **8,500** audience members in the UK and beyond! We are also proud that **32%** of our Emerging Professionals now come from regions beyond London, and that **32%** of the overall EP cohort are from Black, Asian or other racially diverse backgrounds – strong indicators of our national reach and deepening commitment to cultural representation within UK jazz. From Berlin to Woolwich, our young musicians have brought, creativity, courage and joy to audiences of all kinds.

This year also marked a profound moment in NYJO's history with the sad passing of our founder, **Bill Ashton OBE** in March 2025. Bill established NYJO in 1965 with a bold belief in the power of jazz to transform young lives. His passion, humour and fierce commitment to excellence helped shape the careers of thousands of musicians and laid the foundation for everything we are today. His artistic legacy lives on in every note played and every young artist who finds their voice through NYJO.

We also welcomed a new chapter of leadership with the arrival of **Yvette Griffith OBE** as Chief Executive in November. Yvette brings a wealth of experience, a deep commitment to equity and access and a bold vision for NYJO's future. Her thoughtful leadership is already helping us to grow in new and exciting ways.



Alongside this, we began laying the foundations for a refreshed artistic structure. In September, we welcomed four brilliant Resident Musical Directors – **Winston Clifford**, **Wayne Francis** (Ahnansé), **Olivia Murphy** and **Vij Prakash**. Their collective leadership reflects a collaborative and inclusive artistic model. They will shape and inspire NYJO’s artistic programming spanning legacy big band traditions to bold, contemporary innovations, ensuring our musical offer remains both rooted in heritage and attuned to the future.

On behalf of the Board, I extend heartfelt thanks to our funders, particularly Arts Council England, our principal supporter. Thanks also go to our staff, trustees, donors, partners, music hubs, schools, venues and promoters across the country. Your belief in NYJO’s mission enables us to continue creating meaningful opportunities for Emerging Professionals, Under 18s and the parents, guardians, educators and mentors who support them.

As we approach NYJO’s 60th anniversary, we do so with deep gratitude for the journey so far and the vibrant inclusive future we’re building together.

Best wishes,



Projjol Banerjea

Chair



CHIEF EXECUTIVE'S REFLECTION

Since joining NYJO in late November, I've had the pleasure of experiencing up close what makes this charity so remarkable. In just a few months, I've

seen first hand the strength of our community, the talent of our young musicians and the tireless dedication of those who support them from the parents and educators to funders, trustees and especially the small and incredibly dedicated staff team.

NYJO is a charity of impact, imagination and ambition. It opens doors, builds confidence and helps young people thrive, not only as musicians but as people. As we prepare to celebrate NYJO's 60th year, I'm excited to help guide the next chapter, one that deepens our artistic voice, strengthens national access and builds lasting support systems for young artists at a pivotal moment in their lives.

It's a privilege to step into this role at such a significant milestone in NYJO's journey. I look forward to working with the people who make NYJO what it is – our artists, supporters, colleagues and collaborators – as we help write the next chapter in NYJO's story. We'll be growing new pathways for talent, unlocking even more opportunities and stretching our reach further than ever before.

Best wishes,

Yvette Griffith

Chief Executive



3,943

young people reached
across

279

Learning sessions

46%

of Under 18s benefit
from bursaries

35

shows in secondary
schools for

2,846

students

NYJO Under 18s have gone
on to study at institutions
including

**Birmingham Conservatoire
Leeds Conservatoire
Cambridge University**

TRUSTEES' REPORT

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of the Statement of Recommended Practice (effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom (FRS 102).

Objectives & Activities

Principal Activities

The company's principal activity during the year continued to be the promotion, maintenance and advancement of jazz music education. The company is a company limited by guarantee and is a registered charity.

Charitable Aims & Activities

NYJO is a national music education charity dedicated to nurturing the next generation of jazz talent. We create opportunities for young people, regardless of background, to explore their creativity, develop as artists, and find their voice through jazz. We offer access to high-quality music education and development, championing jazz as a vital and culturally rich art form that builds confidence, connection and self-expression.

Our programme centres on two core strands:

Emerging Professionals Programme

- For talented 18-25 year olds ready to take the next step in their musical journeys
- Offers free high-quality development and performance opportunities alongside leading artists

National Learning Programme

- Reaches across the country through extensive outreach
- Inspires and nurtures thousands of under 18s each year
- Brings vibrant jazz education into schools and community spaces, fostering creativity and connection

Locally, Our Under 18s programme includes:

- Two jazz ensembles for 14-18 year olds
- First Access jazz ensemble for 11-14 year olds, based at our resident home, Woolwich Works in South East London
- Instrument lessons at Woolwich Works for a small group of students from two local secondary schools – most of whom go on to join our first access jazz ensemble

NYJO delivers extensive outreach and works nationally with Music Education Hubs and schools to widen access to jazz education. We also support music educators through our NYJO Network and a range of Continuing Professional Development (CPD) opportunities.

Our Emerging Professionals programme supports young musicians aged 18-25 as they transition into the industry and at early stages of their career. In 2024/25, we worked with just over 100 talented emerging artists, providing them with regular rehearsals, performance opportunities, masterclasses and educator training.

Live performance is a core part of NYJO's mission. It is both a public celebration of jazz and a crucial development platform for our young musicians. From local gigs and national tours to creative commissions and festival stages, our artists gain invaluable experience performing for diverse audiences. We also use a variety of digital and broadcast media to amplify their work and share the energy of jazz more widely.

This work is powered by a vibrant, inclusive community of young performers, educators, musicians and arts professionals. Through collaboration, creativity and a commitment to excellence, we are shaping a more diverse and dynamic future for jazz in the UK and beyond.



Structure, Governance & Management

The governing document is the Articles of Association. The trustees delegate the day-to-day running of NYJO to its Chief Executive Officer (CEO) with trustees providing additional support in line with areas of expertise. New trustees are recruited via open advertising and interview. The Senior Leadership Team and employees are remunerated in line with market conditions and affordability, according to their individual skills, experience and responsibilities. NYJO also benefits from the skills of the many music orientated charities, education partners and freelancers that form our extended community.

Board Committees

The Board operates two committees: the Appointments & Remuneration Committee and the Audit & Risk Committee. Each committee meets approximately four times per year and reports to the Board at its meetings.

List of Trustees for the Period

Projjol Banerjea (Chair)

Paul Boniface (Deputy Chair)

Janet Campbell (Chair of Appointments & Remuneration Committee)

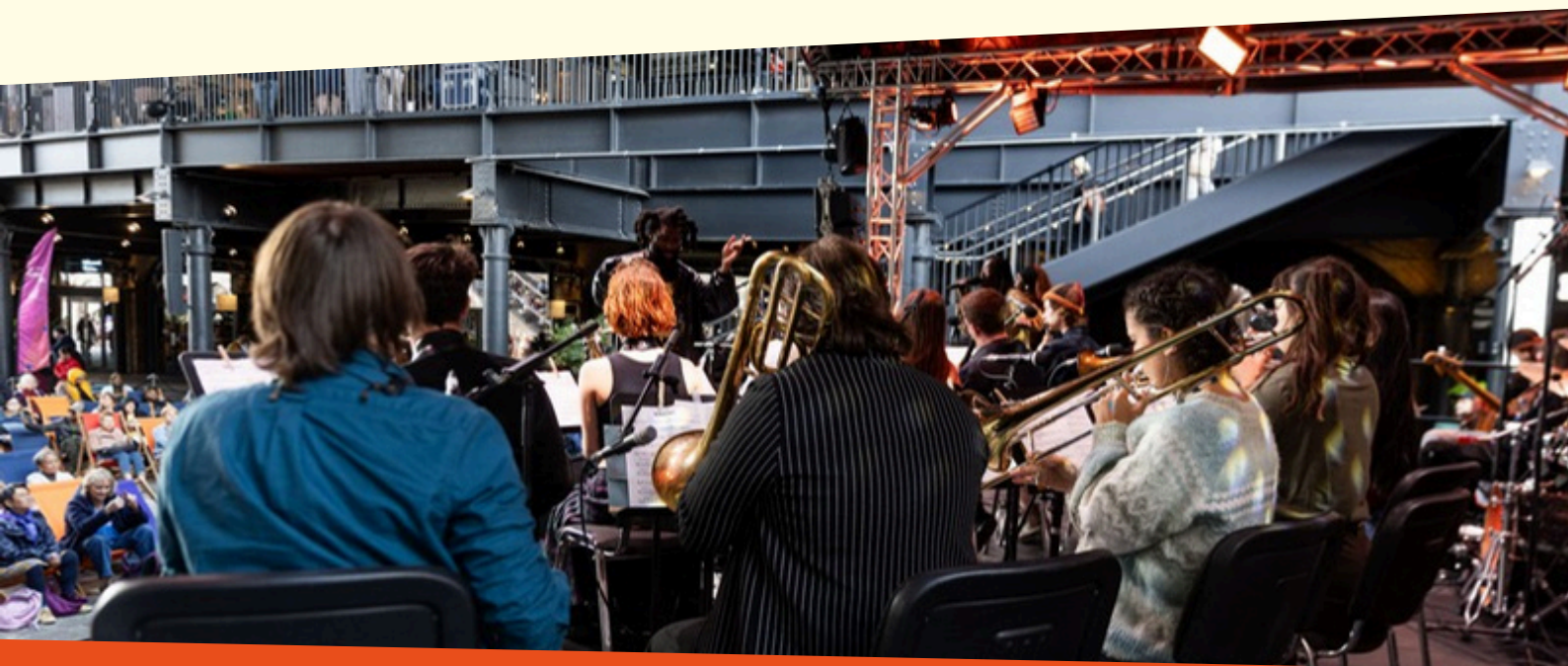
Simon Cooke (Chair of Audit & Risk Committee)

Andy Grappy

Alan Ridgeway (Treasurer)

Patricia Sibbons

Cindy Sughrue OBE (Resigned 31 March 2025)



Charitable Activities

Resident Musical Directors (MDs)

This year, we introduced a new artistic structure by creating four Resident MD positions. These roles collectively share the responsibilities traditionally held by a single Head of Music/Artistic Director, steering NYJO's artistic vision, while ensuring the creative and personal development of young musicians remains central to everything we do. Each brings a unique approach and vision to the position, reflecting a changing NYJO.

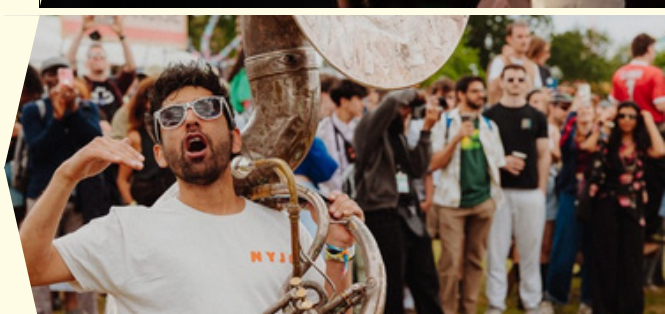
Our Resident MDs - **Winston Clifford**, **Wayne Francis** (Ahnansé), **Olivia Murphy** and **Vij Prakash** - rotate across different areas including leading on training and Continuing Professional Development (CPD), planning, curating projects, supporting musicians' development and advocacy.

Emerging Professionals

Continued Demand and Evolving Opportunities in 2024/25

NYJO's Emerging Professionals (EP) programme continued to offer a powerful and inclusive platform for young jazz musicians aged 18-25 to develop their artistry, build professional skills, and gain meaningful industry experience.

In 2024/25, working with just over **100** talented emerging artists, we expanded the scope and depth of our programme. Demand for projects from 2023/24 remained strong, and in addition to launching new large ensemble work, our Emerging Professionals continued performing 23/24 repertoire from Charles Mingus, Nikki Yeoh's *Speechmik X-Ploration*, Blue Note, Dizzy Gillespie, and the NYJO Latin Collective. We took our vibrant New Orleans Second Line performance to Cross The Tracks festival in May and our much-loved Tuba workshops and a celebration of Sun Ra to We Out Here festival in August, reflecting the ongoing demand and versatility of these artistically rich collaborations.



Blue Note Series

NYJO's Blue Note Big Band project relaunched with performances at Malvern Theatre and Carshalton Jazz Club, and progressed into a second phase led by NYJO Resident MD Olivia Murphy. Emerging Professionals co-curated a refreshed repertoire and gained hands-on experience in arranging, band leadership, and ensemble work. Four EPs received bespoke 1:1 and group mentoring with Olivia between December 2024 and March 2025. Additional performances included Pizza Express Live in Soho with more scheduled for 2025/26. The project fostered creativity, collaboration, audience engagement, and a deeper understanding of the Blue Note legacy, while opening up broader opportunities across NYJO's programmes.



The Fire Next Time: A Tribute to James Baldwin

This powerful project was first commissioned by Bold Tendencies in August 2024 to mark what would have been James Baldwin's 100th birthday, celebrating his life and legacy through an immersive performance blending music, spoken word, and social commentary. Led and devised by acclaimed contemporary jazz composer and musical director Peter Edwards, NYJO Emerging Professional Lucy-Anne Daniels, and a cohort of NYJO musicians, the programme explored Baldwin's activism, his profound connection to jazz, his lived experiences as a Black man in America, and his enduring influence on generations of artists.

Through co-creation and improvisation, the project examined themes of identity, race, gender, and faith, with a strong emphasis on teamwork, creativity, and audience engagement. It premiered at Bold Tendencies and was later performed at Southbank Centre, with further bookings confirmed for Cheltenham Jazz Festival and Norwich Jazz Festival in 2025/26 as well as plans to record and release it later in the year.



NYJO's Core Values:

Courage

Skills

Teamwork

Creativity

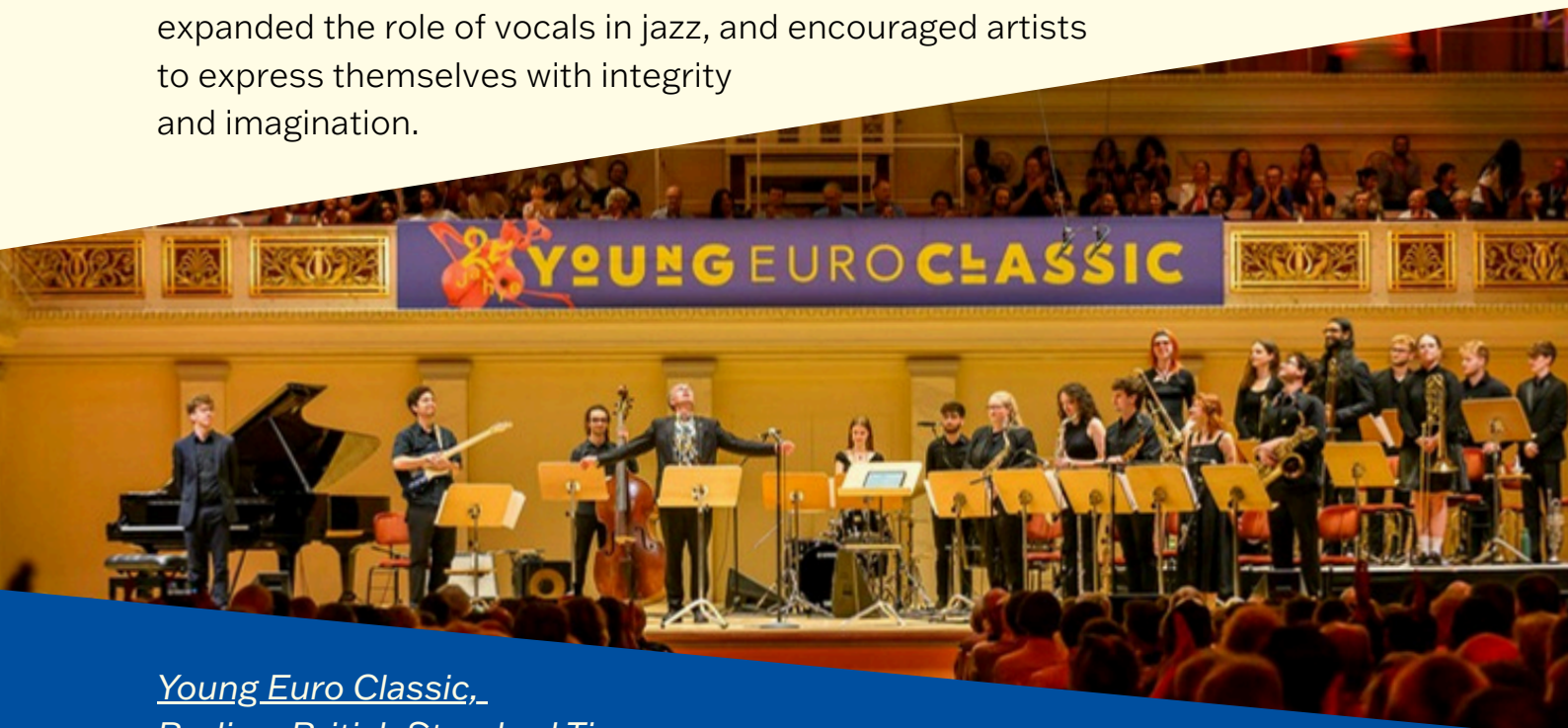
Respect

Steam Down x NYJO Big Band

Steam Down is a dynamic London based collective known for its electrifying fusion of jazz, Afrobeat, grime, and spoken word, creating genre-defying live experiences that celebrate Black British culture and community. This exciting collaboration between Steam Down and NYJO Emerging Professionals led by Steam Down bandleader and NYJO Resident MD Ahnansé, reimagined Steam Down's repertoire for big band, presenting the idiom in a bold, contemporary light. The project embodied the NYJO Values of **Courage** and **Teamwork**, encouraging NYJO musicians to embrace improvisation, peer-led creativity, and a "no ego, just free flow" ethos. Featuring arrangements of eight tracks, it explored new improvisational concepts and actively engaged audiences beyond traditional performance formats. The line up saw the regular Steam Down line-up boosted by a big band horn section. All the cool of contemporary jazz plus all the power of Big Band! Musicians demonstrated strong reading ability, openness to improvisation, and brought energy, trust and joy to this exciting, shared stage at Kings Cross Summer Sounds and Woolwich Works' Brassworks Street Brass Carnival.

Cleveland Watkiss – Sun Ra Reimagined

Inspired by a young NYJO musician's suggestion following We Out Here 2023, this project explored Afrofuturism through a tribute to Sun Ra, culminating in performances at We Out Here and the London Jazz Festival 2024. Led by Cleveland Watkiss, the project combined costume, movement, poetry, and jazz to celebrate Black identity, spirituality, and Sun Ra's legacy. It invited young musicians to question "What is space?" while engaging with Sun Ra's catalogue. The project deepened understanding of Afrofuturism's influence, expanded the role of vocals in jazz, and encouraged artists to express themselves with integrity and imagination.



Young Euro Classic, Berlin – British Standard Time

In August 2024, outgoing Musical Director Mark Armstrong and NYJO proudly represented the UK at Young Euro Classic, a prestigious international festival held annually at Berlin's iconic Konzerthaus. The festival showcases outstanding youth ensembles from around the world, with a focus on both traditional and contemporary repertoire performed by musicians aged 16-26.

As part of the specially curated *British Standard Time* strand, NYJO brought the energy, originality and diversity of British jazz to a European audience. Through bold new arrangements, improvisation, and creative collaboration, the ensemble explored the evolving identity of British jazz - honouring its roots while looking confidently to the future. The performance reflected NYJO's core values of **Courage**, **Skills**, **Teamwork**, **Creativity**, and **Respect**, and provided a powerful platform for the next generation of UK jazz talent on an international stage.

Professional Development

Throughout the year, our Emerging Professionals have taken part in a range of masterclasses and industry sessions led by expert facilitators. These have covered topics such as recording and releasing music via record labels, deconstructing South African township jazz, and composition workshops delivered by ABRSM, a global music grading and education charity.

In addition to developing performance skills, we also support our musicians in building sustainable careers by offering educator training. This enables them to lead and assist in delivering elements of NYJO's Learning programme, broadening their skill sets and creating opportunities to earn outside of performance work.

Breaking Down Barriers

NYJO remains committed to being a truly national organisation, representative of young musicians from across the UK. Our travel bursaries continue to play a vital role in removing geographical barriers to participation, enabling us to connect with a wider range of young artists and build a more diverse, inclusive and nationally representative cohort. In 2024/25, **32%** of our Emerging Professionals came from regions across the country, including counties such as Hampshire, Devon, West Yorkshire, West Sussex and Somerset and towns or cities including Manchester, Brighton, Guildford, Reading, Leeds, Oxford, Southampton and Cardiff.

We are also proud to be achieving a healthy gender balance across the programme. **43.5%** of our Emerging Professionals identify as female, **4.6%** as non-binary, and **51.9%** as male.

Piano/keyboard is the most popular instrument among male participants, with **11.1%** of the cohort playing it. Among female NYJO Emerging Professionals, saxophone leads in popularity, played by **9.3%** - a trend that may be influenced by the visibility of successful British female saxophonists enjoying international careers.

In terms of cultural representation, **32.4%** of our Emerging Professionals are of African, Asian, Caribbean or mixed heritage, demonstrating our ongoing progress in building a more equitable and representative pathway for the next generation of jazz musicians.

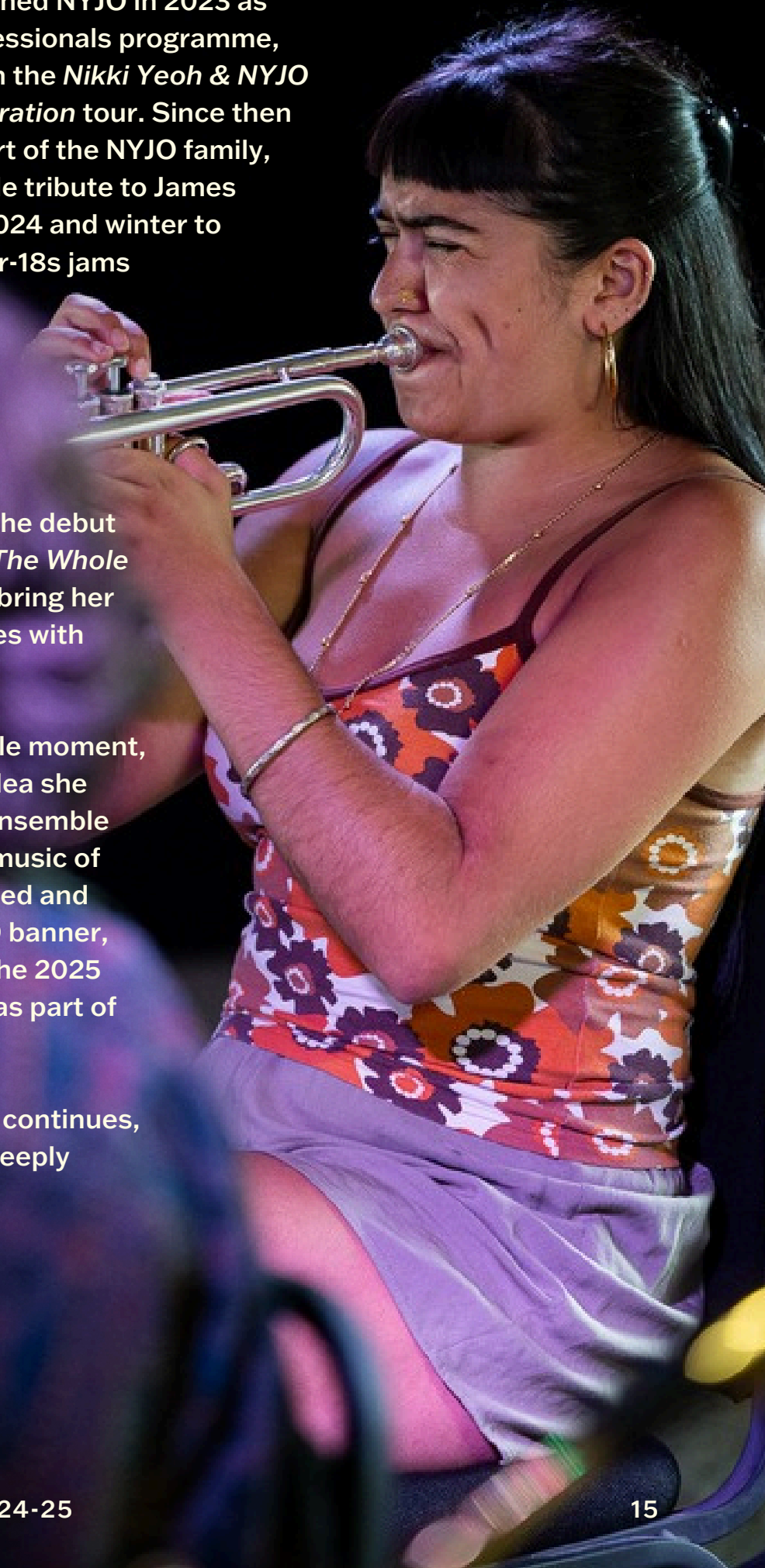
Olivia Cuttill's NYJO Story

Trumpeter Olivia Cuttill joined NYJO in 2023 as part of our Emerging Professionals programme, quickly making her mark in the *Nikki Yeoh & NYJO Present: Speechmik X-Ploration* tour. Since then she has become a core part of the NYJO family, performing in the ensemble tribute to James Baldwin across summer 2024 and winter to spring 2025, leading Under-18s jams at Woolwich Works, and contributing to education work through our Jazz Futures and Canterbury Jazz Day programmes.

In 2024, NYJO supported the debut tour of her quintet album *The Whole Damn Plan*, helping Olivia bring her music to national audiences with confidence and flair.

Now, in a powerful full circle moment, Olivia is set to realise an idea she brought to NYJO, a large ensemble project expanding on the music of Nina Simone. Commissioned and presented under the NYJO banner, the work will premiere at the 2025 EFG London Jazz Festival as part of the NYJO 60 celebrations.

Olivia's journey with NYJO continues, distinctive, inspiring and deeply original.



NYJO Learning Programmes

NYJO Learning comprises a progressive range of inclusive programmes designed to support young people's musical journeys, from first access to advanced ensemble performance, while fostering strong community and national partnerships. In 2024/25, NYJO delivered **279** learning sessions to **3,943** young people across **16** programmes, reaching cities and towns like Manchester, Luton, and Margate, and counties including Dorset, Essex, Leicestershire, Lincolnshire and Rhondda Cynon Taf.

Central to this offer is NYJO's Under 18s Programme, which includes five complementary strands, offering progression from beginner level to advanced ensemble performance, along with vocal development, leadership, and peer recognition. Weekly ensembles, led by Winston Clifford and Olivia Murphy, help young musicians build skills in improvisation, jazz language and ensemble playing. Performances at venues like Woolwich Works and Greenwich Park Youth Festival give participants valuable real-world experience.

In Greenwich, NYJO ran holiday projects, beginner brass tuition in local schools, and a weekly community choir for older adults, all led by Emerging Professionals. These programmes support creativity, inclusion and intergenerational connection.

Nationally, NYJO's widening access projects included strategic partnerships, workshops with at-risk youth, and festival outreach. From classroom songwriting to festival stages, NYJO creates lasting impact, supporting young people to find their voice, grow in confidence and engage in music on their own terms.



NYJO Under 18s

- **Weekly Ensembles** include the U18 Ensemble, led by Winston Clifford, which focuses on learning jazz by ear and improvisation, and the U18 Band, led by Olivia Murphy, which explores traditional and contemporary big band charts with an emphasis on sight reading.
- **Performance opportunities** took place at venues such as Woolwich Works, Greenwich Park Youth Festival, and Toulouse Lautrec, giving young musicians valuable real-world experience.
- **Entry-level pathways** include the First Collective, a beginner group supported by NYJO Emerging Professionals, and in-school recruitment workshops led by musical directors in South East London to identify new talent.
- **Vocal masterclasses**, delivered by artists such as Anton Browne, Plumm, and Sofia Grant, helped young singers develop confidence, technique, and vocal health.

"I found the project to be unique, encouraging and fun. I enjoyed the freedom in playing, and the skill of learning pieces by ear."
– Keavy, Lancashire Widening Access Project

Widening Access Projects

NYJO's national outreach work delivers first-access jazz education and progression routes for young people with limited opportunities, often through local partnerships.

- **Strategic partnerships** through the NYJO Network support national jazz educators and organisations, strengthening infrastructure and sharing good practice.
- **School and youth engagement** includes the First Time Jazz recruitment tour, the Kings Cross Summer Project offering a week of creative development, NYJO +You in-school workshops introducing online resources, and a songwriting-based placemaking project in Woolwich.
- **Creative workshops** have been delivered in a wide range of settings, including SoundSkool (composition and tech), Talking Shop (South Wales jazz taster sessions), Saffron Hall (improvisation with Nikki Yeoh), Cardboard Citizens (for young people at risk of homelessness), and Bold Tendencies (audience development tied to The Fire Next Time).
- **Festival outreach** extended NYJO's reach to wider audiences through interactive second line and tuba workshops at Cross the Tracks and We Out Here festivals.

Making Space for Everyone

We are committed to making our programmes genuinely accessible to all young people, especially those who may face financial, geographical, or cultural barriers to participation. We offer bursaries to help remove cost as a barrier and reserve places for young people living in our local borough or those with limited access to other creative opportunities.

By actively creating space for those who may not have previously felt represented or welcome in settings like ours, we're working to ensure that everyone has the chance to explore their creativity and feel a sense of belonging through music.

"I enjoy the friends I have made and skills I have developed socially. I went from not knowing how to hold a saxophone to being fully comfortable with one."
- Iasmina, Sound Foundations



Digby's NYJO Story

My name is Digby, and I play trumpet and saxophone. I first joined NYJO Under 18s after my music teacher suggested it, and I haven't looked back since. NYJO has really cemented my passion for jazz and all music.

There are two groups every Saturday, Ensemble with Winston Clifford and Band with Olivia Murphy. Ensemble focuses on more modern and experimental jazz, whereas Band has more traditional big band instrumentation. A session in Band usually starts with a group warmup, focusing on scales and some jazz theory, and Olivia makes sure everyone understands. Although Band is more traditional, we still play a wide range of music, from full big band arrangements to much more open ones, and most weeks we end up playing something we've never played before, allowing us to choose together what we want to perform.

The biggest thing NYJO has done for me is encourage me to keep pursuing music, and I'm now planning to study jazz at music college after my A-levels.



Staff

In July 2024, after three years as Chief Executive, **Susie York Skinner** moved on from NYJO to return to her cultural home within the classical music world. Susie's time at NYJO marked a pivotal chapter in the charity's evolution. Her leadership brought clarity, structure and momentum during a period of significant change, and she played a key role in strengthening our governance and along with the NYJO team, embedding equity and inclusion into the heart of our mission.

We are hugely grateful for the passion, vision and commitment Susie brought to NYJO, and we wish her every success in the next stage of her journey.

In late November 2024, we were delighted to welcome **Yvette Griffith** as NYJO's new Chief Executive. Yvette joined us from Jazz re:refreshed, where she spent almost 12 years working to make the UK jazz sector more equitable, inclusive and internationally recognised. Her thoughtful leadership helped to open doors for a new generation of UK jazz artists, contributing to initiatives that sparked genuine, long-lasting change both nationally and internationally.

Yvette brings to NYJO a deep commitment to fairness, creativity and community, and we're excited to be entering this new chapter under her leadership, with renewed purpose and a continued commitment to championing the next generation of jazz talent.



With fresh perspectives often come renewed energy and ideas. Since joining, Yvette has brought a thoughtful focus to areas needing attention. Following the departure of the Head of Development **Lauren James**, whose short time with NYJO opened up a whole new pool of fundraising possibilities, NYJO appointed high-level fundraising consultants to help address an urgent gap in fundraising capacity and momentum. At the same time, the Marketing & Communications function has been restructured to strengthen the small team's expertise. This refreshed approach is not only about promoting NYJO's activity but also about strategically raising the charity's profile and re-establishing its presence within the wider sector after a period of reduced visibility.

Social media and online engagement remained steady in 2024/25, with small increases in follower numbers across most platforms. Unfortunately, our existing YouTube channel became unusable due to an unresolved technical issue, and we will be launching a new channel in 2025/26. To keep content flowing, we brought in freelance creators later in the year to help us produce engaging content for our social media highlighting NYJO's work and performance opportunities. Looking ahead, the planned recruitment of a Marketing and Communications Manager in 2025/26 will help strengthen our online presence, better showcase the range of NYJO's programmes and grow our digital reach.

Board appointments and retirements

Over the past couple of years, NYJO's Board of Trustees has undergone a period of governance transition. During an extended Chair recruitment process, Board members **Projjol Banerjea** and **Paul Boniface** stepped into the roles of Interim Chair and Interim Deputy Chair respectively, providing valuable leadership to the then-Chief Executive Susie York Skinner and her team. In recognition of their effective stewardship and to provide continued stability during a time of executive transition, with Yvette Griffith joining as Chief Executive in late 2024, the Board invited Projjol and Paul to take on the roles permanently, which they both accepted with enthusiasm in March 2025. Their appointment marks a steadying chapter for NYJO as the organisation embarks on its next phase of development.



At the end of March 2025, we warmly bid farewell to our longest serving trustee, **Cindy Sughrue OBE**, as she returns to Scotland. Cindy brought deep wisdom, clarity and perspective to NYJO's Board and was a trusted advisor and invaluable source of support to Susie York Skinner throughout her three-year tenure as Chief Executive.

Her unwavering commitment, rich knowledge of the arts sector, and infectious enthusiasm for NYJO provided the organisation with great stability, especially during challenging periods such as the Covid 19 pandemic. We remain deeply grateful for her dedication, loyalty and lasting contribution to NYJO's journey.

The Board is now seeking to appoint a new trustee who can bring fresh insight and further strengthen NYJO's relevance and responsiveness as a youth music education charity within today's dynamic jazz landscape.



Bill Ashton

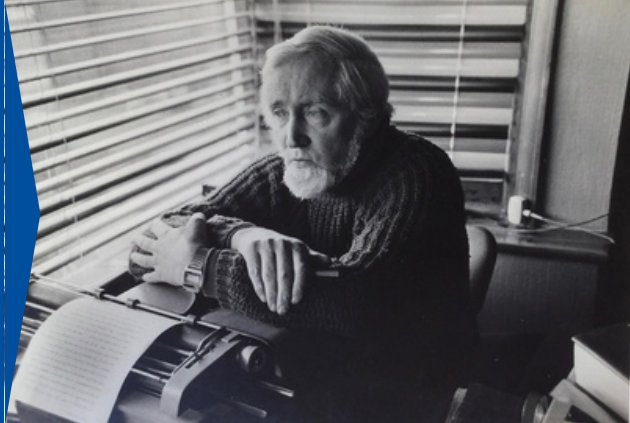
In March 2025, we were saddened by the passing of **Bill Ashton OBE**, NYJO's visionary founder and lifelong champion of young jazz talent. Bill established NYJO in 1965 with a bold mission to nurture and showcase the next generation of British jazz musicians. Over nearly five decades of leadership, his dedication, humour and high standards shaped NYJO into a world renowned training ground and performance platform.

Bill's passion for excellence left an indelible mark on UK jazz. Under his direction, thousands of young musicians developed not only their technical skills, but also the confidence, discipline and musicality that fuelled lifelong careers. His ability to spot talent and inspire growth led to a remarkable roll call of NYJO alumni, including **Amy Winehouse**, **Laura Jurd** and **Tom Walsh**, plus many more, such as:



- **Martin Koch** - Musical Director for the London 2012 Olympics and a host of West End hits like Billy Elliot
- **Guy Barker MBE** - Trumpeter and conductor, a regular on BBC TV and at the Royal Albert Hall with his much-loved Christmas big band show
- **Steve Sidwell** - Grammy-winning, and Tony, Emmy and Olivier nominated arranger and composer
- **Dave Arch** - Musical Director of Strictly Come Dancing, leading a band that features lots of NYJO alumni
- **Annabel Williams** - Vocal coach for The X Factor and Britain's Got Talent

Beyond the notes and the charts, Bill believed in the power of jazz as a force for connection, creativity and change. His legacy lives on in every young musician who finds their voice through NYJO's programmes.



Fundraising

As a registered charity, NYJO relies on a diverse mix of income sources to support our work, ranging from public funding, earned income from performances, and individual giving, to partnerships, trusts, and foundations. We have been proud to hold National Portfolio Organisation (NPO) status with Arts Council England for several years, providing a vital foundation for our artistic and educational activity.


This year saw a period of flux in our fundraising capacity, following the departure of our Head of Development, **Lauren James**. A subsequent gap in dedicated fundraising support meant that targets for 2024-25 were not fully met (Trust income down from the prior year of **£185,000** to **£147,000** and individual giving down from **£123,000** to **£113,000**), and we begin 2025-26 with limited fundraising secured. Fortunately, our reserves have enabled us to absorb the shortfall and maintain continuity across all programmes and delivery.

In March 2025, we engaged two highly experienced fundraising consultants who have already instilled confidence in their approach and strategic vision. As part of their work, they have begun reviewing NYJO's overall fundraising strategy and are refreshing our donor schemes to better align with the organisation's growing ambitions and evolving identity. With renewed capacity and focus, we are optimistic that we will return to target fundraising levels within the next 12 to 24 months.

We are deeply grateful to all our funders and supporters. These funds enable us to deliver meaningful programmes that create lasting impact for the young people we work with, particularly those who might otherwise be unable to access opportunities like these. Bursaries help remove financial, late-night travel and geographic barriers, opening doors to regular sessions and travel support for our regional participants.

This support also allows us to bring outstanding expertise into the charity, giving young musicians the chance to learn directly from some of the UK's leading jazz artists. The phrase "*talent is everywhere, opportunity is not*" rings especially true for many of the young people we serve. Thanks to continued investment, NYJO is able to keep widening access and breaking down barriers so that more young people, regardless of their circumstances, can explore their potential through music.





We wish to thank the following individuals whose generosity makes NYJO possible:

NYJO Champions:

- Justin & Victoria Ash
- John East
- Chris Evans
- Mark Allen
- Erin & Gaurav Kumar

Artist Sponsors:

- Broughton Family
- Oliver Stocken CBE
- Tony Gordon-James
- The Hon Richard Lyttelton
- Steve & Gwen Nathan
- Alan & Zoe Ridgeway
- Projjol Banerjea
- John Williamson
- The Rice Family
- Keith Nethercot
- Udai Patel
- David Potter
- Steve Smith
- Roger Vickers
- Tim Callan
- Lady Dione Verulam
- Stephen Bernhard

Platinum Friends:

- Paul Boniface
- Jane Richardson
- Helen Logan
- Daphne & Ken Lousvet
- Magnus Pahlsson
- In loving dedication to Taeko Oliver, devoted supporter of jazz

Gold Friends:

- Michael Armitage
- Stephen Barter
- Catherine Condron
- Elizabeth Hayley
- Raymond Hill
- Susan Horsewood-Lee
- Michael & Patricia Langley
- Marla Madison
- Belinda Magee
- Mervyn Miller
- Graham Pimlott
- Martin Cumbleton
- Ted Rockley
- Jack Moore

and all our Silver Members and Supporters.

NYJO Reserves Policy

For the first time in our 60 years, thanks to the legacy gift bequeathed to NYJO by Anthony Bracegirdle, we are in a position to hold meaningful reserves to safeguard the charity's future and provide long-term financial stability. In developing the Reserves Policy, the Chief Executive and Treasurer undertook a review of best practice and sector guidance.

Given NYJO's scale, complexity and ambition, this policy is based on a detailed assessment of the key risks we face at this time, to our income streams, fundraising capacity, financial dependencies and the increasingly competitive funding landscape. It also reflects recent changes in our leadership, in particular, the recruitment of new development consultants after a period without dedicated strategic development support. We recognise that such transitions can bring both fresh energy and a degree of flux while new structures bed in. For this reason, the reserves level has been set to retain the financial flexibility to adapt to evolving ways of working as NYJO evolves.

This policy ensures NYJO can remain agile and resilient over the next 12-24 months, maintaining continuity of delivery, supporting new ideas, and sustaining our mission during a dynamic period of development and growth.

Rationale

The Board has agreed that NYJO should maintain a reserve level of **£600,000** in cash and investments, alongside our investment properties of **£331,500** (see note below Property as Reserves). This is based on a thorough risk assessment and reflects the charity's strategic need to maintain financial resilience over the next two years.

Our Unrestricted General Funds amount to **£595,706** at 31 March 2025, broadly in line with the target level of £600,000. The investment properties are held in a Designated Building Fund. Once the trustees are confident that these investment properties will not be required to support a shortfall in income, our current plan is to sell the two properties and invest the proceeds in purchasing our own rehearsal space.

This level of reserve has been deemed appropriate considering:

- Recent shortfalls in fundraising income and the ongoing rebuilding of fundraising capacity.
- Global political events resulting in investment volatility and impacting the income and returns from our financial investments that we rely on to fund our activities.
- The transitional period following the appointment of a new Chief Executive and the potential for strategic or structural shifts.
- A desire to safeguard programme continuity in the face of potential fluctuations in income streams or sector-wide instability.
- Funding required to cover certain projects that have been carried over from 2024-25 into 2025-26.
- Our requirement for a **£100,000** working capital reserve to bridge gaps in the timing of certain grants and annual Orchestra Tax Relief and VAT claims. A crucial provision to support cash flow and ensure operational continuity during funding delays.

The cash and investment reserves are liquid and can be accessed within one month, while the property assets would most likely need to be discounted to achieve a quick sale in the event of a critical funding shortfall. Together these funds allow NYJO to manage uncertainty while continuing to deliver its mission and invest in its long term ambitions.

In the previous year we held **£750,000** of reserves in the Designated Activity Continuity Fund. During the year, **£82,942** of this fund was drawn upon to make up a short term funding shortfall. This left a balance of £667,058 in the Activity Continuity Fund which was transferred to the Building Fund (£238,500) and Unrestricted General Funds (£428,558) leaving a nil balance at 31 March 2025.

Sustainable Income through Investment

In addition to safeguarding NYJO's immediate operations, our cash reserves have been placed with Rathbones Investment Management to generate steady annual growth (circa **£30,000** pa subject to investment performance). This income provides a meaningful annual contribution to NYJO, supporting the continuity of our delivery and wider charitable aims.

Building Fund

NYJO's reserves include the value of two commercial properties (currently valued at **£331,500** and held in our Designated Building Fund) bequeathed to NYJO through the 2022 Bracegirdle legacy gift which were transferred to us by the executors in August 2024. While we aim to steward these assets responsibly, the Board has agreed that, if necessary, the properties could be sold to ensure the charity's to ensure the charity's financial security and continued delivery of its mission. Once the Board is confident that the charity's fundraising is back on track and that our level of reserves can be safely reduced, our current plan is to sell the commercial properties and use the proceeds to fund the purchase of our own permanent rehearsal space. Until then, the rental income also provides an annual contribution (circa **£25,000** pa) to NYJO's operational delivery.

Monitoring & Review

This reserves policy will be reviewed annually by the Board of Trustees, alongside the charity's overall financial position and strategic priorities. Once our fundraising has returned to previous levels, we expect to be able reduce our required level of reserves. Any proposed use of reserves must be approved by the Board and must align with the charity's mission and long-term financial sustainability goals. The Chief Executive and Treasurer provides the Board with regular updates on reserve levels, investment performance, and any risks that may affect the appropriate level of reserves to be held.



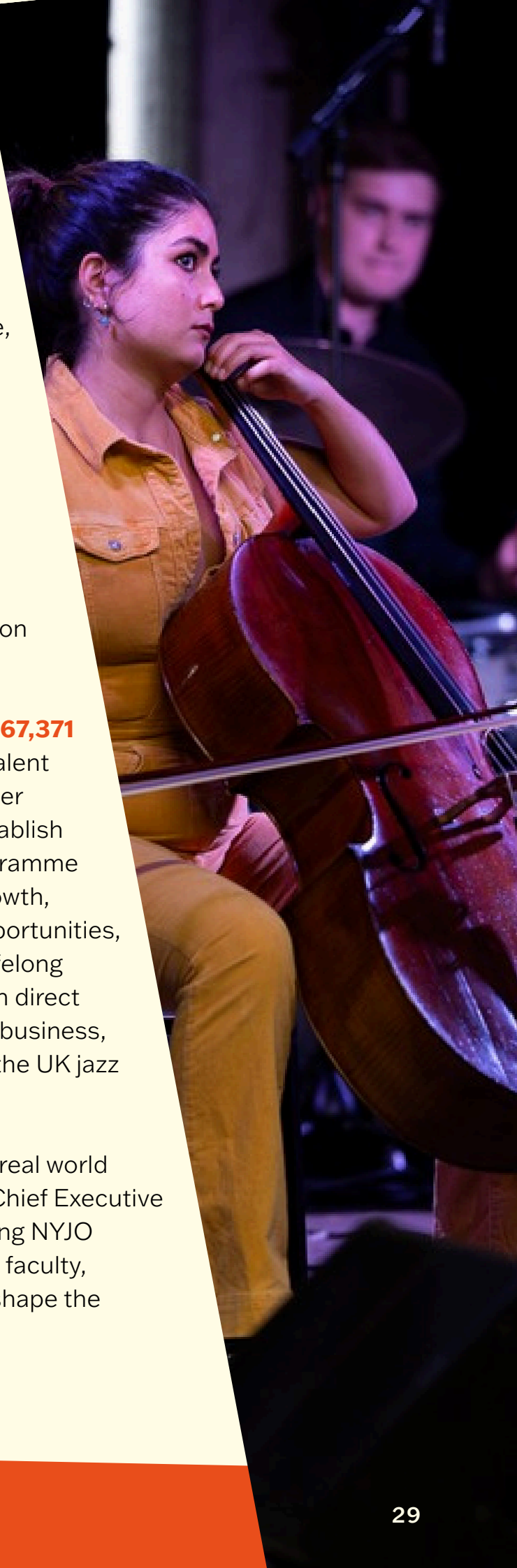
Plans for the Future & Designated Funds

Talent Development for Today's Industry and Into the Future

In recent years, UK jazz has grown in profile, diversity and global influence. For young musicians, building a career in jazz today presents both exciting opportunities and significant challenges. Recognising this, NYJO's incoming Chief Executive has identified the need for a more structured, cohesive and, where appropriate, bespoke talent development programme to support our Emerging Professionals as they transition into the industry.

The remaining Bracegirdle legacy gift of **£467,371** (designated funds to be known as the EP Talent Development Fund), will be apportioned over approximately 4 years from 2026/27, to establish a new talent development strand. The programme will focus on key areas including artistic growth, career and industry skills, performance opportunities, wellbeing and sustainability, and building lifelong professional networks. Participants will gain direct exposure to the full spectrum of the music business, supported by expert mentors from across the UK jazz ecosystem.

To ensure the programme responds to the real world needs of today's emerging jazz talent, the Chief Executive will lead an initial outreach process, engaging NYJO musicians, alumni, conservatoire students, faculty, industry peers and working artists to help shape the programme's content and structure.





This initiative marks a significant investment in the next generation of jazz talent. It introduces a structured, comprehensive programme offering consistent year-long support to a defined group of Emerging Professionals, selected via application process. Being able to invest in a planned manner enables a step change from the ad hoc support currently available, transforming it into a robust strategic framework that provides meaningful opportunities and resources for those at a pivotal stage in their musical journey.

NYJO will cultivate a bold, artist centred pipeline focussed on high quality musical development and practical career navigation. As the programme grows and demonstrates its value, we will proactively build new funding relationships to ensure longevity and impact, not only for the artists we support directly, but for the future direction, reach and cultural relevance of the UK jazz sector itself. While the talent development programme will provide deep, year-long support to a focussed cohort of emerging professionals, NYJO remains committed to broader engagement. Throughout the year, we will create meaningful touchpoints that offer all of our emerging professionals the chance to participate in high quality opportunities, from masterclasses and industry insight sessions to residencies focussed on composition and performance skills. This layered approach ensures that while intensive support is targeted, the wider NYJO community continues to benefit from artistic growth, connection and access.

By dedicating these funds to our Emerging Professionals, NYJO is laying the foundations for sustained, long term impact, not only for the artists we support directly, but for the future direction, reach and cultural relevance of the UK jazz sector itself.

Financial Review

NYJO ended the financial year with a net surplus of **£41,937** compared to a net surplus of **£86,719** in the prior year. This led to our Total Funds increasing to **£1,423,437** at 31 March 2025 (2024: **£1,381,500**).



Fundraising and Performance Fees

As mentioned above, our fundraising suffered in the year resulting in a **£37,682** reduction in income from Trusts and Foundations and a **£9,802** reduction in income from individual donors. We also saw a **£29,475** reduction in Performance Fees compared to the prior year.

Investment Income

Although our investments held at Rathbones performed well at the beginning of the year, the turmoil in the global financial markets in the final quarter meant that our funds only grew by **£16,762** over the year, compared to **£81,630** in the prior year.

Orchestra Tax Relief (OTR)

OTR income for the year was **£92,754**, an increase of **£28,146** from 2023-24. This provided a significant buffer against the reduced income from Fundraising, Performance Fees and Investment Income. The rate of relief remained at **50%** in 2024-25 and will reduce to **45%** in future years.

Charitable Activity Expenditure

Our expenditure on Charitable Activities in the year increased by **£49,130** to **£591,970**. This was largely driven by an increase in the cost of our learning programme as we broadened our reach over the course of the year and was covered by our Project Investment Fund.

Designated Funds

We drew down **£82,942** from our Activity Continuity Fund in the year as funding was required to support our reduction in income as discussed above.

In addition, **£75,488** was drawn from our Project Investment Fund in the year. **£30,000** of this was for specific projects approved by the Board and **£45,488** was the planned use of previous investment growth to fund general activities. The Project Investment Fund also received additional income of **£44,467** as a result of a further payout from the Bracegirdle legacy and **£16,762** from the increase in value of the investment held with Rathbones. This fund was renamed the EP Talent Development Fund at the year end.

At the end of the year our two designated funds amounted to: **£667,058** (2024: **£750,000**) in the Activity Continuity Fund (**£238,500** of which is represented by commercial properties) and **£467,371** (2024: **£481,630**) in the Project Investment Fund – now known as the EP Talent Development Fund. At 31 March 2025 it was decided to roll the balance of the Activity Continuity Fund (**£667,058**) into our Unrestricted General Funds (**£428,558**), with the exception of the investment properties which have been moved into the Building Fund (**£238,500**). The Building Fund also increased by **£93,000** following a revaluation of the properties. The future uses of each of these funds are discussed above in the NYJO Reserves Policy and Plans for the Future & Designated Funds sections.



Public Benefit

The trustees confirm they have had due regard to the Charity Commission's guidance on public benefit in setting NYJO's objectives and planning the charity's activities for the year.

NYJO exists to advance the education of young people in music, with a focus on jazz and related genres. All our work furthers this charitable purpose, with a clear commitment to ensuring that the benefits of our programmes are accessible to a broad and diverse public.

In 2024-25, NYJO supported young musicians nationwide through learning, participation and performance opportunities. We partnered with schools, music hubs and other organisations, offering free or subsidised activities to ensure access for those facing financial or geographic barriers.



Across the year NYJO delivered **46** public performances - **18** by large ensembles, **19** by small ensembles and **9** private event bookings, reaching an estimated total audience of **8,517**. Our largest single concert audience was **1,500** for British Standard Time in Berlin in August 2024. Sun Ra Reimagined attracted almost **650** attendees across performances at We Out Here and Guildhall's Milton Court in November 2024 as part of the EFG London Jazz Festival.

There were **159** paid performance opportunities for our Emerging Professionals across **46** performances, with some taking part in multiple events. NYJO also engaged **18** freelance creatives.

Our Learning programme delivered **279** sessions, reaching **3,943** under 18s, an increase of over **800** from the previous year. This included:

- **4** NYJO Under 18s public performances
- **19** workshops for **365** young people and CPD for **11** music teachers as part of Widening Access programmes in Lancashire, Leicestershire, Manchester and Essex
- **29** in school performances, including **13** First Time Jazz sessions for **1,900** secondary school students
- A new beginner group for 11-14s, introduced in January 2025
- **186** participant spaces across **4** 3-day holiday projects for less experienced instrumentalists and singers
- Tuba workshops in the family field at We Out Here 2024
- A New Orleans Second Line performance at Cross the Tracks in May 2024

We also facilitated **69** educator training spaces across **10** sessions as part of our Learning and delivery programme, with some Emerging Professionals attending more than one session. Session topics included Working with Young People with SEN, Safe Spaces and Behaviour as a form of communication.

NYJO's programmes span early-stage engagement to performance opportunities for emerging professionals aged 18-25. These pathways nurture musicianship, artistic identity, confidence and collaboration. Jazz education at NYJO fosters creativity, resilience and cultural awareness, sustaining the art form for future generations and enriching the UK's cultural life.

Bursaries are a vital part of our commitment to removing financial, geographical, and logistical barriers to participation, enabling us to connect with a broader range of young artists and build a more inclusive, nationally representative cohort.

In 2024-25, we allocated **£7,024** in bursaries to support both national travel to gigs and rehearsals and late-night travel. In some cases, this included overnight accommodation as a more economical and safer alternative to late-night journeys. This support ensures that cost and logistics do not prevent young musicians from taking part, and that they can travel safely, confidently, and with the reassurance that their welfare is a priority for NYJO.

We operate a free access policy to support children eligible for free school meals, on Pupil Premium or from low-income families where fees would otherwise be a barrier to accessing NYJO's learning opportunities. This approach has meant **46%** of our under-18 participants fall into one of these categories and are able to take part in our programmes due to our inclusive, open-access policies.

Risk Management

The trustees recognise a duty to identify and review the risks facing the charity and to ensure appropriate systems are in place to safeguard against fraud and error. We maintain a detailed Risk Register that outlines the key areas of risk and are confident that the necessary measures are in place to manage these effectively.

Over the past year, the following areas were recognised as priorities:

- **Fundraising:** we recognise the ongoing challenge of securing funding in a highly competitive landscape. In particular, we are aware that some funders may view our designated funds as available reserves, potentially limiting our eligibility for support. We continue to engage transparently with funders, explaining our long-term financial planning and the specific intentions behind our reserves.
- **Safeguarding:** as an organisation that works closely with children and young people, safeguarding is a core priority at NYJO. All staff and EP educators are trained, with the policy document regularly reviewed. Our Designated Safeguarding Lead is the Head of Programmes supported by Safeguarding Trustee Janet Campbell. When EP educators deliver sessions in schools or at Woolwich works, a designated safeguarding officer – either a teacher or NYJO team - member is always present. All staff are DBS checked.
- **Staff continuity and organisational knowledge:** with a small and dedicated team, we recognise that staff changes can have a notable impact. This was felt in particular with the departure of our Head of Development, and we are working to retain and pass on institutional knowledge.
- **Reputation:** we are mindful of the charity's past challenges and are committed to strengthening our reputation across the jazz and education sectors.

- **Promoter relationships:** positive, proactive relationships with promoters remain essential to securing bookings for both our large and small ensembles. We also recognise the importance of effective marketing and healthy ticket sales to support our income targets.
- **Performance profile:** we aim to provide inspiring performance opportunities for our musicians in venues that reach strong audiences and support a broad, rich repertoire of jazz.

Our Risk Register includes weighted numerical scoring to assess each risk, supporting the trustees in their oversight and planning. We are confident that this approach helps us to ensure NYJO continues to operate responsibly and securely.

NYJO is committed to ethical and respectful fundraising. We do not undertake or allow fundraising practices that place unreasonable pressure on individuals or compromise privacy. This includes any fundraising carried out by third parties on our behalf. No complaints were received regarding our fundraising activity during the year.



Statement of Trustees' Responsibilities

The trustees (who are also the directors of The National Youth Jazz Orchestra Ltd for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the board of trustees on **29/9/2025** and signed on its behalf by:



Projjol Banerjea
Chair

Independent Examiner's Report

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of National Youth Jazz Orchestra Limited (the charitable company) for the year ended 31st March 2025 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of trustees & examiner

As the charity trustees of National Youth Jazz Orchestra Limited (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's 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 charitable company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or

3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

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.



Moganarden Chelvanaigum FCCA

For and On behalf of SKS Westlake Clark Audit
7 Lynwood Court
Priestlands Place
Lymington
Hampshire
SO41 9GA

Date: **30/09/2025**



STATEMENT OF FINANCIAL ACTIVITIES

For the Year Ended 31 March 2025
(including Income and Expenditure Account)

	Notes	Unrestricted Funds		Restricted	Total 2025 £	Total 2024 £
		General 2025 £	Designated 2025 £	Funds 2025 £		
Income and Endowments from:						
Donations and Legacies						
Arts Council England Grants	3	127,300	-	-	127,300	127,300
Other Grants	4	41,000	-	106,200	147,200	184,882
Donations and Legacies	5	69,199	44,467	-	113,666	123,468
Income from Government Grants	6	92,754	-	-	92,754	64,608
		<u>330,253</u>	<u>44,467</u>	<u>106,200</u>	<u>480,920</u>	<u>500,258</u>
Charitable Activities						
Performance Fees		56,390	-	-	56,390	85,865
Education		31,964	-	-	31,964	20,465
		<u>88,354</u>	<u>-</u>	<u>-</u>	<u>88,354</u>	<u>106,330</u>
Other Income	7	31,117	-	-	31,117	26,614
Total Income		<u>449,724</u>	<u>44,467</u>	<u>106,200</u>	<u>600,391</u>	<u>633,202</u>
EXPENDITURE						
Charitable Activities	8	287,429	158,430	146,111	591,970	542,840
Raising Funds	9	76,246	-	-	76,246	85,274
Total Expenditure		<u>363,675</u>	<u>158,430</u>	<u>146,111</u>	<u>668,216</u>	<u>628,114</u>
Net income before other gains/(losses)		<u>86,049</u>	<u>(113,963)</u>	<u>(39,911)</u>	<u>(67,825)</u>	<u>5,089</u>
Other recognised gains/(losses):						
Gain on revaluation of investment properties		-	93,000	-	93,000	-
Gain on investment assets		-	16,762	-	16,762	81,630
Net gains on investments and properties		<u>-</u>	<u>109,762</u>	<u>-</u>	<u>109,762</u>	<u>81,630</u>
NET (DEFICIT) / SURPLUS		<u>86,049</u>	<u>(4,201)</u>	<u>(39,911)</u>	<u>41,937</u>	<u>86,719</u>
Reconciliation of funds						
Total Funds Brought Forward		81,099	1,231,630	68,771	1,381,500	1,294,781
Transfers between Funds		428,558	(428,558)	-	-	-
Total Funds Carried Forward	19	595,706	798,871	28,860	1,423,437	1,381,500

All amounts relate to continuing activities of the charitable company. The Statement of Financial Activities includes all gains and losses recognised in the year. The notes to the accounts are shown on pages 44 to 61.

BALANCE SHEET

At 31 March 2025

	Notes	Unrestricted Funds		Restricted	Total	Total
		General	Designated	Funds	2025	2024
		2025	2025	2025	2025	2024
		£	£	£	£	£
Fixed Assets						
Tangible Assets	14	16,197	-	-	16,197	25,013
Investment Properties	15	-	331,500	-	331,500	-
Financial Investments	16	428,558	467,371	-	895,929	941,630
Current Assets						
Debtors	17	136,005	-	-	136,005	395,222
Cash at bank and in hand		62,877	-	28,860	91,737	116,255
		198,882	-	28,860	227,742	511,477
Creditors: amounts falling due within one year	18	(47,931)	-	-	(47,931)	(96,620)
Net Current Assets		150,951	-	28,860	179,811	414,857
Net Assets		595,706	798,871	28,860	1,423,437	1,381,500
Funds						
General Funds		595,706	-	-	595,706	81,099
Designated Funds:						
Building Fund		-	331,500	-	331,500	-
Activity Continuity Fund		-	-	-	-	750,000
EP Talent Development Fund		-	467,371	-	467,371	481,630
Total Unrestricted Funds	19	595,706	705,871	-	1,394,577	1,312,729
Restricted Funds		-	-	28,860	28,860	68,771
Total Funds	19	595,706	798,871	28,860	1,423,437	1,381,500

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the the Companies Act 2006.

The Trustees acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the Trustees and authorised for issue on **29/9/2025** and signed on their behalf by:

Projjol Banerjea
Chair

STATEMENT OF CASH FLOWS

For the Year Ended 31 March 2025

	Notes	2025 £	2024 £
Cash Flows from Operating Activities			
Net (Deficit)/Surplus		41,937	86,719
Adjustments to cash flows for non-cash items			
Depreciation	14	10,644	16,458
Gain on revaluation of investment properties	15	(93,000)	-
Working capital adjustments			
Decrease in debtors	17	259,217	926,266
(Decrease) in creditors	18	(48,689)	(89,442)
Net cash provided by operating activities		170,109	940,001
Cash Flows from Investing Activities			
Purchase of Fixed Assets	14	(1,828)	(9,379)
Increase in Investment Properties	15	(238,500)	-
Decrease/(Increase) in Financial Investments	16	45,701	(941,630)
Change in Cash and Cash Equivalents in the year		(24,518)	(11,008)
Cash and Cash Equivalents at 1 April		116,255	127,263
Cash and Cash Equivalents at 31 March		91,737	116,255

All of the cash flows are derived from continuing operations during the above two periods.



NOTES TO THE FINANCIAL STATEMENTS

For the Year Ended 31 March 2025

1 Charity Status

The charitable company is limited by guarantee, incorporated in October 1977, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

The address of its registered office is The Fireworks Factory, 11 No 1 Street, London, England, SE18 6HD.

2 Accounting Policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

The National Youth Jazz Orchestra Ltd 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 notes.

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

Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of the Ukraine crisis and cost-of-living challenge on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Dividend Income

Dividends are recognised once the dividend has been declared and notification has been received of the dividends due. This is normally upon notification by our investment advisor of the dividend yield of the portfolio.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods.
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The company is considered to pass the tests set out in paragraph 1 schedule 6 of the Finance Act 2010 and therefore meets the definition of a charitable company for corporation tax purposes. The company is exempt from taxation in respect of income or capital gains received to the extent that these are applied exclusively for its charitable purposes.

Tangible fixed assets

Tangible fixed assets are mentioned at cost less accumulative depreciation and any accumulative impairment losses. Depreciation is provided on all tangible fixed assets, other than freehold land, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows: Plant and Machinery, 25% and 10% on cost; Fixtures and Fitting, 25% on cost; Motor vehicle, 20% on cost.

Investments

Investments are valued at market value being the mid-market price at the balance sheet date. Surplus or deficit on revaluation are taken to the statement of financial activity.

Investment Properties

Investment properties are properties held to earn rentals, for capital appreciation, or both. They are initially recognised at cost and subsequently measured at fair value at the reporting date. Gains or losses arising from changes in fair value are recognised in the statement of financial activity withing “other gains and losses” in the period in which they arise. Investment properties are not depreciated. Fair values are determined by professional valuation or by the trustees using available market evidence where professional valuation is not practical.

Stock

Stock is measured at the lower of cost and estimated selling price less cost to complete and sell. Cost is determined using the first in first out method. The carrying amount of stock sold is recognised as an expense in the period in which the related revenue is recognised.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Statement of Financial Activities over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the charity has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date.



Fund structure

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

To ensure that we make appropriate, proactive use of our improved financial position, we have established two designated funds: a Building Fund (**£331,500**) and the Emerging Professional (EP) Talent Development Fund (**£467,371**).

The Building Fund represents two commercial properties that were gifted to us as part of the Bracegirdle legacy. Once the trustees are confident that these properties will not be required to support a shortfall in income, the current intention is to sell them and invest the proceeds in to purchasing our own rehearsal space.

The EP Talent Development Fund will be apportioned over approximately four years to establish a new talent development strand.

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

Financial instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments; these are initially recognised at transaction value and subsequently measured at their settlement value. All assets and liabilities are recorded at cost which is their fair value with the exception of fixed assets which are measured at cost less depreciation which is deemed to be the fair value of the assets.

Pensions

Contribution to defined contribution plans are expensed in the period to which they relate.

3 Arts Council England Grants

	2025 Unrestricted £	2025 Designated £	2025 Restricted £	2025 Total £
Arts Council England	127,300	-	-	127,300

	2024 Unrestricted £	2024 Designated £	2024 Restricted £	2024 Total £
Arts Council England	127,300	-	-	127,300



4 Other Grants

	2025 Unrestricted £	2025 Designated £	2025 Restricted £	2025 Total £
Backstage Trust	10,000	-	-	10,000
Scops Arts Trust	-	-	10,000	10,000
Peter Sowerby	-	-	68,400	68,400
Harold Hyam Wingate Foundation	4,500	-	-	4,500
Universal Music	5,000	-	-	5,000
Hobson Charity	-	-	-	-
D'Oyly Carte Charitable Trust	-	-	3,000	3,000
The Musicians' Company	3,000	-	-	3,000
Golden Bottle Trust	6,500	-	-	6,500
Thistle Trust	-	-	3,000	3,000
Jack Petchey Foundation	-	-	1,800	1,800
Wavendon Foundation	2,000	-	-	2,000
Mila Charitable Organisation	10,000	-	-	10,000
National Lottery Community Fund	-	-	20,000	20,000
	41,000	-	106,200	147,200

	2024 Unrestricted £	2024 Designated £	2024 Restricted £	2024 Total £
Backstage Trust	20,000	-	-	20,000
Kirby Laing Foundation	-	-	20,000	20,000
Peter Sowerby	-	-	75,000	75,000
Sir William Boreman's Foundation	-	-	2,500	2,500
Universal Music	5,000	-	-	5,000
Hobson Charity	-	-	3,915	3,915
D'Oyly Carte Charitable Trust	-	-	5,000	5,000
Tesco Community Fund	-	-	500	500
Samuel Gardner	-	-	500	500
The Musicians' Company	3,000	-	-	3,000
David & Elaine Potter Foundation	5,000	-	-	5,000
Golden Bottle Trust	7,500	-	-	7,500
Jack Petchey Foundation	-	-	1,800	1,800
Victoria Wood Foundation	-	-	3,000	3,000
Wavendon Foundation	2,167	-	-	2,167
Garfield Weston Foundation	30,000	-	-	30,000
	72,667	-	112,215	184,882



5 Donations and Legacies

	2025 Unrestricted £	2025 Designated £	2025 Restricted £	2025 Total £
Artist Sponsors	13,886	-	-	13,886
Chair's Circle Appeal	28,142	-	-	28,142
Donations	13,529	-	-	13,529
Legacies	4,642	44,467	-	49,109
Gift Aid	9,000	-	-	9,000
	69,199	44,467	-	113,666

	2024 Unrestricted £	2024 Designated £	2024 Restricted £	2024 Total £
Artist Sponsors	20,442	-	-	20,442
Chair's Circle Appeal	48,685	-	-	48,685
Donations	16,664	-	-	16,664
Legacies	20,000	-	-	20,000
Gift Aid	17,678	-	-	17,678
	123,468	-	-	123,468

6 Income from Government Grants

	2025 Unrestricted £	2025 Designated £	2025 Restricted £	2025 Total £
Orchestra Tax Relief	92,754	-	-	92,754

	2024 Unrestricted £	2024 Designated £	2024 Restricted £	2024 Total £
Orchestra Tax Relief	64,608	-	-	64,608

7 Other Income

	2025 Unrestricted £	2025 Designated £	2025 Restricted £	2025 Total £
Sponsorship	13,444	-	-	13,444
Rental Income	15,392	-	-	15,392
Interest Receivable	1,831	-	-	1,831
Other	450	-	-	450
	<u>31,117</u>	<u>-</u>	<u>-</u>	<u>31,117</u>

	2024 Unrestricted £	2024 Designated £	2024 Restricted £	2024 Total £
Sponsorship	23,374	-	-	23,374
Interest Receivable	3,095	-	-	3,095
CDs and Downloads	20	-	-	20
Other	125	-	-	125
	<u>26,614</u>	<u>-</u>	<u>-</u>	<u>26,614</u>

8 Charitable Activities

	2025 £	2024 £
Performance and Education Costs	491,118	418,309
Allocation of Support Costs	100,852	124,531
	<u>591,970</u>	<u>542,840</u>



9 Raising Funds

	2025	2024
	£	£
Fundraising Consultants	8,180	14,350
Direct Fund Raising costs	50,269	48,948
Allocation of Support Costs	17,797	21,976
	<u>76,246</u>	<u>85,274</u>

10 Support Costs

	2025	2024
	£	£
Establishment Expenses	8,180	14,350
Administration Expenses	99,603	125,369
Accountancy Expenses	2,850	5,825
Interest Expense	-	-
Bank charges	161	551
	<u>118,649</u>	<u>146,507</u>
as allocated to:		
Costs of Charitable Activities	100,852	124,531
Costs of Raising Funds	17,797	21,976
	<u>118,649</u>	<u>146,507</u>

11 Trustee Remuneration and Expenses

There was **no** remuneration or other benefits for trustees in that role for the year ended 31 March 2025 or 2024.

Entertaining expenses of **£489** were reimbursed to one trustee, and travel expenses of **£222** were reimbursed to another trustee in the year.

12 Net Income

	2025 £	2024 £
Net income is after charging:		
Depreciation: Owned Assets	10,644	16,458
Independent Examiner's Fees	2,850	5,825
	2,850	5,825



13 Staff Costs

	2025 £	2024 £
Salaries	269,460	264,547
Social Security Costs	26,945	24,523
Employer Contributions to Pensions	6,103	5,491
	302,508	294,561

The average monthly number of employees during the year was **8** (2024: **8**).

No employees received emoluments in excess of **£60,000** (2023: **1**).

Remuneration of key management personnel during the year was **£118,399** (2024: **£142,289**) paid to **4** employees (2024: **5**).

14 Tangible Fixed Assets

	Fixtures & Fittings £	Plant & Machinery £	Motor Vehicles £	Total £
Cost				
At 1 April 2024	13,028	143,706	27,065	183,799
Additions	453	1,375	-	1,828
Disposals	-	-	-	-
At 31 March 2025	13,481	145,081	27,065	185,627
Depreciation				
At 1 April 2024	10,388	122,688	25,711	158,787
Charge for the year	1,316	7,974	1,354	10,644
Disposals	-	-	-	-
At 31 March 2025	11,704	130,662	27,065	169,430
Net Book Value				
At 31 March 2025	1,778	14,419	-	16,197
At 31 March 2024	2,640	21,018	1,354	25,013

15 Investment Properties

	2025 £	2024 £
Fair Value at 1 April	-	-
Additions	238,500	-
Net gains on revaluation	93,000	-
Fair Value at 31 March	331,500	-

Two commercial properties were transferred to the company during the year as part of the Bracegirdle legacy. The fair value at 31 March 2025 has been determined by an independent, professionally qualified valuer.

Rental income from investment properties during the year amounted to **£15,392** (2024: nil).

16 Investments

	2025	2024
	£	£
Market Value at 1 April	941,630	-
Additions	95,967	860,000
Withdrawals	(158,430)	-
Realised and unrealised gains on investment assets	16,762	81,630
Market Value at 31 March	<u>895,929</u>	<u>941,630</u>

17 Debtors

	2025	2024
	£	£
Trade debtors	1,878	12,000
Prepayments	11,052	12,183
VAT Recoverable	9,080	8,211
Deferred costs and other debtors	113,995	73,795
Legacy receivable	-	289,033
	<u>136,005</u>	<u>395,222</u>

18 Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	5,457	10,538
Social security and other taxes	6,675	8,351
Other creditors	2,284	3,577
Accruals	24,765	41,960
Deferred income (see note below)	8,750	32,194
	<u>47,931</u>	<u>96,620</u>
Deferred income for grants and sponsorship received in advance		
Deferred income at 1 April 2024	32,194	67,569
Amounts received during the year	158,300	187,968
Amounts taken to income in the SOFA	(181,744)	(223,343)
Deferred income at 31 March 2025	<u>8,750</u>	<u>32,194</u>

19 Funds

	Balance at 01-Apr-24 £	Incoming Resources £	Resources Expended £	Transfers £	Balance at 31-Mar-25 £
Unrestricted funds					
General Funds	81,099	449,724	(363,675)	428,558	595,706
Designated Funds:					
Activity Continuity Fund	750,000	-	(82,942)	(667,058)	-
Building Fund	-	93,000	-	238,500	331,500
EP Talent Development Fund	481,630	61,229	(75,488)	-	467,371
Total Unrestricted Funds	1,312,729	603,953	(522,105)	-	1,394,577
Restricted Funds					
Culture Recovery Fund	750	-	(750)	-	-
Scops Arts Trust	4,171	10,000	(10,002)	-	4,169
Peter Sowerby	25,000	68,400	(93,400)	-	-
National Lottery Community Fund	-	20,000	-	-	20,000
Sir William Boreman's Foundation	1,250	-	(1,250)	-	-
Jack Petchey Foundation	1,200	1,800	(2,400)	-	600
Kirby Laing Foundation	15,000	-	(15,000)	-	-
Thistle Trust	-	3,000	(1,909)	-	1,091
D'Oyly Carte Charitable Foundation	4,000	3,000	(4,000)	-	3,000
Victoria Wood Foundation	2,400	-	(2,400)	-	-
Foyle Foundation	15,000	-	(15,000)	-	-
Total Restricted Funds	68,771	106,200	(146,111)	-	28,860
Total Funds	1,381,500	710,153	(668,216)	-	1,423,437

The specific purposes for which the fund are to be applied are as follows:

- **Culture Recovery Fund:** To support specific projects designed to aid NYJO's financial recovery from the Pandemic, including creating of digital assets and new commissions
- **Scops Arts Trust:** To support the founding and running of NYJO's community jazz choir in Woolwich
- **Peter Sowerby Foundation:** To support NYJO's organisational development including implementation of new CRM, new staff and new branded assets
- **Sir William Boreman's Foundation:** To support Holiday Projects and NYJO Jazz Messengers tour in the Boroughs of Greenwich and Lewisham
- **Jack Petchey Foundation:** To fund awards for NYJO Academy students (awards are spent on items such as masterclasses or Academy social events that benefit their peers)

- **Kirby Laing Foundation:** To support the running and development of NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale
- **Thistle Trust:** To support Under 18's activity
- **D'Oyly Carte Charitable Foundation:** To support Lancashire Jazz Futures
- **Victoria Wood Foundation:** To support a residential course in Cumbria over Easter 2024
- **Foyle Foundation:** To support the Nikki Yeoh Project



- **General Funds:** General Funds represent funds available to spend at the discretion of the Trustees
- **Activity Continuity Fund:** this fund was created in 2023/24 to cover the risks facing the charity as identified by our Reserves Policy. For 2024/25 this fund has been included in our Unrestricted General Funds.
- **EP Talent Development Fund:** this was previously called Project Investment Fund. This is to be spent over 4 years on our new talent development initiative.
- **Building Fund:** this is to fund the purchase of our own rehearsal space once the investment properties have been sold.

20 Analysis of Net Assets between Funds

	31 March 2025				
	Unrestricted General Funds	Designated Funds Building	EP Talent Development	Restricted Funds	Total Funds
Tangible fixed assets	16,197	-	-	-	16,197
Investment Properties	-	331,500	-	-	238,500
Financial Investments	428,558	-	467,371	-	895,929
Current assets	198,881	-	-	28,860	227,741
Current liabilities	(47,931)	-	-	-	(47,931)
Total Net Assets	595,706	331,500	467,371	28,860	1,423,437

	31 March 2024				
	Unrestricted General Funds	Designated Funds Activity Continuity	EP Talent Development	Restricted Funds	Total Funds
Tangible fixed assets	25,013	-	-	-	25,013
Financial Investments	-	460,000	481,630	-	941,630
Current assets	152,706	290,000	-	68,771	511,477
Current liabilities	(96,620)	-	-	-	(96,620)
Total Net Assets	81,099	750,000	481,630	68,771	1,381,500

21 Share Capital

The company is limited by guarantee and does not have a share capital divided by shares.

22 Related Party Transactions

4 trustees made donations to NYJO in the year, total **£2,579** (2023: **4** for **£6,682**)

1 trustee who also provides training to our beneficiaries received payments of **£950** in the year (2024: None)

IMAGE CREDITS

Cover page (left to right)

- Jamie (Emerging Professional saxophonist) | Summer Sounds festival © Taylor Hylton
- Sunshine the Afroist | We Out Here festival © Kieran Irvine
- Under 18 saxophonist | We Out Here festival © Taylor Hylton
- Pablo (Emerging Professional pianist) | Bold Tendencies © David Biddlecombe
- Under 18 trombonist | Toulouse Lautrec Jazz Club © Taylor Hylton

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Sophie (Emerging Professional drummer) | Alfie's Jazz Club © Bell Caspi

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Yvette Griffith | Southbank Centre © Monika S. Jakubowska

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NYJO Under 18s | Toulouse Lautrec Jazz Club © Taylor Hylton

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Miles (Emerging Professional drummer) | Summer Sounds festival © Taylor Hylton

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Emerging Professionals with Ahnansé | Summer Sounds festival © Taylor Hylton

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- Under 18s with Winston Clifford | Woolwich Works © Shona Louise
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- Olivia Murphy | Ronnie Scott's Jazz Club © Monika S. Jakubowska
- Vij Prakash | Cross the Tracks festival © Taylor Hylton

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Lucy-Anne (Emerging Professional vocalist) | Bold Tendencies © David Biddlecombe

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Ahnansé | Summer Sounds festival © Taylor Hylton

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Emerging Professionals with Mark Armstrong | Konzerthaus, Berlin

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Olivia (Emerging Professional trumpeter) | Bold Tendencies © David Biddlecombe

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Under 18 guitarist | Greenwich Park Youth Festival © Taylor Hylton

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Young Participants in Widening Access project in Lincolnshire

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Under 18 trumpeter | Toulouse Lautrec Jazz Club © Taylor Hylton

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Yvette Griffith | Southbank Centre © Monika S. Jakubowska

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Emerging Professionals at workshop with Cardboard Citizens © Can Mehmethanoglu

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Guest at Trustee's Reception | Southbank Centre © Monika S. Jakubowska

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Rianna (Emerging Professional vocalist) with Peter Edwards | Woolwich Works © Taylor Hylton

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Nikki (Emerging Professional cellist) | Bold Tendencies © David Biddlecombe

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Emerging Professionals | Milton Court Concert Hall © David Biddlecombe

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Participant in Sound Foundations workshop | Woolwich Polytechnic School for Girls © Liam Gesoff

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Under 18 with Winston Clifford | Toulouse Lautrec Jazz Club © Taylor Hylton

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Hani (Emerging Professional synth player) | Milton Court Concert Hall © David Biddlecombe

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Summer Project participant with Shantéh | Summer Sounds festival © Taylor Hylton

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Emerging Professional vocalists | Bold Tendencies © David Biddlecombe

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Harrison (Emerging Professional saxophonist) | Konzerthaus, Berlin

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Emerging Professionals at workshop with Cardboard Citizens © Can Mehmethanoglu

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Under 18 saxophonist | Greenwich Park Youth Festival © Taylor Hylton

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Guests at Trustee's Reception | Southbank Centre © Monika S. Jakubowska

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Under 18s | Woolwich Works © Taylor Hylton

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Participants in North Lincolnshire Widening Access project

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Emerging Professionals with Cleveland Watkiss | We Out Here festival © Kieran Irvine

Back page (left to right):

- Under 18 saxophonist | Greenwich Park Youth Festival © Taylor Hylton
- Under 18 singer | Toulouse Lautrec Jazz Club © Taylor Hylton
- Participant in tuba workshop | We Out Here festival © Taylor Hylton
- Olivia (Emerging Professional trumpeter) | Summer Sounds festival © Taylor Hylton
- Maya (Emerging Professional saxophonist) | Southbank Centre © David Biddlecombe



NYJO



National Youth Jazz Orchestra

Woolwich Works, The Fireworks Factory, 11 No. 1 Street, London SE18 6HD

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THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

COMPANY NUMBER: **01334250**
CHARITY NUMBER: **274578**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales - Charity number 274578

Accounts

NYJO

Annual Report

**& Financial Statements for the
year ended 31 March 2024**



NYJO Under 18s | Woolwich Works © Shona Louise

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

Company registration number: 01334250

Charity registration number: 274578



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ENGLAND**

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Reference & Administrative Details

Chair (Interim)

Projjol Banerjea (appointed as Interim Chair on 15 August 2023)

Deputy Chair (Interim)

Paul Boniface (appointed as Interim Deputy Chair on 15 August 2023)

Trustees

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Nikki Iles BEM (resigned 22 February 2024)

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE

Andy Grappy (appointed 19 January 2024)

Secretary

Alan Ridgeway

Principal Office

The Fireworks Factory, 11, No 1 The Street, London, England SE18 6HD

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

Westlake Clark Audit LLP, 7 Lynwood Court, Priestlands Place,
Lymington, Hampshire, SO41 9GA



Trustees' Report

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of the Statement of Recommended Practice (effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom (FRS 102).

Objectives & Activities

Principal Activities

The company's principal activity during the year continued to be the promotion, maintenance and advancement of jazz music education. The company is a company limited by guarantee and is a registered charity.

Charitable Aims & Activities

The principal activities are achieved through a programme of professional development for Emerging Professional musicians aged 18-25, and a Learning programme for younger musicians. The Emerging Professionals programme provides rehearsals and performance opportunities, masterclasses and workshops, educator training and other professional skills courses for nearly 150 musicians. Our Learning work includes NYJO Under 18s, a weekly Saturday jazz programme for 14-18 year old musicians at Woolwich Works; nationwide Widening Access partnerships with regional Music Education Hubs and schools; NYJO Network, incorporating lighter-touch workshops alongside a Continuing Professional Development (CPD) network for educators; and a programme of activity for our local south-east London community.

NYJO is a community of young performers and project participants, audiences and promoting partners, educators and artists, trustees and administrative staff. We value all who work with us and are grateful for the dedication that everyone at NYJO shows to improving opportunity for, and sharing the love of jazz with, young people nationwide.

Structure, Governance & Management

The governing document is the Articles of Association. The trustees delegate the day-to-day running of NYJO to its CEO with trustees providing additional support in line with areas of expertise. New trustees are recruited via open advertising and interview. The Senior Leadership Team & employees are remunerated in line with market conditions and affordability, according to their individual skills, experience and responsibilities. NYJO also benefits from the skills of the many music-orientated charities, education partners and freelancers that form our extended community.

List of Trustees for the Period

Projjol Banerjea (Interim Chair)

Paul Boniface (Interim Deputy Chair)

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Andy Grappy (appointed 19 January 2024)

Linda Laszewski Hill (resigned 22 May 2023)

Nikki Iles BEM (resigned 22 February 2024)

Baroness Denise Kingsmill CBE (appointed 1 April 2023, resigned 12 August 2023)

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE



NYJO Under 18s Ensemble with Winston Clifford | Regent's Park © Taylor Hylton

Charitable Activities

Emerging Professionals

During this year, the musical content, ensembles, breadth of training and artistic leadership offered within our Emerging Professionals programme has continued to broaden and diversify.

NYJO Big Band Projects

Tommy Blaize & NYJO Present: The Music of Ray Charles

The year started with the latter half of a tour with Strictly Come Dancing star Tommy Blaize, celebrating the music of Ray Charles. Nationwide performances included Usher Hall Edinburgh, Poole Lighthouse, Stoller Hall Manchester and a performance for a capacity audience at our home venue of Woolwich Works. Advance publicity for the show included TV coverage of the project on ITV, Channel 4 and the BBC (on the much-coveted publicity slot of BBC Breakfast) bringing our work to a huge, national audience.

Lisa Simone: A Daughter's Tribute to Nina Simone

During a rare visit to the UK, Lisa Simone joined NYJO for a programme celebrating her mother Nina Simone's life and music. Performing for a sell-out audience at Cadogan Hall, we were fortunate to work with Lisa and Musical Director (MD) Cassie Kinoshi over several weeks, exploring the music, stories and legacy of a woman whose music is part of the jazz lexicon.

NYJO Emerging Professionals | Cadogan Hall © Taylor Hylton



Nikki Yeoh & NYJO Present: Speechmik X-Ploration

This long-planned collaboration with pianist Nikki Yeoh was based on an initial grant from Arts Council England's Covid Recovery Fund, enabling us to revive Yeoh's 1997 work 'Speechmik X-Ploration', which explores themes of inclusion, language and community, and commission a new partner work for the same forces. The resulting work, 'Nucleus', was inspired by the essential influence of educators, particularly Yeoh's own teacher and mentor, the legendary Ian Carr.

Refreshing and expanding the visual graphics for 'Speechmik X-Ploration' for today's audiences, and commissioning new visuals for 'Nucleus', Bret Syfert (Hyde's Lovelies) worked closely with Nikki Yeoh to design a new visual narrative for the project, which responds in real-time to the performance. Syfert's designs fizzed with life and colour, delivering a new, engaging audience experience. Further amplification of his designs gave project marketing a fresh, distinctive edge.

I loved every single gig we did related to this project, particularly having another chance to play at Ronnie Scott's [Jazz Club]. The only times I've played there have been with NYJO, and it's honestly so great to get the opportunity.

Rianna Henriques, NYJO flautist and arranger

Playing in NYJO, and learning from Nikki Yeoh and Mark Armstrong together, is definitely pushing me to develop both my playing and stage presence. I feel very fortunate to have the opportunity to play in a larger group and to meet so many talented players, as well as composers and arrangers. Collaboration across art forms is something that I'm interested in doing more of in my career, so seeing the visuals develop and come together with the music over the course of this project has been particularly exciting.

Hani Elias, NYJO bassist

For NYJO musicians, including a specially-recruited new string section, this project provided a proliferation of new opportunities, including Research & Development weekends working with Nikki Yeoh, sectional rehearsals providing in-depth technical and musical explorations of the demanding music and opportunities to assist on AV production. Exciting performances at Milton Court, as part of the London Jazz Festival, and Ronnie Scott's Jazz Club precede a national tour of the project early in 2024-25.

NYJO Small Band Projects

A significant developmental focus for our Emerging Professionals programme this year was an increasing diversification of the size and type of ensembles that we support, both by creating new ensembles from amongst our membership and by supporting our members' own existing ensembles.

A strong partnership with our home venue Woolwich Works provided numerous performances for these smaller ensembles, with gig highlights including Asha Parkinson's Kalpadruma, George Garford's Ideasthesia and the Olivia Cuttill Quintet. Under the banner of our 'Jazz Nation' programme, Olivia Cuttill's quartet went on to enjoy a nationwide tour including The Spotted Dog Birmingham, Northern Quartet Huddersfield, Chalkwell Rooms Southend and Hyde Park Bookclub Leeds. We are delighted to be cultivating new partnerships with venues across the UK to enable us to give an increasing number of opportunities and platforms for these artists.

NYJO Latin Collective

In tandem with diversifying our ensembles, we have broadened our repertoire and creative focus. This work is very much ongoing, and our future plans will take us into new and exciting territory, but it was a joy to see the musicians in our Latin Collective immerse themselves in everything from Salsa sounds to Afro-Cuban Jazz. Initial mentoring and leadership from Latin specialist Sara Dhillon resulted in performances at Soho's Spice of Life and Ronnie Scott's Jazz Club by a flexible group ranging from 6 to 15 musicians; now led by members of the group, the Collective will continue to perform throughout 2024-25.

Professional Development

Professional development and training form a central part of NYJO's offering to our members, from workshops with visiting guest artists such as Wayne Escoffery, James Allsopp, Shirley Smart, Michael Mondesir and Squarepusher, to a broad base of non-musical training. This training includes educator training, providing hands-on experience assisting and leading elements of our Learning programme; ancillary skills essential to a freelance career, such as fundraising and finance; and offering non-musical professional development, including sessions on Diversity, Equity and Inclusion, gender identity, neurodiversity and creating safe spaces at work.

Mark Armstrong, Head of Music

This report would not be complete without an acknowledgement of the significant change to NYJO's artistic leadership which came at the end of the year, and a celebration of all that Mark Armstrong has brought to the charity – first as a member, later as an assistant to the MD, then as Artistic Director for a decade before a final two years as Head of Music. Mark's dedication to NYJO, supporting, challenging and inspiring; composing, teaching and directing will all live long in the memory. A generation of jazz musicians, many of whom now have high profile performing careers, owe Mark a debt of gratitude.



Mark Armstrong & Tommy Blaize | Stoller Hall © Duncan Wood

Recruitment

NYJO's quest to serve the whole country, and to be a welcoming home to all aspiring young musicians, means that we continually re-evaluate how we attract young musicians to our work, and where we find them. Over the last five years we have moved away from formal auditions to offering taster days and open rehearsals to all who can benefit from our work. This year has seen the first of our University Jam Tours, taking Emerging Professional ensembles across the country to universities to talk about our work, advertise the opportunities that we offer and enjoy jam and performance opportunities with local students. In tandem with new funding for travel bursaries, ensuring that our work is accessible to all regardless of location has enabled us to strategically broaden our membership base and ensure that we have national reach and impact.

Learning

NYJO Learning is a series of programmes designed to serve our members, our local community and national partners. We provide opportunities for talented young secondary-school aged musicians to develop, regardless of prior experience or opportunity, working to ensure that more young people can grow, learn and discover their love of music. Our priorities are to offer an equitable, excellent programme that has inclusion at its heart and makes a strong, sustainable impact, both locally and nationally. During this year we have successfully diversified our engaged participants by broadening both the music on which we focus and the learning techniques that we employ, making us more accessible and enabling us to serve more young people. We place as much value in the learning process as the final outcome.

NYJO Under 18s

The breadth of musical styles and formats in the UK jazz industry today is now reflected in our Under 18s programme, including its two core Saturday groups:

Under 18s Ensemble, led by Winston Clifford prioritising the development of key skills such as improvisation and aural skills, working predominantly without music and incorporating vocalists by using the voice as an instrument.

Under 18s Band, led by Olivia Murphy experimenting with the modernisation of the Big Band genre, incorporating creative composition projects.



The Under 18s is broader than the two core groups, and also consists of:

The Jack Petchey Scheme, in which members vote for awards for their peers for outstanding achievements or contributions to the group.

Masterclasses with Callum Au, Joe Browne, Nicola Chang, Helena Debono, Andy Grappy and FLOetic Lara.

A strong youth agency programme, in which members have written their own Handbook, have led Open Days for prospective members and supporters and have contributed to a film exploring programme values.

Opportunities for older members to perform with our Emerging Professionals at festivals, to perform as part of First Time Jazz, a band delivering interactive schools' gigs, and to begin their training to work as Educators on NYJO's programmes.

Gigs at Ronnie Scott's Jazz Club; with the JMI Youth Big Band at JW3; Regent's Park Festival; at Woolwich Works and other local venues as part of the Woolwich Christmas Festival; in Leicester, supporting a Second Line project with local Widening Access participants led by Vij Prakash; and tuba projects for older members at Cross The Tracks and We Out Here festivals led by Andy Grappy.

For me jazz has been really important because it's let me express myself in a way that I can't explain. I'm autistic which means that I can really struggle with social situations and talking to people [...] But when I'm playing and when I'm improvising, it's like me cutting my brain open and letting you all see inside at how everything works [...] That's my way of communicating with people, through playing and through music. It's really important for me – it's been an absolute lifeline.

NYJO Under 18s musician

Wow! What a great opportunity! I feel really lucky that we found NYJO, and so excited for Tom that he gets to benefit from this experience and potential future experiences.

Member's parent

Since joining NYJO I've been pleasantly surprised by how much I've been challenged and cannot wait to become more a part of such a talented group of musicians. Thank you!

NYJO Under 18s vocalist

During the year, we have made it a priority to continue to pursue a proactive recruitment policy for our Under 18s programme, prioritising places for participants who are Black or Brown, are from low income families, live in our local borough or have limited access to other participatory arts opportunities. This has enabled us to ensure that we always have places available for those who have traditionally encountered access barriers, who have previously felt that our programmes are not for them, and who derive the greatest benefit from our work.

NYJO Under 18 saxophonists | Ronnie Scott's Jazz Club © Monika S. Jakubowska



Woolwich Community Work

Resident at Woolwich Works since 2021, the NYJO Under 18s programme and our Emerging Professionals' rehearsals and training all run from the venue on a weekly basis. From the outset, we set out to create meeting points with the local community alongside this, and now have an active community programme which includes:

- Holiday Projects of 2-5 days, for which places are prioritised and offered free of charge to disadvantaged young people from Lewisham and Greenwich boroughs.
- Sound Foundations, a beginner brass programme in which, uniquely, learners are given instruments to keep.
- Sherard Road Songbirds, a Community Choir collaboration with Age UK.
- Creative music-making workshops with Greenwich Carers.

NYJO Holiday Projects operate four times per year, in the three school half-terms and with a longer August project. Each project has both a social and musical focus, from increasing the numbers of girls and young women engaging in jazz to exploring key skill development. The highlight of this year was a collaboration with local artist collective Steam Down, which gave local young people the opportunity to engage with some of the most exciting London jazz musicians on the scene today.

Our new Sound Foundations programme is the result of two years outreach and partnership building in local secondary schools. The programme brings group brass tuition to schools, with tuition delivered by our Emerging Professionals mentored by Andy Grappy to develop skills in teaching, workshop leadership and around engaging with and relating to young people in participation settings. For the project, instruments are given to the pupils to keep, so long as they attend weekly lessons and regular practice at home. The launch year for this programme has established new partnerships with Woolwich Polytechnic Schools for Girls and Harris Academy Greenwich, with further schools to join the programme next year.

For the first time, our community work in Greenwich has provided us with the opportunity to work outside the youth sector, building our presence with people across the community to ensure that we are known as a safe and welcoming environment for their young people. Our individual collaborations with Age UK, developing a community choir at the Sherard Road site, and Greenwich Carers have enabled us to serve our community whilst also broadening the skills and training that we offer to our Emerging Professionals, who lead the project.

I want to widen my teaching experience age-wise as I've always worked with young people, so working with older people has been a great learning curve for me.
**Emerging Professional,
 Choir Leader**

NYJO Holiday Project June 2023 | Woolwich Works © Taylor Hylton



Widening Access

NYJO's Widening Access programme embodies all that NYJO stands for – working nationally, in partnership with other organisations to support and enhance their work, developing strategic interventions to remove barriers to access and make participation in jazz widely available. During this year we have been fortunate to maintain close partnerships with some long-term collaborators and to develop work with new partners in regions where we have previously not delivered long-term, in-depth work. During the year we have delivered in-depth programmes of work in Humberside, Lancashire, Leicester, North Lincolnshire, the North Kent Coast, Rhondda Cynon Taf and Essex.

North-West Jazz Futures

To tackle a serious post-pandemic reduction in instrument learning and band participation, Lancashire Music Service asked us to work with them to create a programme to inspire engagement and encourage new learners to take up instruments. Together, we devised Jazz Futures, a new ensemble of creative young musicians from the region, keen to develop their own musical skills whilst sharing their passion for music with others.

Led by NYJO Educator Joe Browne, and mentored by a team of students from Leeds Conservatoire, the band of players aged 17-19 delivered an exciting performance tour to inspire the next generation through gigs at jazz festivals and Primary schools across Summer 2023. The project was successful in:

- Enabling the young artists to collaborate with an inspiring team of tutors, mentors and like-minded musicians.
- Developing improvisation and arrangement skills.
- Improving leadership, communication and presentation skills.
- Providing performance opportunities at festivals, and in schools and community spaces.

The long-term impact on recruitment to our Lancashire partner's programmes remains to be seen, although early signs are that there is increased awareness of and interest in their programmes and our partners are keen to develop further joint projects to benefit the full range of the young people that they serve.

At NYJO, we believe in the power of music – as a form of self-expression, as a way to develop the skills needed to work as a team, and for the joy that music can bring to players and listeners. In general, our members are lucky, talented young people who have had the opportunity to start learning an instrument early in their childhood. But we know that many young people are not able to access these opportunities, whether that's due to financial circumstances or a lack of inspiring musical role models. We therefore work to develop first-access projects designed to show young people that it's never too late to start playing an instrument.

First Time Jazz – Summer 2023 North Lincolnshire and Essex Tour

First Time Jazz is a schools' tour showcasing jazz and jazz-inspired music for secondary school pupils aged 11-16. In summer 2023 the project toured to six North Lincolnshire and two Thurrock schools, all in areas of low cultural provision, reaching school audiences with little or no experience of live music making. Each event consisted of a 45-minute performance, followed by an optional jam where any local instrumentalists were invited to join the band.

First Time Jazz band members were selected for their ability to inspire young people, and to reflect the audiences, ensuring that young people can see themselves represented on stage. The small ensemble, led by the brilliant FLOetic Lara (Band leader & Vocals), worked collaboratively to choose accessible, enjoyable repertoire that enabled them to contextualise jazz socially, culturally and historically. It included pop arrangements like Amy Winehouse and Corrine Bailey Rae alongside jazz classics and beautiful solos to showcase each instrument.

Across the two weeks, the band performed to a total audience of around 1,400 school pupils. Performing to young people with limited cultural access, we created moments of inspiration and ignition: 56% of attendees expressed interest in going on to learn an instrument, and they will be supported to do so through their schools and local educators.

First Time Jazz is a hugely important part of NYJO's Learning programme, representing a central part of our national, first-access offer whilst also providing a key training opportunity for our Emerging Professionals, for whom it is a demanding but incredible rewarding programme of training and performing.

FLOetic Lara (NYJO Educator) | First Time Jazz schools tour © Taylor Hylton



NYJO Network

The NYJO Network is our opportunity to work outside our long-term partnerships, developing new relationships, offering lighter-touch programmes of work from single jams to short schools' projects, and operating a CPD network for educators across the country. We bring people together to share best practice, support with challenges and identify opportunities for collective advocacy and activity.

Network activity this year has included family events at Cross the Tracks and We Out Here festivals, a series of workshops with Soundskool, and NYJO +You workshops, raising awareness of and training educators to use our free digital learning platform.

Fundraising

NYJO exists to serve a breadth of people and communities, but we in turn are supported by a huge number of individuals, corporates and trusts. This year marked the first of our new Arts Council England National Portfolio Organisation grant: the requirements of that grant to deliver in a strategic accessible, ethical and impactful manner have challenged us to think carefully about our output and impact across all areas of our activity, to both organisational and beneficiary benefit.

Trusts & Foundations

UP from £135,000 in 2023 to £185,000 in 2024

We're grateful for all of the support that we receive, but must particularly acknowledge the Peter Sowerby Foundation's grant of £150,000 at the start of this year. This two-year investment in core costs has enabled us to make investments in our administrative infrastructure to increase efficiency and has funded instrument purchases to enhance beneficiaries' experience. Furthermore, it has enabled us to improve pastoral care for members. The creation of a travel bursary to fund national travel for participants enables us to engage young people from across the country in our projects, making progress towards reducing geographic barriers to access. Similarly, a late-night travel fund to ensure safe travel after gigs has been significant to enabling us to ensure that participants' experience working with us is always enjoyable and safe.

Individual Donations

Following a significant increase in individual donations during 2022-23 (from £97,000 to £157,000), this fundraised income has settled at just under £125,000. We're delighted that following some one-off gifts last year, our donors' regular giving has continued to grow and we look forward to working closely with these donors in the years to come.

Legacy Giving

Following the remarkable legacy gift left to us by Anthony Frank Bracegirdle, recognised in our 2023 accounts, we have continued to market our Legacy Club and encourage donors to consider how they might remember NYJO in their wills. The Bracegirdle Legacy provided significant stabilisation for NYJO, enabling us to invest in our activity and plan for the future with confidence. It means that we can communicate with donors with certainty about our future, knowing that further bequests will sustain and develop our work to the benefit of young people for many generations to come.

Investments

During the year we have appointed an investment house, Rathbones Wealth and Investment Manager, agreed an ethical investment policy and implemented good practice balancing the investment and expenditure of The Bracegirdle Legacy. We are mindful that this bequest of £1,150,000 must be used both to ensure our long-term financial stability and for good charitable purpose.

Staff

In September 2023 we were incredibly sorry to say goodbye to Debbie Forwood, Head of Development. As one of NYJO's longest-serving members of staff, Debbie had worked across all areas of our activity, but principally in Communications and Development. Her forensic approach to strategic relationship building, carefully crafted bid writing and knack for pithy project titles is much missed!

Our new Head of Development, Lauren James, has over 13 years of experience in the voluntary sector, and has successfully raised c.£10 million for charities to date. Her expertise encompasses diverse fundraising streams including Trusts and Foundations, community fundraising, corporate partnerships and major donors, and she has extensive youth project development and management experience.

Susie York Skinner



Finally, at the time of putting together this report, we have learnt that after three transformational years at the helm of NYJO, Susie York Skinner will be stepping down as Chief Executive in the summer of 2024. Although outside the bounds of the present financial year, we cannot miss this opportunity to celebrate Susie's inspirational leadership through a challenging post-Covid period. We know just how fortunate Gabrieli are for her to return as Chief Executive, and cannot thank her enough for her service.

We wish to thank the following individuals whose generosity makes NYJO possible:

Chair's Circle:

- Mark Allen
- Justin & Victoria Ash
- John East
- Chris Evans
- Erin & Gaurav Kumar
- Alan Ridgeway
- Oliver Stocken CBE

Artist Sponsors:

- Broughton Family
- In memory of Bella Rangel Callan
- Alex & Miriam Falk
- Tim Garland
- Tony Gordon-James
- The Hon Richard Lyttelton
- Steve & Gwen Nathan
- Projjol Banerjea
- John Williamson
- Stephen Bernhard
- The Rice Family
- Gareth Neame OBE
- Keith Nethercot
- Udai Patel
- David Potter
- Steve Smith
- Lady Dione Verulam
- Sir Roger Vickers

Gold Friends:

- Michael Armitage
- Stephen Barter
- Paul Boniface
- Catherine Condron
- Sam Duffy
- Kathleen Duncan OBE
- Elizabeth Hayley
- Angela Heylin LVO OBE
- Raymond Hill
- Susan Horsewood-Lee
- Daphne & Ken Lousvet
- Michael & Patricia Langley
- Marla Madison
- Belinda Magee
- Michael Simmons
- Tim Smart
- Mervyn Miller
- Nigel Molden
- Cindy Sughrue OBE
- Gini Gabbertas
- In loving dedication to Taeko Oliver
- Graham Pimlott
- Jane Richardson
- Ted Rockley
- Michael Hockney

and all our Silver and Bronze Friends.

Marketing & Communications

NYJO's communications now focuses strongly on putting our members and participants at the heart of our output, ensuring that their voices, successes and passions shine through when we describe our activity.

Marketing Material | Nikki Yeoh & NYJO Present: Speechmik X-ploration © Bret Syfert



NIKKI YEOH &
NYJO PRESENT:
SPEECHMIK
X - PLORATION

Throughout the year our Communications function has drawn focus on the range of work that we deliver. We highlight participants' stories and celebrate new projects and initiatives, as well as supporting our partners by expanding audience and participant reach, and driving ticket sales and event attendance. The variety inherent in our project planning has inspired new opportunities to explore how we publicise our work, notably so in the case of our Nikki Yeoh collaboration for which the visual commission provided new ways to connect the public with project content, giving a distinctive edge to those project communications. During Black History Month our high-profile London performance with Lisa Simone provided a foundation for us to celebrate the theme Celebrating our Sisters by commissioning a series of features by Yewande Adeniran on Black Women in Jazz.

Board Appointments & Retirements

During an extended Chair recruitment search, NYJO's Board of Trustees has been led by two members of our board, Projjol Banerjea (Interim Chair) and Paul Boniface (Interim Deputy Chair). Together with all of our trustees, they have provided challenge and support to the Chief Executive, Susie York Skinner, and her team.

During the year, there have been three retirements from the board:

- After a brief period as Chair, Baroness Kingsmill stepped down in August 2023 due to increasing other professional commitments.
- In February 2024 we were sad to say goodbye to the brilliant pianist, composer and MD, Nikki Iles, to enable her to make more time for her busy performing career, in particular her huge success as Artist in Residence with the NDR Big Band, Hamburg.
- In May 2023, Linda Laszewski Hill resigned as a trustee after nearly twenty years. A solicitor by training, Linda's contribution to NYJO cannot be over-estimated, from practical, on the ground support running the NYJO Under 18s programme in its previous incarnation as the NYJO Academy, to supporting our finance functions, safeguarding and the many legal considerations of running a charity. We are indebted to her for her huge energy, enthusiasm and loyalty: without the support that she and other long-standing trustees provided when NYJO was a much smaller, more vulnerable charity, we would not be able to deliver the work that we offer today.

In autumn 2023 we were delighted to mark Trustees' Week with the announcement of a new trustee appointment, Andy Grappy. We are excited to be working with Andy, an inspirational musician and educator whose career defies boundaries, who works with the leading artists and jazz education organisations and has developed ground-breaking new initiatives such as the resource JAMation and the LSO's 'Next Generation' project.

Nikki Iles (left) & Andy Grappy (right)



Financial Review

The 2023/24 financial year ended with a Net Surplus of £86,719 which increased our Total Funds at 31 March 2024 to £1,381,500.

As reported last year, our funds received a significant boost in 2022/23 from an extremely generous legacy of £1,150,000 from the Anthony Bracegirdle Estate. £860,000 of this has been received from the executors and invested with our fund manager, Rathbones. The balance of £290,000 consists of two commercial properties valued at £240,000 and £50,000 of cash. It is expected that the properties will be transferred to us shortly and the remaining cash will be received once the executors have finalised the estate.

The £860,000 of invested funds had already grown by £81,630 at 31 March 2024, which largely explains the £86,719 Net Surplus in the year. This growth in the investment has been transferred to the Project Investment Fund which now stands at £481,630. This fund is to support a maximum of three projects each year over a ten to fifteen year period. These project investments would be for either:

- Funding new pilot projects, equipping us with the data to demonstrate need for and prove strategic impact of new projects, using this information to secure funding with which to continue and develop the activity.
- Providing match-funding for new initiatives, demonstrating our commitment to increasing and expanding our work and reach, encouraging new funding partnerships.

We did not draw on the fund in the year ended 31 March 2024, however we expect to spend approximately £30,000 from the fund during the current financial year on three projects, each of which will be specifically designed to remove barriers and increase access to our work.

Our fundraising this year was broadly in line with 2022/23, excluding the Bracegirdle Legacy. We did see a reduction in our income from Charitable Activities which was mainly due to reduced concert activity as a result of staff changes and difficulties in recruitment for our Emerging Professionals' team. A corresponding reduction in expenditure on concert activities was part of a larger reduction in expenditure on Charitable Activities, caused by reduced partnership work with our Music Education Hub partners during the DfE's hub restructure programme.

Orchestral Tax Relief still represents a significant source of income for us, amounting to £64,608 in the year. The rate of relief remained at 50% in 2023/24 and will continue at 50% until 31 March 2025, after which it will reduce to 45%.

Overall the charity remains in a strong financial position with our pipeline of funding and the Project Investment Fund giving us the confidence to plan our projects for the next 12 months and beyond.

The Numbers & Public Benefit

The trustees have had regard to Charity Commission guidance on public benefit and believe that NYJO's prime contribution to the public benefit arises from its principal activity of jazz education.

In the year in question, NYJO delivered just under 60 public performances, incorporating 13 big band performances, 7 ensemble performances (sextet to dectet) led by professional artists (Tony Kofi and Mark Armstrong) and nearly 30 young-artist-led small ensemble gigs.

Our live concert audience reach across the year is estimated to be a total of 7,000 people. Our largest single concert audience was 953 people for our show with 'Lisa Simone, A Daughter's Tribute to Nina Simone', at Cadogan Hall in London. The final dates of our 'Tommy Blaize & NYJO Present: Ray Charles' tour took its combined audience to 3,411 including 515 people at Woolwich Works. In total we worked with 143 Emerging Professional musicians across the year – a huge increase from last year's 95, demonstrating the success of the post-pandemic shift to working with a larger pool of musicians rather than a fixed Chair-holder system. We engaged 40 freelance creatives, mainly guest artists and educators but also audio-visual designers, sound technicians, spoken word artists and trainers.

During the year our Learning programmes consisted of 221 sessions delivered to 3,142 people and included the following performances and public events:

- 5 NYJO Under 18s performances.
- 10 performances as part of Widening Access programmes.
- 2 Community Choir performances.
- Four performances at Age UK partnership events by Emerging Professional ensembles.
- 13 in-school performances.
- 4 Holiday Project performances.
- One performance in the family field at We Out Here by an ensemble made up of Emerging Professionals, NYJO Under 18s and festival attendees and participants, led by Andy Grappy.

We also offered educator and workshop-delivery training to 40 of our Emerging Professionals as part of our training and Learning programme delivery.

There were over 20,880 known interactions with social media content and estimated listenership of 2,500 people for radio broadcasts featuring our staff talking about projects. Our online reach included:

- 19,113 views on NYJO YouTube.
- 4,798 followers on NYJO Facebook.
- 3,742 followers on NYJO Instagram.
- 5,341 followers on NYJO X (formerly Twitter).

Risk Management

The trustees recognise a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. We maintain a Risk Register of the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate our exposure to these risks. During the year, such risk areas were deemed to be:

- Fundraising: acknowledging the increased pressure on all sources of charitable funding, post-pandemic and during a Cost of Living crisis.
- Safeguarding: particularly addressing our responsibilities when working with children and young people.
- Staff continuity and organisational knowledge: with a small workforce, the impact of any member of staff leaving our employment is potentially significant.
- Reputation: acknowledging past reputational issues and working to improve our reputation in the jazz and education sectors is key.
- Performing profile: maintaining and improving our performance output, ensuring that our members are able to play in the venues that inspire them, where they reach good audiences and can perform a broad range of jazz.

NYJO's detailed Risk Register attaches weighted numerical estimates of risk to each identified factor, enabling trustees to ensure that NYJO continues to operate securely. The charity does not engage in any fundraising activities that put vulnerable people and others at risk from unreasonable intrusion on their privacy, unreasonably persistent approaches or undue pressure to give; this includes any fundraising carried out on the charity's behalf by third parties. No complaints have been received about the fundraising activity of the charity during the year.

Plans for the Future

At the close of the 2023-24 year, NYJO's Senior Leadership Team were moving forward with an exciting re-structure that will see our Emerging Professionals and Learning programmes brought into closer alignment, ensuring that learning, training and development are at the heart of everything that we do. Our activity will, in future, operate within one single NYJO Programmes department, led by a Head of Programmes, Vikki Maudave (previously Head of Learning). Following a six month consultation period, which sought feedback on plans from our members as well as Trustees, Guest Artists, staff and sector leaders, NYJO Programmes will:

- Be led by a team of four Resident MDs, as well as engaging regular guest artists.
- Focus on five pillars of jazz: Big Band; Folk, Blues & Roots; Experimental & Free Jazz; UK Contemporary Jazz; and Jazz of the Diaspora.
- Consist of a series of projects across the year, each with a clearly defined skill development and artistic focus.

- Explore cultural and socio-political themes as part of the history and future of jazz.
- Value the history of jazz and improvised music, and the musical skills and techniques inherent in this music, equally with the development of the genre and the enthusiasms and interests of our young beneficiaries.

At the time of writing, we are already seeing the benefits of increased collaborations between our Learning programme participants and Emerging Professionals, and the greater breadth of music programmed is attracting both new participants and artists to our work, including Cleveland Watkiss, Steam Down, Levitation Orchestra, YolanDa Brown, Theon Cross and Moses Boyd. We are delighted that Winston Clifford and Olivia Murphy have accepted roles as Resident MDs, building on their existing work with the NYJO Under 18s, and look forward to announcing further appointments in autumn 2024, ensuring that we have a musical leadership that is representative of the sector, of all jazz genres, and of both our existing and future beneficiaries.

Administratively, 2024-25 will be dominated by significant changes to our leadership: the forthcoming departure of our Chief Executive, Susie York Skinner, in August 2024 and recruiting for her successor; and the ongoing search for a permanent Chair, following the interim Chairmanship of Projjol Banerjea.

Small Companies Provision

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

The annual report was approved by the trustees of the charity on 7 October 2024 and signed on its behalf by:



Mr Projjol Banerjea
Interim Chairman



Mejedi & Sophie (NYJO Emerging Professional trumpeter & saxophonist) | Spice of Life © Monika S. Jabukowska

Statement of Trustees' Responsibilities

The trustees (who are also the directors of The National Youth Jazz Orchestra Ltd for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently.
- observe the methods and principles in the Charities SORP 2019 (FRS 102).
- make judgements and estimates that are reasonable and prudent.
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 7 October 2024 and signed on its behalf by:



Mr Projjol Banerjea
Interim Chairman



Independent Examiner's Report

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of National Youth Jazz Orchestra Limited (the charitable company) for the year ended 31st March 2024 which comprise the Statement of Financial Activities, the Balance Sheet and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Respective responsibilities of trustees & examiner

As the charity trustees of National Youth Jazz Orchestra Limited (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charitable company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

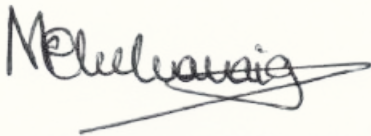
Independent examiner's statement

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:

- Accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act.
- The accounts do not accord with those records.

- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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.
- The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

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.



Moganarden Pillay Chelvanaigum FCCA

For and On behalf of
Westlake Clark Audit LLP
7 Lynwood Court
Priestlands Place
Lymington
Hampshire
SO41 9GA

Date: 08/10/2024



Andy Grappy (NYJO Educator) | Cross The Tracks tuba workshops © Taylor Hylton



Statement of Financial Activities

For the Year Ended 31 March 2024 (Including Income and Expenditure Account)

	Notes	2024 Unrestricted £	2024 Restricted £	2024 Total £
Income and Endowments from:				
Donations and Legacies				
Arts Council England Grants	3	127,300	-	127,300
Other Grants	4	72,667	112,215	184,882
Donations and Legacies	5	123,468	-	123,468
Income from Government grants	6	64,608	-	64,608
		388,043	122,215	500,258
Charitable activities				
Performance Fees & Education		85,865	-	85,865
Academy Income		20,465	-	20,465
		106,330	-	106,330
Net Gain on Investments		81,630		81,630
Other Income	7	26,614	-	26,614
Total income		602,618	112,215	714,833
EXPENDITURE				
Charitable Activities	8	426,654	116,186	542,840
Raising Funds	9	85,274	-	85,274
Total Expenditure		511,928	116,186	628,114
NET (DEFICIT) / SURPLUS		90,690	(3,971)	86,719
Reconciliation of funds				
Total funds brought forward		1,222,039	72,742	1,294,781
Total funds carried forward	19	1,312,729	68,771	1,381,500

For the Year Ended 31 March 2023 (Including Income and Expenditure Account)

	Notes	2023 Unrestricted £	2023 Restricted £	2023 Total £
Income and Endowments from:				
Donations and Legacies				
Arts Council England Grants	3	127,300	-	127,300
Other Grants	4	59,583	76,300	135,883
Donations and Legacies	5	1,340,412	-	1,340,412
Income from Government grants	6	77,676	-	77,676
		1,609,534	76,300	1,685,834
Charitable activities				
Performance Fees & Education		155,343	-	155,343
Academy Income		32,369	-	32,369
		187,712	-	187,712
Net Gain on Investments		-	-	-
Other Income	7	35,362	-	35,362
Total income		1,828,044	76,300	1,904,344
EXPENDITURE				
Charitable Activities	8	600,739	48,268	649,007
Raising Funds	9	77,844	-	77,844
Total Expenditure		678,583	48,268	726,851
NET (DEFICIT) / SURPLUS		1,149,460	28,032	1,177,492
Reconciliation of funds				
Total funds brought forward		72,579	44,710	117,289
Total funds carried forward	19	1,222,039	72,742	1,294,781



Balance Sheet

At 31 March 2024

	Notes	2024 £ Unrestricted	2024 £ Restricted	2024 £ Total
Fixed assets				
Tangible assets	14	25,013	-	25,013
Investments	15	941,630	-	941,630
Current assets				
Debtors	16	395,222	-	395,222
Cash at bank and in hand		47,484	68,771	116,255
		442,706	68,771	511,477
Creditors: amounts falling due within one year	17	(96,620)		(96,620)
Net current assets		346,086	68,771	414,857
Net assets		1,312,729	68,771	1,381,500
Funds				
Unrestricted Funds		81,099	-	81,099
Designated Funds:				
Activity Continuity Fund		750,000	-	750,000
Project Investment Fund		481,630	-	481,630
Total Unrestricted Funds	18	1,312,729	-	1,312,729
Restricted Funds		-	68,711	68,711
Total Funds	18	1,312,729	68,711	1,381,500

At 31 March 2023

	Notes	2023 £ Unrestricted	2023 £ Restricted	2023 £ Total
Fixed assets				
Tangible assets	14	32,092	-	32,092
Investments	15	-	-	-
Current assets				
Debtors	16	1,321,488	-	1,321,488
Cash at bank and in hand		54,521	72,742	127,263
		1,376,009	72,742	1,448,751
Creditors: amounts falling due within one year	17	(186,062)		(186,062)
Net current assets		1,189,947	72,742	1,262,689
Net assets		1,222,039	72,742	1,294,781
Funds				
Unrestricted Funds		72,039	-	72,039
Designated Funds:				
Activity Continuity Fund		750,000	-	750,000
Project Investment Fund		400,000	-	400,000
Total Unrestricted Funds	18	1,222,039	-	1,222,039
Restricted Funds		-	72,742	72,742
Total Funds	18	1,222,039	72,742	1,294,781

The Trustees have prepared financial statements in accordance with Section 398 of the Companies Act 2006 and Section 138 of the Charities Act 2011. These financial statements are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual financial statements required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the trustees and authorised for issue on 7 October 2024 and signed on their behalf by:



Mr Projjol Banerjea
Interim Chairman



Statement of Cash Flows

For the Year Ended 31 March 2024

	Notes	2024 £	2023 £
Cash Flows from Operating Activities			
Net Surplus		86,719	1,177,492
Adjustments to cash flows for non-cash items			
Depreciation	14	16,458	16,103
Working capital adjustments			
Decrease in stocks		-	850
Decrease/(increase) in debtors	16	926,266	(1,186,907)
(Decrease)/increase in creditors	17	(89,442)	74,982
Net cash provided by operating activities		940,001	82,520
Cash flows from Investing Activities			
Purchase of Fixed Assets	14	(9,379)	(5,422)
Increase in investments	15	(941,630)	-
Change in Cash and Cash Equivalents in the year		(11,008)	77,098
Cash and Cash Equivalents at 1 April		127,263	50,165
Cash and Cash Equivalents at 31 March		116,255	127,263



Notes to the Accounts

For the Year Ended 31 March 2024

1 - Charity Status

The charitable company is limited by guarantee, incorporated in October 1977, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

The address of its registered office is The Fireworks Factory, 11 No 1 Street, London, England, SE18 6HD.

2 - Accounting Policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

The National Youth Jazz Orchestra Ltd 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 notes.

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

Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of the Ukraine crisis and cost-of-living challenge on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Dividend Income

Dividends are recognised once the dividend has been declared and notification has been received of the dividends due. This is normally upon notification by our investment advisor of the dividend yield of the portfolio.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods.
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The company is considered to pass the tests set out in paragraph 1 schedule 6 of the Finance Act 2010 and therefore meets the definition of a charitable company for corporation tax purposes. The company is exempt from taxation in respect of income or capital gains received to the extent that these are applied exclusively for its charitable purposes.

Tangible fixed assets

Tangible fixed assets are mentioned at cost less accumulative depreciation and any accumulative impairment losses. Depreciation is provided on all tangible fixed assets, other than freehold land, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows: Plant and Machinery, 25% and 10% on cost; Fixtures and Fitting, 25% on cost; Motor vehicle, 20% on cost.

Investments

Investments are valued at market value being the mid-market price at the balance sheet date. Surplus or deficit on revaluation are taken to the statement of financial activity.

Stock

Stock is measured at the lower of cost and estimated selling price less cost to complete and sell. Cost is determined using the first in first out method. The carrying amount of stock sold is recognised as an expense in the period in which the related revenue is recognised.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Statement of Financial Activities over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the charity has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date.

Fund structure

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

To ensure that we make appropriate, proactive use of our improved financial position, we have established two new designated funds: an Activity Continuity Fund (£750,000, representing the stated 12 month reserve policy) to remain invested pending any such emergency; and a Project Investment Fund, to be spent over the next ten years (with review points at three year intervals).

The Project Investment Fund of £481,630 will support a maximum of three investments annually, of c.£10k each, over a ten to fifteen year period. These investments would be used for one of two purposes:

- To fund new pilot projects, equipping us with the data to demonstrate need for and prove strategic impact of new projects, using this information to secure funding with which to continue and develop the activity.
- To provide match funding for new initiatives, demonstrating our commitment to increasing and expanding our work and reach, encouraging new funding partnerships.

A clear internal application process has been developed by which staff can make the strategic case for activity investments. All such investments remain at the discretion of the Board of Trustees.

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

Financial instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments; these are initially recognised at transaction value and subsequently measured at their settlement value. All assets and liabilities are recorded at cost which is their fair value with the exception of fixed assets which are measured at cost less depreciation which is deemed to be the fair value of the assets.

Pensions

Contribution to defined contribution plans are expensed in the period to which they relate.



NYJO Under 18 keyboardists | Woolwich Works © Shona Louise

3 - Arts Council England Grants

	2024 Unrestricted £	2024 Restricted £	2024 Total £
Arts Council England	127,300	-	127,300
	127,300	-	127,300

	2023 Unrestricted £	2023 Restricted £	2023 Total £
Arts Council England	127,300	-	127,300
	127,300	-	127,300

NYJO Emerging Professionals | Milton Court Concert Hall © Taylor Hylton



4 - Other Grants

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Backstage Trust	20,000	-	20,000	-
Kirby Laing Foundation	-	20,000	20,000	20,000
Scops Arts Trust	-	-	-	10,000
Peter Sowerby Foundation	-	75,000	75,000	-
Harold Hyam Wingate Foundation	-	-	-	6,000
Sir William Boreman's Foundation	-	2,500	2,500	-
Universal Music UK Sound Foundation	5,000	-	5,000	5,000
Hobson Charity	-	3,915	3,915	-
D'Oyly Carte Charitable Trust	-	5,000	5,000	-
Tesco Community Fund	-	500	500	-
Samuel Gardner Memorial Trust	-	500	500	-
The Musicians' Company	3,000	-	3,000	2,250
David & Elaine Potter Foundation	5,000	-	5,000	5,000
Golden Bottle Trust	7,500	-	7,500	11,500
Thistle Trust	-	-	-	2,500
Jack Petchey Foundation	-	1,800	1,800	1,800
Foyle Foundation	-	-	-	30,000

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
John Thaw Foundation	-	-	-	2,000
Victoria Wood Foundation	-	3,000	3,000	2,500
Wavendon Foundation	2,167	-	2,167	1,833
Suffolk Community Foundation	-	-	-	4,000
Boris Karloff Charitable Foundation	-	-	-	1,000
Golonscott Foundation	-	-	-	500
Garfield Weston Foundation	30,000	-	30,000	30,000
	72,667	112,215	184,882	135,883



NYJO Under 18s | Ronnie Scott's Jazz Club © Monika S. Jakubowska

5 - Donations and Legacies

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Artist Sponsors	20,442	-	20,442	22,565
Chairman's Circle Appeal	48,685	-	48,685	48,359
Donations	16,664	-	16,664	86,221
Legacies	20,000	-	20,000	1,165,500
Gift Aid	17,678	-	17,678	17,767
	<hr/> 123,468	-	123,468	1,340,412

6 - Income from Government grants

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Orchestra Tax Relief	64,608	-	64,608	77,676

7 - Other Income

	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Sponsorship	23,374	-	23,374	34,931
Interest Receivable	3,095	-	3,095	321
CDs and Downloads	20	-	20	311
Other	125	-	125	(201)
	<hr/> 26,614	-	26,614	35,362

8 - Charitable Activities

	2024	2023
	£	£
Performance and Education Costs	418,309	540,073
Allocation of Support Costs	124,531	108,934
	542,840	649,007

9 - Raising Funds

	2024	2023
	£	£
Fundraising Consultants	14,350	1,400
Direct Fund Raising costs	48,948	57,220
Allocation of Support Costs	21,976	19,224
	85,274	77,844

John & Rianna (NYJO Emerging Professionals) | Ronnie Scott's Jazz Club © Monika S. Jakubowska



10 - Support Costs

	2024	2023
	£	£
Establishment Expenses	14,761	13,950
Administration Expenses	125,369	104,008
Accountancy Expenses	5,825	8,880
Interest Expense	-	566
Bank charges	551	754
	<hr/>	<hr/>
	146,507	128,158
	<hr/>	<hr/>
as allocated to:		
Costs of Charitable Activities	124,531	108,934
Costs of Raising Funds	21,976	19,224
	<hr/>	<hr/>
	146,507	128,158
	<hr/>	<hr/>

11 - Trustees remuneration and expenses

There was no remuneration or other benefits for trustees in that role for the year ended 31 March 2024 or 2023.

There were no trustee’s expenses for the year ended 31 March 2024 (2023: £nil).

12 - Net Income

	2024	2023
	£	£
Net income is after charging:		
Depreciation: Owned Assets	16,458	16,103
Independent Examiner’s Fees	5,825	7,725
	<hr/>	<hr/>

13 - Staff Costs

	2024	2023
	£	£
Salaries	264,547	328,565
Social Security Costs	24,523	28,570
Employer Contributions to Pensions	5,491	6,384
	294,561	363,519

The average monthly number of employees during the year was 8 (2023: 10)

One employee received emoluments in excess of £60,000 (2023: none).

Remuneration of key management personnel during the year was £142,289 (2023: £151,066) paid to 5 employees (2023: 4).

Staff costs include £14,000 paid to freelancers.



Lisa Simone with NYJO Emerging Professionals | Cadogan Hall © Taylor Hylton

14 - Tangible fixed assets

	Fixtures & Fittings £	Plant & Machinery £	Motor Vehicles £	Total £
Cost				
At 1 April 2022	20,984	135,396	27,065	183,446
Additions	1,069	8,310	-	9,379
Disposals	(9,025)	-	-	(9,025)
At 31 March 2023	13,028	143,706	27,065	183,799
Depreciation				
At 1 April 2022	17,815	113,241	20,298	151,353
Charge for the year	1,598	9,447	5,413	16,458
Disposals	(9,025)	-	-	(9,025)
At 31 March 2023	10,388	122,688	25,711	158,787
Net book value				
At 31 March 2023	2,640	21,018	1,354	25,013
At 31 March 2022	3,169	22,155	6,767	32,092

15 - Investments

	2024 £	2023 £
Market Value at 1 April	-	-
Additions	860,000	-
Realised and unrealised gains on investment assets	81,630	-
Market Value at 31 March	941,630	-

16 - Debtors

	2024	2023
	£	£
Trade debtors	12,000	75,048
Prepayments	12,183	8,036
VAT recoverable	8,211	-
Deferred costs and other debtors	73,795	88,404
Legacy receivable	289,033	1,150,000
	395,222	1,321,488



17 - Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	10,538	36,965
VAT Payable	-	17,803
Other taxation and social security	8,351	10,086
Other creditors	3,577	4,304
Accruals	41,960	49,335
Deferred income (see note below)	32,194	67,569
	<hr/>	<hr/>
	96,620	186,062
	<hr/>	<hr/>

Deferred income for grants and sponsorship received in advance

Deferred income at 1 April 2023	67,569	38,000
Amounts received during the year	187,968	124,083
Amounts taken to income in the SoFA	(223,343)	(94,514)
	<hr/>	<hr/>
Deferred income at 31 March 2024	32,194	67,569
	<hr/>	<hr/>

18 - Funds

	Balance at 1 April 2023 £	Incoming Resources £	Resources Expended £	Balance at 31 March 2024 £
Unrestricted funds				
General				
Unrestricted funds	72,039	520,988	(511,928)	81,099
Designated				
Activity Continuity Fund	750,000	-	-	750,000
Project Investment Fund	400,000	81,630	-	481,630
Total unrestricted funds	1,222,039	602,618	(511,928)	1,312,729
Restricted funds				
Culture Recovery Fund	1,500	-	(750)	750
Scops Arts Trust	14,167	-	(9,996)	4,171
Peter Sowerby Foundation	-	75,000	(50,000)	25,000
Sir William Boreman's Foundation	-	2,500	(1,250)	1,250
Hobson Charity	-	3,915	(3,915)	-
Samuel Gardner Memorial Trust	-	500	(500)	-
Jack Petchey Foundation	1,200	1,800	(1,800)	1,200
Kirby Laing Foundation	15,000	20,000	(20,000)	15,000
Harold Hyam Wingate Foundation	4,500	-	(4,500)	-
Thistle Trust	1,875	-	(1,875)	-
D'Oyly Carte Charitable Foundation	-	5,000	(1,000)	4,000

	Balance at 1 April 2023	Incoming Resources	Resources Expended	Balance at 31 March 2024
	£	£	£	£
Tesco Community Fund	-	500	(500)	-
John Thaw Foundation	2,000	-	(2,000)	-
Victoria Wood Foundation	2,500	3,000	(3,100)	2,400
Foyle Foundation	30,000	-	(15,000)	15,000
Total restricted funds	72,742	112,215	(116,186)	68,771
Total funds	1,294,781	714,833	(628,114)	1,381,500

The specific purposes for which the funds are to be applied are as follows:

Culture Recovery Fund: To support specific projects designed to aid NYJO's financial recovery from the Pandemic, including creating of digital assets and new commissions.

Scops Arts Trust: To support the founding and running of NYJO's community jazz choir in Woolwich.

Peter Sowerby Foundation: To support NYJO's organisational development including implementation of new CRM, new staff, and new branded assets.

Sir William Boreman's Foundation: To support Holiday Projects and NYJO Jazz Messengers tour in the Boroughs of Greenwich and Lewisham.

Hobson Charity: To fund the purchase of instruments at discounted rate from suppliers for use in Under 18s and beginner brass activity in Woolwich.

Samuel Gardner Memorial Trust: To support the Jazz Messengers activity in Kent.

Jack Petchey Foundation: To fund awards for NYJO Academy students (awards are spent on items such as masterclasses or Academy social events that benefit their peers).

Kirby Laing Foundation: To support the running and development of NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale.

Harold Hyam Wingate Foundation: To support the running and development of the NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale.

Thistle Trust: To support Under 18's activity.

D'Oyly Carte Charitable Foundation: To support Lancashire Jazz Futures.

Tesco Community Fund: To support holiday projects.

John Thaw Foundation: To support a residential course in Cumbria over Easter 2023.

Victoria Wood Foundation: To support a residential course in Cumbria over Easter 2023, and North-West Jazz Futures training programme in 2024.

Foyle Foundation: To support the Nikki Yeoh Project.

General Funds: General fund represents funds available to spend at the discretion of the Trustees.

Activity Continuity Fund: this represents approximately 12 months expenditure in line with our reserves policy and will only be drawn on in an emergency

Project Investment Fund: to be spent over the next 10 years and to support a maximum of 3 projects per annum

19 - Analysis of Net Assets between Funds

	At 31 March 2024		
	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	25,016	-	25,016
Investments	941,630	-	941,630
Current assets	442,706	68,771	511,477
Current liabilities	(96,623)	-	(96,623)
Total net assets	1,312,729	68,771	1,381,500

	At 31 March 2023		
	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	32,093	-	32,093
Current assets	1,376,009	72,742	1,448,751
Current liabilities	(186,063)	-	(186,063)
Total net assets	1,222,039	72,742	1,294,781

20 - Share capital

The company is limited by guarantee and does not have a share capital divided by shares.

21 - Related Party Transactions

4 trustees made donations to NYJO in the year, total £6,682 (2023: 4 for £10,629). The National Youth Jazz Association (NYJA) is a related party and the accounts include £1,000 owed by NYJO to NYJA.

There are no other related party transactions to note.

NYJO

National Youth Jazz Orchestra

Woolwich Works, The Fireworks Factory, 11 No. 1 Street, London SE18 6HD

www.nyjo.org.uk | +44 (0) 330 500 2000 | info@nyjo.org.uk



NYJO Emerging Professionals | Ronnie Scott's Jazz Club © Monika S. Jakubowska



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales - Charity number 274578

Accounts

NYJO

Annual Report & Financial Statements for the year ended 31 March 2023



NYJO Emerging Professionals | Milton Court Concert Hall © Taylor Hylton



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ENGLAND**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

Company registration number: 01334250
Charity registration number: 274578

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Reference and Administrative Details

Chair (Interim)

Projjol Banerjea (appointed as Interim Chair on 15 August 2023)

Deputy Chair (Interim)

Paul Antony Boniface (appointed as Interim Deputy Chair on 15 August 2023)

Trustees

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Nikki Iles BEM

Alan Brian Ridgeway

Patricia Ann Sibbons

Cindy Sughrue OBE

Secretary

Alan Brian Ridgeway

Principal Office

The Fireworks Factory, 11, No 1 The Street, London, England SE18 6HD

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

Westlake Clark Audit LLP, 7 Lynwood Court, Priestlands Place,
Lymington, Hampshire, S041 9GA



Trustees' Report

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of the Statement of Recommended Practice (effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom (FRS 102).

Objectives & Activities

Principal Activities

The company's principal activity during the year continued to be the promotion, maintenance and advancement of jazz music education. The company is a company limited by guarantee and is a registered charity.

Charitable Aims & Activities

The principal activities are achieved through a programme of professional development for Emerging Professional musicians aged up to 25, and a Learning programme for younger musicians. The Emerging Professionals programme provides rehearsals and gigs, masterclasses and workshops, educator training and other professional skills courses for a pool of over 80 musicians. Our Learning work includes NYJO Under 18s, a weekly Saturday jazz programme for teenagers at Woolwich Works; nationwide Widening Access partnerships with regional hubs, schools and educators; NYJO Network, incorporating lighter-touch workshops alongside a Continuing Professional Development (CPD) network for educators; and a programme of activity for our local community in south-east London.

NYJO is a community of employees, freelance administrators, educators and artists, trustees, young performers and project participants, audiences and promoting partners. We value all who work with us and are grateful for the dedication that everyone at NYJO shows to improving opportunity for, and sharing the love of jazz with, young people nationwide.

Structure, Governance & Management

The governing document is the Articles of Association. The trustees delegate the day-to-day running of NYJO to its CEO with trustees providing additional support in line with areas of expertise. New trustees are recruited via open advertising and interview. The Senior Leadership Team & employees are remunerated in line with market conditions and affordability, according to their individual skills, experience and responsibilities. NYJO also benefits from the skills of the many music-orientated charities, education partners and freelancers that form our extended community.

List of Trustees for the Period

Projjol Banerjea

Paul Antony Boniface

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Linda Laszewski Hill (resigned 22 May 2023)

Nikki Iles BEM

Baroness Denise Kingsmill CBE (appointed 1 April 2023, resigned 12 August 2023)

Alan Brian Ridgeway

Orphy Robinson MBE (resigned 2 March 2023)

Patricia Ann Sibbons

Cindy Sughrue OBE

Nigel Tully MBE (resigned 31 March 2023)

Charitable Activities

This has been an exciting year for NYJO, in which we have built on past achievements and harnessed the energy of a new leadership team, one that is now firmly in place. Strategic developments planned towards the end of the previous year have been realised and augur well for the future growth of the charity as we seek to continue to serve our beneficiaries in the years to come.

Our charitable work falls into two main streams: our professional development programme for Emerging Professionals exists to serve excellent young musicians aged 18 -25, offering them the opportunities and training required for successful careers in jazz; and Learning, aimed at increasing teenagers' access to jazz and creative, participatory music-making. This report summarises the strategies and highlights of both activity areas during the twelve months to 31 March 2023.

Emerging Professionals

The purpose of NYJO's Emerging Professionals activity is to bridge the gap between full-time education and the profession. It ensures that musicians begin their working lives equipped with the skills required for a successful performing career; and offers beneficiaries opportunities to develop their own small ensembles and artistic partnerships. Much of this year has been spent embedding our new working model, having moved away from a Chair Holder system to working with a pool of musicians that are called upon for specific projects. Our team has navigated this sensitive transition effectively and, as intended, increased our reach significantly, so that we now serve a much greater number of beneficiaries.

Our performance programme ranges from new commissions to legacy projects and collaborations with such leading artists as Bob Mintzer and Hermeto Pascoal. This year's performance output has been dominated by a series of headline projects:

I've grown as a performer - the difference between the first show in Leeds in October and the most recent gigs is unbelievable! I feel extremely comfortable interpreting the music, I've found ways to reinvent it for both myself and the new audiences each night, and most of all I've now come to a place where I no longer feel self-conscious or shy about engaging with the audience and letting myself enjoy the experience.

Lucy-Anne Daniels, Emerging Professional

NYJO Celebrates Amy Winehouse

Exuberant performances of Olivia Murphy's big band arrangements of NYJO alumna Amy Winehouse's music, performed by vocalist Lucy-Anne Daniels with Music Directors (MDs) Winston Rollins and Olivia Murphy herself. High-profile venues for these final performances of the tour included Symphony Hall, Birmingham; Saffron Hall; Band on the Wall, Manchester; and Derry Jazz and Big Band Festival.

Lucy-Anne (NYJO Emerging Professional vocalist) | Woolwich Works © Monika S. Jakubowska



Hermeto Pascoal

A two-concert project with a stellar artistic line-up – legendary Brazilian multi-instrumentalist, his sextet and MD Jovino Santos-Neto – and high-profile performances at The Barbican Centre and Norfolk & Norwich Festival. Performances were supported by NYJO’s creative ensemble the Jazz Exchange, with musicians from both ensembles coming together to perform around Norwich in the festival’s free street music programme.

Whilst there was an abundance of spontaneity and playfulness in the music and the spectacle, this was very clearly built upon rigorous discipline and musicianship.

London Jazz News, at the Barbican Centre

Hermeto is such a significant figure in the history of Brazilian music and his ability to orchestrate and improvise in such creative ways is truly inspiring. This project improved many aspects of my playing and reading, increasing my confidence. Learning the Brazilian rhythms added a new level of complexity to our rehearsals, it was great fun!

Rianna Henriques, Emerging Professional

I am not a jazz fan but am trying to open myself up to new experiences and I loved it. The energy and camaraderie of the musicians was infectious. I couldn't help but be caught up in their joy. Brilliant.

**Audience Member,
Norwich, May 2022**

Wonderful concert - Tony Kofi is always a joy; really impressed by the quality of the young musicians. Jazz is in good hands.

**Audience Member,
Wiltshire, September 2022**

Mark Armstrong & NYJO Present Dizzy Gillespie

A high-octane exploration of Dizzy Gillespie’s music performed by a sextet, led by Mark Armstrong on trumpet. This project continues to tour widely, with highlights during the year including the opening night of the Marylebone Theatre, London, and is a fantastic vehicle for bringing our music to audiences in regional venues.

Tony Kofi & NYJO Present The Thelonious Monk Orchestra at Town Hall

This dectet project was led by guest artist Tony Kofi, touring to major venues such as the Jazz Café, Camden; Band on the Wall, Manchester; and Brighton Jazz Festival. It proved a fantastic opportunity to engage new Emerging Professionals and to work with a more diverse cohort of young musicians.

Tommy Blaize and NYJO Present The Music of Ray Charles

The year ended with the start of an exciting tour with the star of BBC One's Strictly Come Dancing, Tommy Blaize. Tour dates included new venue relationships such as Taunton Brewhouse and Stoller Hall, Manchester; gigs continue into the next year including a performance at our home, Woolwich Works and at Usher Hall, Edinburgh.

The tour [with Tommy Blaize] has taken us all across the country with amazingly enthusiastic, dancing audiences wherever we've gone. This has been an eye-opening experience, being on the road for long stretches of time, and has allowed us as a band to bond closer together than ever. It has reaffirmed my love for musical performance and dedication to this career, and I truly have the band to thank for it.

Andrew Chen, Emerging Professional

Our annual Ronnie Scott's residency in February included two inspiring performances of legacy programmes to sold-out houses. A programme of Chick Corea featuring saxophonist Tim Garland built on a series of rehearsals and masterclasses for our Emerging Professionals led by Garland, and performances of some new arrangements of Chick Corea by Garland himself. Following the annual Chair's Reception, the second evening was a celebration of the music of the legendary Blue Note Record label, arranged by NYJO's own Emerging Professional musicians. Both programmes are set to tour during 2023-24.



At the start of the year our creative ensemble, the NYJO Jazz Exchange, gave its final performances - in addition to providing support sets at the Barbican and in Norwich as part of the Hermeto Pascoal project, they performed main sets at Jazz in the Round (at NYJO's former home, The Cockpit Theatre) and We Out Here, in what has proved to be the start of an ongoing relationship with the festival. The ensemble also recorded a series of short films exploring the charts that they have created both as individuals and as an ensemble, which can still be seen on NYJO's website. Members of the group have gone on to become part of other NYJO ensembles and been given a platform with their own small ensembles.

The role of small ensembles (trios to sextets) has increased during the year, with significant plans to build this activity stream next year, expanding both the number of artists engaged and the geographic reach of the project.

Although, publicly, performance appears to dominate the Emerging Professionals' programme, the foundation of professional development on which it stands is at least as important as our rehearsals and gigs. During the course of the year, the workshops that we have delivered have included sessions training musicians as educators, equipping them to work in a breadth of settings including individual teaching, ensemble coaching, working in schools, hospitals and Pupil Referral Units. Other seminars have included sessions on composing and arranging, tax and finance, marketing and fundraising, and stagecraft. We have started to develop a strong Youth Voice programme, with sessions focusing on programming and Women of NYJO, examining and finding ways to improve young women's experience in NYJO, and more widely within the male-dominated world of jazz.

Masterclass sessions with composers Ed Puddick and Sam Eastmond allowed our Emerging Professionals to explore fresh and challenging approaches to big band composition and performance, building on a very successful previous collaboration with Eastmond at Café OTO, Dalston. During the autumn a series of masterclasses focused on each section of the orchestra, with additional sessions on composing and arranging for big band led by Zoe Rahman, Callum Au and Trevor Mires. These sessions enable our musicians to focus on specific aspects of ensemble technique and musical interaction outside the pressures of a full band rehearsal; the formal and social interactions with specific professional jazz musicians that such events provide creates a vital connection to the wider world of professional music-making.

Diversifying the creative output, artistic leadership and, as a result, the membership of our Emerging Professionals programme remains front of mind. As we embark on a new year we are mindful that the introduction of a greater variety of ensembles, opportunities for Emerging Professionals to lead their own small ensembles, and allowing our programme to be led by our musicians' own ideas, musical tastes and enthusiasms will create a more inclusive environment in which our young musicians can learn, grow and thrive.



NYJO Under 18 saxophonist | Regent's Park Bandstand © Taylor Hylton

Learning

NYJO's Learning programme has undergone significant development during this twelve month period under the new leadership of Vikki Moorhouse (Head of Learning) and Beth Ismay (Learning Programmes Manager), working to build a more equitable offer that has excellence and inclusion at its heart. Our ambition is to deliver a programme that has a strong, sustainable impact both locally and nationally, to provide opportunities for talented young musicians, and to ensure that throughout our work we develop opportunities for more young people to discover their love of music. In particular we have worked to diversify the participants that we are able to engage by broadening both the music on which we focus and the learning techniques that we employ. By doing so we have made ourselves accessible to more young people, whether working more widely across the country, focusing on reaching under-served regions or offering a broader range of learning opportunities, including first access programmes and sessions for those who play by ear.

The Learning programme consists of the following strands of activity:

- NYJO Under 18s: a weekly Saturday jazz programme for teenagers at Woolwich Works;
- Woolwich Community Programme: regular participatory sessions for the local community, particularly focusing on first access projects and activity for disadvantaged young people and a programme for older adults;
- Widening Access: a series of seven partnerships with regional Music Education Hubs and charities, encouraging and enabling partners to widen the reach of their work, engage hard-to-reach parts of their communities and create new access points to their activities;
- NYJO Network: a series of workshops offered to educators nationwide and a Continuous Professional Development (CPD) network for our education partners;
- NYJO +You: an online learning platform intended to offer additional content for both individuals and educators, engaging participants who have less ensemble experience, creating valuable new access points that simultaneously deepen NYJO's impact whilst minimising our carbon footprint.

NYJO Under 18s

This year has seen a significant restructure of our NYJO Under 18s programme (previously NYJO Academy) as part of our determination to become more inclusive and appeal to a greater breadth of young participants. In tandem with this rebrand we have restructured the programme that is offered, and now run three main strands of activity: Under 18s Ensemble, with MD Winston Clifford; Under 18s Band, led by a series of guest MDs including Sam Eastmond, Sebastiaan de Krom and Olivia Murphy; and Under 18s Projects, a space where young musicians can explore their own ideas and develop small ensembles, supported by our Emerging Professionals or guest artists, presenting jams and youth-led work with confidence and skill.

I think I've progressed a lot in my piano-playing. NYJO has helped me to flourish and really enjoy it. I've really enjoyed being engrossed in a high level of playing ... I like the diversity of perspectives and abilities of all the players and teachers which enables me to try things I might not normally.

NYJO Under 18s participant

I feel so much more comfortable soloing and improvising than I did when I started, largely down to having a comfortable space to try things out. ... I've enjoyed working on pieces to performance level and showing friends and family what we've been up to, ... and just generally being with other teenagers who love music as much as I do.

NYJO Under 18s participant

In addition to regular rehearsals and performances, we offer a range of workshops and masterclasses to our members. This year these have included a session by NYJO Emerging Professional saxophonist Asha Parkinson, exploring Persian music and poetry; a composition masterclass led by Callum Au workshopping participants' own scores; a masterclass led by Wayne Escoffery; a session on music college applications and preparation from Berklee College of Music; vocal masterclasses led by Helena Debono; a masterclass on Amy Winehouse's music led by Olivia Murphy; a masterclass by Raphael Clarkson from Mindful Music on democratic approaches to improvisation and composition; a seminar delivered by 'Things Musicians Don't Talk About' focusing on prioritising and protecting musicians' mental health & wellbeing; and a Brazilian drumming session delivered by TARU Arts.

In addition to informal termly showcases at Woolwich Works, this year the Under 18s have performed at Regent's Park, given two outdoor festival-style performances in Woolwich's Royal Arsenal complex and a Christmas performance at JW3 with the Jewish Music Institute Youth Big Band.

During the course of the year we have built on our recruitment strategy to prioritise participant applications from low-income families, young females, Black and Brown people, local Greenwich residents, and those with limited opportunities to engage in music-making. The policy has already started to deliver a significant shift in participant demographics. In just six months, female participation increased from 23% to 38% whilst the proportion of Black, Asian and Diverse Ethnicities increased from 19% to 35%.

Woolwich Community Work

This programme was devised in late 2021 to deliver our brief to serve our new local community around our home at Woolwich Works. It consists of two main strands at present:

- Woolwich Community Choir: a choir for older local people, specifically tackling loneliness.
- Holiday Projects: three to four short courses per year of between two and five days each. Each course focuses on a particular theme – from vocal music to electronic charts – working with relevant guest artists and culminating in a final, informal showcase. Holiday Projects are specifically for low-income families in the boroughs of Greenwich and Lewisham.

First access projects specifically targeting disadvantaged parts of the community are new to NYJO, and at the start of this year we were still broadly unknown to our local community. Building our reputation, developing our expertise and securing expert educators suitable to this work has required extensive research and development, and is work we will continue to build on in the coming years.

In July 2022 the NYJO Jazz Messengers gave a total of eight performances across local secondary schools, a hospital school, a Pupil Referral Unit and a school for children with Additional Learning Needs. Their interactive performances were led by FLOetic Lara Lee, a Brixton-born and -bred artist with a multicultural heritage that inspires her music. This tour established important local relationships and has been key to increasing participation in both our community projects and Under 18s programme.

Widening Access

NYJO operates Widening Access partnerships in Cardiff, Cumbria, Darlington, East Kent, Humberside, Lancashire and Leicestershire. These are long-standing partnerships, working year-round with local Music Education Hubs, schools and charities to support and enhance their work, expanding their reach and tackling cold spots in provision.

Widening Access highlights this year have included two Creative Composition projects. With Durham Music Service we delivered a programme for young people from across the county, regardless of instrument or ability level, with a final performance of the group's original composition at Sage Gateshead in March 2023. In Humberside, NYJO Emerging Professional Myra Brownbridge led a creative composition project that worked with local musicians to create a sense of pride and belonging. Their original composition was performed at Hull Jazz Festival in November 2022.

Our partnership with Lancashire Music Services this year led to the development of North-West Jazz Futures, a creative jazz ensemble of young musicians from across the county. NYJO Educator Joe Browne led local young people in an exciting, jazz-inspired performance for regional jazz festivals which was later taken into local primary schools in a project designed to inspire young people to access the local instrumental tuition provision and ensemble performance opportunities.

It has been a particular pleasure to see how Widening Access projects have given us opportunities to nurture young Educators such as Olivia Murphy and Myra Brownbridge. Leading new projects, they have collaborated with experienced educators and developed their craft as teachers and leaders, building on their skills as musicians and composers whilst also acting as role models and mentors to our teenager participants.

Widening Access participants were asked to rate their confidence against a number of metrics at the beginning and end of their projects with us.

- 49% reported 8/10 confidence or higher in improvising at the end of the project – an increase of 31% compared to before the projects.
- 76% reported 8/10 confidence or higher in performing in front of others after the project compared to 49% before their project.
- 87% reported 8/10 confidence or higher in expressing their ideas confidently through music after the project, compared to 43% before the project.
- 78% reported 6/10 confidence or higher that the project raised their musical aspirations.

[The project] helped me to make friends with other young musicians. I enjoy playing and I'm proud of what I've accomplished. I feel more confident now. I have learnt different ways of coming up with solid melodies and also a little bit on harmonies. I think it's been one of the best experiences I've ever had.

**NYJO Widening Access
participant**

NYJO Network

There are two aspects to the NYJO Network: activity delivery and a CPD network. The highlight of the activity delivered as part of the Network this year has been a long-running collaboration between NYJO, Cardboard Citizens (a charity supporting people who have experienced, or are experiencing, homelessness) and Soundskool (a further education arts college for young people not in mainstream education).

NYJO Network CPD meetings were launched during the autumn, designed to share challenges, ideas and best practice in widening access to jazz education across the country. A significant focus of the Network has been the Will Michael Jazz Education Awards, which this year sought submissions from educators who had delivered programmes specifically aiming to remove barriers to access. The panel was unanimous in awarding the prize to Woolwich Creative Club for the way in which its work puts young people first; caters to a breadth of ages, musical ability and experience; and for the work it does to develop the educators of the future.

NYJO +You

Previously known as the Virtual Academy, during the course of this year our online learning platform has been redesigned, new arrangements have been commissioned and accompanying recordings, learning materials and further inspiration sources have been added.

NYJO +You is designed for use equally by educators – as an additional resource for rehearsals or as inspiration for practice – and participants – as a source of inspiration, technical instruction and new material to play. Accompanying digital learning packs have been designed to support less-experienced young musicians to find ways into pieces and develop their basic theory skills, whilst each new commission also lends itself to more advanced, in-depth study and performance.

As the year draws to a close we are embarking on launch workshops to publicise the platform and introduce partners to different platform uses. These workshops will include an invitation to play at a regional showcase, celebrating musical progression and further publicising the platform: NYJO +You promises to be an exciting part of NYJO's offer for many years to come.



Fundraising

THANK YOU!

To Arts Council England, our corporate sponsors, individual donors, legators and trusts & foundations who supported NYJO so generously this year, and who advocate tirelessly on our behalf. Without you we could not have achieved the impacts detailed elsewhere in this report.

Trusts and Foundations

UP from £119,000 in 2022 to £135,000 in 2023

Individual Donations

UP from £97,000 in 2022 to £157,000 in 2023: we would like to extend a special thank you to members of our Chair's Circle who increased their donations to help us cope with the impact of inflation on our costs. The impact of this generosity will be felt most fully during the ensuing year.

Arts Council England

In late 2022 we were delighted to renew our position as one of Arts Council England's National Portfolio Organisations for the period 2023-26, with the maximum available grant of £127,300. Although we have been an NPO since 2012, we do not take this funding for granted, acknowledging that the field is incredibly competitive and that we are one amongst many organisations doing excellent work across the jazz and education sectors.

Legacy Giving

All of this good news, however, is somewhat dwarfed by a transformational legacy bequest from Mr Anthony Frank Bracegirdle, a jazz fan sadly unknown to us in his lifetime. We are honoured to have been named as the residuary beneficiary of his estate; a gift that we now know will total over £1.1 million. It is our huge good fortune after the difficulties of the pandemic to know that NYJO's future will be secure for generations to come, and we look forward to building on this security for the benefit of our beneficiaries. More information on the intended use of legacy funds can be found in our financial report.

In the autumn, the news of this legacy led us to establish a new circle of supporters in the form of a Legacy Club. We are delighted that eleven legacy pledgers immediately 'joined the club'. Whilst the timing of these gifts, and their eventual value, is naturally impossible to quantify, we know that it will enable us to make proactive use of our legacy funds whilst also ensuring our long-term security.

Marketing & Communications

After a period of internal reflection and consultation with our young musicians, in the summer of 2022 we were pleased to launch a new brand, and a new website. Our new image aims to reflect our renewed commitment to our current and future beneficiaries, with a stronger focus on their voice and identity, providing them with a platform on which they can express themselves creatively and freely under the NYJO umbrella. We continue to work to build strong relationships with partners, venues, press and local communities to develop our audiences and bring jazz to new and old fans around the country, ensuring the genre remains alive and vibrant, led by the next generation of musicians.

NYJO Emerging Professional saxophonists | Cadogan Hall © Taylor Hylton



Board Appointments & Retirements

During the year there were, on paper, very few Board changes but the period was dominated by preparations for the end of two significant tenures: Vice-Chair Orphy Robinson, who stepped down on 2 March, and Chair Nigel Tully, who stepped down from the Board on 31 March after 20 years as a trustee, a dozen years as Executive Chair and a further two years as Chair. We are grateful to both for their tireless work and the insightful guidance that they have brought to NYJO.

Orphy Robinson is one of the most highly-respected and widely-liked jazz musicians working today. Along with his trademark generosity of spirit and vibrant music-making, he brought to NYJO a dedication to increasing opportunity for young people and a talent for gently challenging our Emerging Professionals to be at their best, both on and off stage. He joined our Board with the specific aim of making our offer more inclusive and diversifying our reach; he has been key to our progress in this regard thus far and we know that we will continue to build on his work in future. In recent years, particularly during the pandemic, Orphy has been especially active as a mentor to the Jazz Exchange, working with them to facilitate and structure their collaborative co-compositional approach, enabling them to shine on prominent stages across the UK. After six years as a dedicated and active trustee, he remains a close friend of the charity and a great supporter of many of our musicians.

During his tenure, Nigel Tully rebuilt NYJO from a point of crisis, transforming it from a single jazz orchestra of young musicians to a national education organisation, helping thousands of young people of all ability levels and backgrounds to benefit from the opportunity to play, understand and enjoy jazz. He stabilised NYJO's finances, widened the range of music performed and the number and size of ensembles it operated; he spearheaded the organisation's efforts to become more diverse and inclusive, and forged partnerships with key educators nationally and internationally. During the pandemic he led the development of NYJO's innovative online learning platform, which as NYJO +You remains a key part of our Learning offer today. His final achievements as Chair were to secure our new home at Woolwich Works and to oversee the receipt of the transformative Bracegirdle legacy.

At the start of 2023-24, Baroness Denise Kingsmill was appointed as Nigel Tully's successor as Chair of NYJO. However, increasing professional commitments and time pressures required Baroness Kingsmill to step down in August 2023; at the time of writing, NYJO is led by two existing trustees – Projjol Banerjea as Interim Chair and Paul Boniface as Interim Deputy Chair – while we begin a new recruitment process.

This year we have expanded NYJO's governance structure to incorporate two new committees – Audit & Risk and Appointments & Remuneration. Each works to purpose-specific Terms of Reference, has two to three trustees appointed to it. Meetings are attended and minuted by the CEO. We also now have a Fundraising Working Group, which is attended by one trustee with a fundraising specialism and all relevant staff. Reports from each committee and the working group are included with Board papers. We have also appointed one trustee to each of the four Arts Council England Investment Principle areas, to oversee, advise and report to the Board on organisational progress on these key areas.

Financial Review

Following a net reduction in funds over the previous two financial years, which saw our Total Funds reduce to £117,289 as at 31 March 2022, we are pleased to have ended the current financial year with a net increase in funds of £1,177,492 taking our Total Funds at 31 March 2023 to £1,294,781. This significant increase in funds is largely due to the extremely generous legacy of £1,150,000 from the Anthony Bracegirdle Estate. Part of this legacy was received from the executors in April 2023 and the balance will be received in the coming months.

Excluding this legacy, we saw an increase of £27,492 in our Total Funds. This was achieved by restructuring our staffing levels and a reallocation of activity expenditure to ensure that we spent within our means, due to the uncertainty over the timing of receipt of the legacy funds. However, we are also pleased to note that fundraising, which had suffered post-pandemic, has recovered well, not only delivering admirable results for this year but also securing substantial commitments for 2023-24.

It should be noted that Orchestra Tax Relief contributed significantly to the current and prior year results due to the increased relief that was provided following the pandemic. The rate of relief will reduce from 50% to 35% from 1 April 2023 and then to 25% from 1 April 2024. We expect this reduction in support to be covered by the investment income generated from the new legacy funds.

The legacy of £1,150,000 consists of approximately £910,000 of cash and liquid investments and £240,000 of commercial properties. The cash and liquid investments will be managed by our newly appointed fund manager, Rathbones, in accordance with the Investment Policy adopted by the trustees, which aligns with the charity's ethos and ideals and is designed to deliver a mixture of income and capital growth. The commercial properties are generating solid financial returns and so the trustees have decided to retain these properties and have them managed by a commercial letting agent. The management of the financial investments and the commercial properties will be overseen by our Audit & Risk Committee.

After a difficult couple of years, the Bracegirdle Legacy now puts NYJO on a sound financial footing. The Board of Trustees' first response on receiving the legacy was to increase our reserves policy to 12 months of full operational and activity reserves. The Covid-19 pandemic demonstrated the extent of the reserves required to weather a significant crisis; this increase to our policy gives us security, ensuring that we are well placed to serve our beneficiaries effectively and maintain charitable activity in the event of potential future interruptions to business.

To ensure that we make appropriate, proactive use of our improved financial position, we have established two new designated funds: an Activity Continuity Fund (£750,000, representing the stated 12 month reserve policy) to remain invested pending any such emergency; and a Project Investment Fund, to be spent over the next ten years (with review points at three year intervals).

The Project Investment Fund of £400,000 will support a maximum of three investments annually, of c.£10k each, over a ten to fifteen year period. These investments would be used for one of two purposes:

- to fund new pilot projects, equipping us with the data to demonstrate need for and prove strategic impact of new projects, using this information to secure funding with which to continue and develop the activity; or
- to provide match-funding for new initiatives, demonstrating our commitment to increasing and expanding our work and reach, encouraging new funding partnerships.

A clear internal application process is being developed by which staff can make the strategic case for activity investments. All such investments remain at the discretion of the Board of Trustees.

Alongside these activity investments, our annual operating budget will benefit from c. £65,000 of income from the legacy (c.£40,000 of interest on financial investments and c.£25,000 in rent on commercial properties). Achieving the balance between investing in activity and maintaining stable capital on which we earn interest will be a key concern for the Board of Trustees as we move forward. Supporting this, our staff will continue to grow charitable income streams in order to increase reach and impact on our beneficiaries.

The Numbers & Public Benefit

The trustees have had regard to Charity Commission guidance on public benefit and believe that NYJO's prime contribution to the public benefit arises from its principal activity of jazz education.

In the year in question, NYJO delivered over 50 public performances. These incorporated 25 big band performances, 4 Jazz Exchange gigs as the ensemble neared the end of its project, 12 ensemble performances (sextet to dectet) led by professional artists (Tony Kofi and Mark Armstrong) and 11 young-artist led small ensemble gigs. In addition, NYJO Under 18s performed six gigs during the course of the year.

Our live concert audience reach across the year is estimated to be a total of 14,689 people, with over 22,800 known interactions with our online and digital content and an estimated listenership of 150,000 people for radio broadcasts featuring our ensembles. Our largest single concert audience was 611 people for our Amy Winehouse Celebration at Woolwich Works; by comparison with our 2019 average audience of under 200 people per performance, this augurs well both for our move to project-based programming and for building our new home community audience in Woolwich.

In total we worked with 95 Emerging Professional musicians across a variety of different ensembles and projects, whilst our Learning team delivered 142 sessions to 3,768 participants. We engaged 27 freelance creatives – mainly guest artists and educators – and offered in-role training to 22 of our Emerging Professionals as Assistant Educators working on Learning projects alongside our professional educators and the specialists within our Learning team.

Our online reach included:

- 22,800 YouTube views on the NYJO channel
- 4,768 subscribers to the NYJO Facebook page
- 3,360 followers on NYJO Instagram
- 5,379 followers on NYJO Twitter

Risk Management

The trustees recognise a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. We maintain a Risk Register of the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate our exposure to these major risks. During the year, such risk areas were deemed to be as follows:

- Income: ensuring long- and short-term continuity of income streams has been key, particularly as we entered the year with reduced reserves post-pandemic;
- Fundraising: acknowledging the increased pressure on all sources of charitable funding, post-pandemic and as we entered a Cost of Living crisis;
- Safeguarding: particularly acknowledging our responsibilities when working with children and young people;

- Staff continuity and organisational knowledge: with a small workforce, the impact of any member of staff leaving our employment is potentially significant;
- Reputation: maintaining and improving our reputation in the jazz and education sectors, particularly with education partners, promoters, beneficiaries and funding bodies, is key.

NYJO has a detailed Risk Register which attaches weighted numerical estimates of total risk to each identified risk factor. The trustees are confident that this helps them to ensure that NYJO continues to operate securely. The charity does not engage in any fundraising activities that put vulnerable people and others at risk from unreasonable intrusion on their privacy, unreasonably persistent approaches or undue pressure to give, this includes any fundraising carried out on the charity's behalf by third parties. No complaints have been received about the fundraising activity of the charity during the year.

Plans for the Future

Our plans for 2023-24 have been set well in advance as part of our bid to retain our position as one of Arts Council England's National Portfolio Organisations, and we are well on our way to realising the strategic aims set out within that application. Our ambitions for the year build on many of the developments that we have celebrated this year, including increased engagement with guest artists and a greater breadth of musical leadership; more in-depth training for our Emerging Professionals as educators; an increased focus on small ensembles alongside continuing to nurture the big band heritage for which we are known. We are looking forward to realising our plans for Jazz Nation, a cooperative of promoters working to provide platforms and opportunity for young artist-led ensembles, focusing not just around NYJO's own musicians but from talent drawn from around the country.

Organisationally, a significant development in the coming year will be adapting our operating and fundraising mechanisms to adapt to being a charity that, for the first time, benefits from having significant reserves. We will interrogate how we can best combine ensuring the organisation's long-term financial health through a carefully-managed investment portfolio, so that we are here to serve beneficiaries for generation upon generation, and investing in activity for our current beneficiaries. We are excited about identifying the new projects that, with our own seed funding, we can pilot in order to evidence the need and impact for new areas of work to funders, and ensure our continued growth and success.

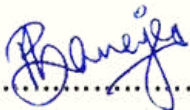
The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In accordance with company law, as the Charity Trustees, we certify that:

- so far as we are aware, there is no relevant audit information of which the Charity's auditors are unaware; and
- as the Trustees of the Charity, we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditors are aware of that information.

Auditors

A resolution to appoint Westlake Clark Audit LLP. as auditors for the ensuing year will be proposed at the annual general meeting.



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Mr Projjol Banerjea
Interim Chairman



Statement of Trustees' Responsibilities

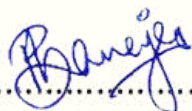
The trustees (who are also the directors of The National Youth Jazz Orchestra Ltd for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 6 November 2023 and signed on its behalf by:



.....
 Mr Projjol Banerjea
 Interim Chairman



Independent Auditor's Report

Opinion

We have audited the financial statements of The National Youth Jazz Orchestra Limited for the year ended 31 March 2023, which comprise the Statement of Financial Activities (Summary Income and Expenditure Account), the Balance Sheet, the Statement of Cash Flows and Notes to the financial statements, including of a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Matters

The financial statements of the company for the year ended 31 March 2022 are unaudited.

Conclusions Relating to Going Concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least 12 months from the date when the financial statements are authorised for issue.

Other Information

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which includes the director's report prepared for the purpose of company law for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us;
- the financial statements are not in agreement with the accounting records and returns;
- certain disclosures of trustees' remuneration specified by law are not made;
- we have not received all the information and explanations we require for our audit;
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption in preparing the directors' report and take advantage of the small companies exemption from the requirement to prepare the strategic report.

Responsibilities of Trustees

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Discussions were held with, and enquiries made of, management and those charged with governance with a view to identifying those laws and regulations that could be expected to have a material impact on the financial statements. During the engagement team briefing, the outcomes of these discussions and enquiries were shared with the team, as well as consideration as to where and how fraud may occur in the entity.
- The following laws and regulations were identified as being of significance to the entity:
 - Those laws and regulations considered to have a direct effect on the financial statements include UK financial reporting standards, Company Law, Charities Act, Tax and Pensions legislation, and distributable profits legislation.
 - It is considered that there are no laws or regulations for which non-compliance may be fundamental to the operating aspects of the charity.

- Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: inquiries of management and those charged with governance as to whether the charitable company complies with such laws and regulations; enquiries with the same concerning any actual or potential litigation or claims; inspection of relevant legal correspondence; review of Board minutes; testing the appropriateness of entries in the nominal ledger; including journal entries; reviewing transactions around the end of the reporting period; and the performance of analytical procedures to identify unexpected movements in account balances which may be indicative of fraud.
- No instances of material non-compliance were identified. However, the likelihood of detecting irregularities, including fraud, is limited by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error. As explained above, there is an unavoidable risk that material misstatements may not be detected, even though the audit has been planned and performed in accordance with ISAs (UK).

Lara Lee aka FLOetic Lara (NYJO Educator) | First Time Jazz schools tour © Taylor Hylton



A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our Report

This report is made solely to the company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Moganarden Pillay Chelvanaigum FCCA

Senior Statutory Auditor

For and On behalf of
Westlake Clark Audit LLP
7 Lynwood Court
Priestlands Place
Lymington
Hampshire
SO41 9GA

Date: 07/11/2023



Statement of Financial Activities

Statement of Financial Activities for the Year Ended **31 March 2023** (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses).

	Notes	Unrestricted funds £	Restricted funds £	Total 2023 £
Income and Endowments from:				
Donations and legacies				
Arts Council England Grants	3	127,300	-	127,300
Other Grants	4	59,583	76,300	135,883
Donations and Legacies	5	1,340,411	-	1,340,411
Income from Government grants	6	77,676	-	77,676
		1,604,970	76,300	1,681,270
Charitable activities				
Performance Fees & Education		155,343	-	155,343
Academy Income		32,369	-	32,369
		187,712	-	187,712
Other trading activities	7	35,362	-	35,362
Total income		1,828,044	76,300	1,904,344
Expenditure on:				
Charitable activities	8	(600,740)	(48,268)	(649,008)
Raising funds	9	(77,844)	-	(77,844)
Total expenditure		(678,584)	(48,268)	(726,852)
Net movement in funds		1,149,460	28,032	1,177,492
Reconciliation of funds				
Total funds brought forward		72,579	44,710	117,289
Total funds carried forward	19	1,222,039	72,742	1,294,781

Statement of Financial Activities for the Year Ended 31 March 2022 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses).

	Notes	Unrestricted funds £	Restricted funds £	Total 2022 £
Income and Endowments from:				
Donations and legacies				
Arts Council England Grants	3	127,300	163,889	291,189
Other Grants	4	51,008	68,000	119,008
Donations and Legacies	5	114,573	-	114,573
Income from Government grants	6	79,554	-	79,554
		372,435	231,889	604,324
Charitable activities				
Performance Fees & Education		97,592	-	97,592
Academy Income		20,863	-	20,863
		118,455	-	118,455
Other trading activities	7	37,074	-	37,074
Total income		527,964	231,889	759,853
Expenditure on:				
Charitable activities	8	(438,187)	(251,650)	(689,837)
Raising funds	9	(139,467)	-	(139,467)
Total expenditure		(577,654)	(251,650)	(829,304)
Net movement in funds		(49,690)	(19,761)	(69,451)
Reconciliation of funds				
Total funds brought forward		122,269	64,471	186,740
Total funds carried forward	19	72,579	44,710	117,289

All amounts relate to continuing activities of the charitable company. The Statement of Financial Activities includes all gains and losses recognised in the year. The notes to the accounts are shown on pages 40 - 60.



Balance Sheet

As at 31 March 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	14	32,093	42,774
Current assets			
Stocks	15	-	850
Debtors	16	1,321,488	134,581
Cash at bank and in hand		127,263	50,165
		1,448,751	185,596
Creditors: Amounts falling due within one year			
	17	(186,063)	(111,081)
Net current assets		1,262,688	74,515
Net assets		1,294,781	117,289
Funds of the charity:			
Restricted income funds			
Restricted funds		72,742	44,710
Unrestricted income funds			
General funds		72,039	72,579
Designated funds		1,150,000	-
Total funds		1,294,781	117,289

The Trustees have prepared financial statements in accordance with Section 398 of the Companies Act 2006 and Section 138 of the Charities Act 2011. These financial statements are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual financial statements required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the trustees and authorised for issue on 6 November 2023 and signed on their behalf by:

.....
 Mr Projjol Banerjea
 Interim Chairman

Sophie (NYJO Emerging Professional saxophonist) | Spice of Life © Monika S. Jakubowska



Statement of Cash Flows

For the year end 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities			
Net cash expenditure		1,177,492	(69,451)
Adjustments to cash flows from non-cash items			
Depreciation	14	16,103	22,541
		1,193,595	(46,910)
Working in capital adjustments			
Decrease in stocks	15	850	998
Increase in debtors	16	(1,186,907)	(31,282)
Increase in creditors	17	74,982	41,636
Net cash flows from operating activities		82,520	(35,558)
Cash flows from investing activities			
Purchase of tangible fixed assets	14	(5,422)	(11,153)
Net increase in cash and cash equivalents		77,098	(46,711)
Cash and cash equivalents at 1 April		50,165	96,876
Cash and cash equivalents at 31 March		127,263	50,165

All of the cash flows are derived from continuing operations during the above two periods.



Notes to the Financial Statements

1 - Charity Status

The charitable company is limited by guarantee, incorporated in October 1977, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

The address of its registered office is The Fireworks Factory, 11, No 1 Street, London, England, SE18 6HD.

2 - Accounting Policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

The National Youth Jazz Orchestra Ltd 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 notes.

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

Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of the Ukraine crisis and cost-of-living challenge on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- the donor specifies that the grant or donation must only be used in future accounting periods; or
- the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The company is considered to pass the tests set out in paragraph 1 schedule 6 of the Finance Act 2010 and therefore meets the definition of a charitable company for corporation tax purposes. The company is exempt from taxation in respect of income or capital gains received to the extent that these are applied exclusively for its charitable purposes.

Tangible fixed assets

Tangible fixed assets are mentioned at cost less accumulative depreciation and any accumulative impairment losses. Depreciation is provided on all tangible fixed assets, other than freehold land, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows: Plant and Machinery, 25% and 10% on cost; Fixtures and Fitting, 25% on cost; Motor vehicle, 20% on cost.

Stock

Stock is measured at the lower of cost and estimated selling price less cost to complete and sell. Cost is determined using the first in first out method. The carrying amount of stock sold is recognised as an expense in the period in which the related revenue is recognised.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Statement of Financial Activities over the period of the relevant borrowing.

Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges.

Borrowings are classified as current liabilities unless the charity has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date.

Fund structure

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

To ensure that we make appropriate, proactive use of our improved financial position, we have established two new designated funds: an Activity Continuity Fund (£750,000, representing the stated 12 month reserve policy) to remain invested pending any such emergency; and a Project Investment Fund, to be spent over the next ten years (with review points at three year intervals).

The Project Investment Fund of £400,000 will support a maximum of three investments annually, of c.£10k each, over a ten to fifteen year period. These investments would be used for one of two purposes:

- to fund new pilot projects, equipping us with the data to demonstrate need for and prove strategic impact of new projects, using this information to secure funding with which to continue and develop the activity; or
- to provide match funding for new initiatives, demonstrating our commitment to increasing and expanding our work and reach, encouraging new funding partnerships.

A clear internal application process is being developed by which staff can make the strategic case for activity investments. All such investments remain at the discretion of the Board of Trustees.

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

Financial instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments; these are initially recognised at transaction value and subsequently measured at their settlement value. All assets and liabilities are recorded at cost which is their fair value with the exception of fixed assets which are measured at cost less depreciation which is deemed to be the fair value of the assets.

Pensions

Contribution to defined contribution plans are expensed in the period to which they relate.

3 - Arts Council England Grants

	2023	2023	2022	2022
	Unrestricted	Restricted	Unrestricted	Restricted
	£	£	£	£
Arts Council England	127,300	-	127,300	127,300
Grant to Jazz Exchange	-	-	-	15,000
Culture Recovery Fund	-	-	-	148,889
	127,300	-	127,300	291,189
For the year ended 31 March 2022	127,300	163,889		291,189



Tuba workshop participants | Cross The Tracks © Taylor Hylton

4 - Other Grants

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Backstage Trust	-	-	-	30,000
Kirby Laing Foundation	-	20,000	20,000	20,000
Scops Arts Trust	-	10,000	10,000	10,000
Concordia Foundation	-	-	-	6,000
Harold Hyam Wingate Foundation	-	6,000	6,000	6,000
David Laing Foundation	-	-	-	5,000
Sir William Boreman's Foundation	-	-	-	5,000
The 29th May 1961 Charitable Trust	-	-	-	5,000
Universal Music	5,000	-	5,000	5,000
Garrick Trust	-	-	-	5,000
Idlewild Trust	-	-	-	5,000
Lucille Graham Trust	-	-	-	4,000
Leche Trust	-	-	-	3,000
The Musicians' Company	2,250	-	2,250	3,000

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Help Musicians UK	-	-	-	2,808
David & Elaine Potter Foundation	5,000	-	5,000	-
Golden Bottle Trust	11,500	-	11,500	-
Thistle Trust	-	2,500	2,500	-
Jack Petchey Foundation	-	1,800	1,800	1,200
Foyle Foundation	-	30,000	30,000	-
John Thaw Foundation	-	2,000	2,000	-
Victoria Wood Foundation	-	2,500	2,500	-
Wavendon Foundation	1,833	-	1,833	-
Suffolk Community Foundation	4,000	-	4,000	-
Boris Karloff Charitable Foundation	-	1,000	1,000	-
Golonscott Foundation	-	500	500	-
Garfield Weston Foundation	30,000	-	30,000	-
Other grants	-	-	-	3,000
	59,583	76,300	135,883	119,008
For the year ended 31 March 2022	51,008	68,000		119,008

5 - Donations and Legacies

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Artist Sponsors	22,565	-	22,565	29,780
Chairman's Circle Appeal	48,358	-	48,358	45,158
Donations	86,221	-	86,221	22,315
Legacies	1,165,500	-	1,165,500	-
Gift Aid	17,767	-	17,767	17,320
	<hr/> 1,340,411	<hr/> -	<hr/> 1,340,411	<hr/> 114,573
For the year ended 31 March 2022	<hr/> 114,573	<hr/> -		<hr/> 114,573

6 - Income from Government grants

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Orchestra Tax Relief	77,676	-	77,676	79,554
	<hr/> 77,676	<hr/> -	<hr/> 77,676	<hr/> 79,554
For the year ended 31 March 2022	<hr/> 79,554	<hr/> -		<hr/> 79,554

7 - Other Income

	2023 Unrestricted £	2023 Restricted £	2023 Total £	2022 Total £
Sponsorship	34,931	-	34,931	35,000
Interest receivable	321	-	321	462
Other income	110	-	110	1,612
	35,362	-	35,362	37,074
For the year ended 31 March 2022	37,074	-		37,074

8 - Charitable Activities

	2023 £	2022 £
Performance and Education Costs	540,074	601,493
Allocation of Support Costs	108,934	88,344
	649,008	689,837



Lexi (Emerging Professional trombonist) | Woolwich Works © Monika S. Jakubowska

9 - Raising Funds

	2023	2022
	£	£
Fundraising Consultants	1,400	17,500
Direct Fund Raising costs	57,220	97,204
Marketing PR and Comms	-	9,173
Allocation of Support Costs	19,224	15,590
	<hr/>	<hr/>
	77,844	139,467
	<hr/>	<hr/>

10 - Support Costs

	2023	2022
	£	£
Establishment Expenses	13,950	15,260
Administration Expenses	104,008	85,352
Accountancy Expenses	8,880	2,758
Interest Expense	566	-
Bank charges	754	565
	<hr/>	<hr/>
	128,158	103,935
	<hr/>	<hr/>
as allocated to:		
Costs of Charitable Activities	108,934	88,345
Costs of Raising Funds	19,224	15,590
	<hr/>	<hr/>
	128,158	103,935
	<hr/>	<hr/>

11 - Trustees remuneration and expenses

There was no remuneration or other benefits for trustees in that role for the year ended 31 March 2023 or 2022.

Trustees's expenses for the year ended 31 March 2023 of £Nil (2022: £378) were paid to no trustees (2022: 2) for software and travel costs.

12 - Net incoming/outgoing resources

Net income is after charging:

	2023	2022
	£	£
Audit fees	7,725	2,189
Depreciation of fixed assets	16,103	22,541
	<hr/>	<hr/>

13 - Staff Costs

	2023	2022
	£	£
Salaries	328,565	274,466
Social Security Costs	28,570	26,110
Employer Contributions to Pensions	6,384	6,074
	<hr/>	<hr/>
	363,519	306,650
	<hr/>	<hr/>

The average monthly number of employees during the year was 10 (2022: 10)

No employees received emoluments in excess of £60,000 (2022: none).

Remuneration of key management personnel during the year was £151,066 (2022: £133,058) paid to 4 employees (2022: 5).

14 - Tangible fixed assets

	Fixtures and fittings £	Motor vehicles £	Plant and machinery £	Total £
Cost				
At 1 April 2022	20,465	27,065	130,495	178,025
Additions	520	-	4,902	5,422
At 31 March 2023	20,985	27,065	135,397	183,447
Depreciation				
At 1 April 2022	15,432	14,885	104,934	135,251
Charge for the year	2,383	5,413	8,307	16,103
At 31 March 2023	17,815	20,298	113,241	151,354
Net book value				
At 31 March 2023	3,170	6,767	22,156	32,093
At 31 March 2022	5,033	12,180	25,561	42,774

15 - Stock

	2023 £	2022 £
Stocks	-	850

16 - Debtors

	2023	2022
	£	£
Trade debtors	75,048	13,757
Prepayments	8,036	7,077
VAT recoverable	-	5,205
Other debtors	88,404	108,542
Legacy receivable	1,150,000	-
	1,321,488	134,581

NYJO Emerging Professionals (Nikki Yeoh & NYJO Present: Speechmik X-Ploration) | Milton Court Concert Hall © Taylor Hylton



17 - Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	36,965	28,615
Short term loan	-	4,409
VAT Payable	17,803	-
Other taxation and social security	10,086	8,292
Other creditors	4,304	2,554
Accruals	49,336	29,211
Deferred income (see note below)	67,569	38,000
	<hr/>	<hr/>
	186,063	111,081
	<hr/>	<hr/>

Deferred income for grants and sponsorship received in advance

Deferred income at 1 April 2022	38,000	45,137
Amounts received during the year	124,083	38,000
Amounts taken to income in the SoFA	(94,514)	(45,137)
	<hr/>	<hr/>
Deferred income at 31 March 2023	67,569	38,000
	<hr/>	<hr/>

18 - Funds

	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£
Unrestricted funds				
General				
Unrestricted funds	72,579	678,044	(678,584)	72,039
Designated				
Activity Continuity Fund	-	750,000	-	750,000
Project Investment Fund	-	400,000	-	400,000
Total unrestricted funds	72,579	1,828,044	(678,584)	1,222,039
Restricted funds				
Culture Recovery Fund	19,510	-	(18,010)	1,500
Scops Arts Trust	10,000	10,000	(5,833)	14,167
Concordia Foundation	1,000	-	(1,000)	-
Sir William Boreman's Foundation	4,500	-	(4,500)	-
Idlewild Trust	5,000	-	(5,000)	-
Lucille Graham Trust	3,500	-	(3,500)	-
Jack Petchey Foundation	1,200	1,800	(1,800)	1,200
Kirby Laing Foundation	-	20,000	(5,000)	15,000
Harold Hyam Wingate Foundation	-	6,000	(1,500)	4,500
Thistle Trust	-	2,500	(625)	1,875
Boris Karloff Charitable Foundation	-	1,000	(1,000)	-

	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£
Golonscott Foundation	-	500	(500)	-
John Thaw Foundation	-	2,000	-	2,000
Victoria Wood Foundation	-	2,500	-	2,500
Foyle Foundation	-	30,000	-	30,000
Total restricted funds	44,710	76,300	(48,268)	72,742
Total funds	117,289	1,904,344	(726,852)	1,294,781

18 - Funds (comparatives)

	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£
Unrestricted funds				
General				
Unrestricted funds	122,269	527,964	(577,654)	72,579
Restricted funds				
Grant to Jazz Exchange	10,500	15,000	(25,500)	-
Culture Recovery Fund	-	148,889	(129,379)	19,510
Kirby Laing Foundation	5,000	20,000	(25,000)	-
Peter Sowerby Foundation	31,471	-	(31,471)	-
Esmée Fairbairn Foundation	12,500	-	(12,500)	-
Fenton Trust	5,000	-	(5,000)	-

	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£
Scops Arts Trust	-	10,000	-	10,000
Concordia	-	6,000	(5,000)	1,000
Sir William Boreman	-	5,000	(500)	4,500
Idlewild Trust	-	5,000	-	5,000
Lucille Graham	-	4,000	(500)	3,500
Jack Petchey	-	1,200	-	1,200
Wingate	-	6,000	(6,000)	-
David Laing	-	5,000	(5,000)	-
Leche Trust	-	3,000	(3,000)	-
Help Musicians UK	-	800	(800)	-
Nigel Tully	-	2,000	(2,000)	-
Total restricted funds	64,471	231,889	(251,650)	44,710
Total funds	186,740	759,853	(829,304)	117,289

The specific purposes for which the funds are to be applied are as follows:

Culture Recovery Fund: To support specific projects designed to aid NYJO's financial recovery from the Pandemic, including creating of digital assets and new commissions.

Scops Arts Trust: To support the founding and running of NYJO's community jazz choir in Woolwich.

Concordia Foundation: To support NYJO's Regional Academy in Cardiff and Vale.

Sir William Boreman's Foundation: To support Holiday Projects and NYJO Jazz Messengers tour in the Boroughs of Greenwich and Lewisham.

Idlewild Trust: To support the Jazz Exchange's spring/summer 2022 performances.

Lucille Graham Trust: To support the Jazz Exchange's spring/summer 2022 performances.

Jack Petchey Foundation: To fund awards for NYJO Academy students (awards are spent on items such as masterclasses or Academy social events that benefit their peers).

John Thaw Foundation: To support a residential course in Cumbria over Easter 2023.

Victoria Wood Foundation: To support a residential course in Cumbria over Easter 2023.

Foyle Foundation: To support the Nikki Yeoh Project.

Grant to Jazz Exchange: To support the founding and development of a new creative ensemble for NYJO: The Jazz Exchange.

Kirby Laing Foundation: To support the running and development of NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale.

Peter Sowerby Foundation: To jointly support Regional Academies and touring to the North East of England, and the founding and development of the Jazz Exchange.

Esmée Fairburn Foundation: To support the founding and development of NYJO's Regional Academies.

Fenton Trust: To support the recording and release of NYJO's album She Said.

Harold Hyam Wingate Foundation: To support the running and development of the NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale.

David Laing Foundation: To support the running and development of the NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside and Cardiff & Vale.

Leche Trust: To support new commissions and arrangements by Hermeto Pascoal for his collaboration with NYJO.

Help Musicians UK: To support a package of professional development initiatives for our emerging professionals.

General funds: General fund represents funds available to spend at the discretion of the Trustees.

Designated Funds: Two designated funds have been established during the year:

- Activity Continuity Fund of £750,000, representing the stated 12 month reserve policy, to remain invested pending any such emergency;
- Project Investment Fund, to be spent over the next ten years (with review points at three year intervals).

19 - Analysis of net assets between funds

	At 31 March 2023		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Tangible fixed assets	32,093	-	32,093
Current assets	1,376,009	72,742	1,448,751
Current liabilities	(186,063)	-	(186,063)
Total net assets	1,222,039	72,742	1,294,781
	At 31 March 2022		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Tangible fixed assets	42,774	-	42,774
Current assets	140,886	44,710	185,596
Current liabilities	(111,081)	-	(111,081)
Total net assets	72,579	44,710	117,289

20 - Share capital

The company is limited by guarantee and does not have a share capital divided by shares.

21 - Related Party Transactions

4 trustees made donations to NYJO in the year, total £10,629 (2022: 4 for £9,850).

One trustee, Orphy Robinson, received fees and expenses for music services provided of £4,605 in 2022 as allowed by the governing document. No such fees were received by any trustees in 2023.

There are no other related party transactions to note.

NYJO Under 18s saxophonist | Regent's Park Bandstand © Taylor Hylton



NYJO

National Youth Jazz Orchestra

Woolwich Works, The Fireworks Factory, 11 No. 1 Street, London SE18 6HD

www.nyjo.org.uk | +44 (0) 330 500 2000 | info@nyjo.org.uk



NYJO Under 18s | Woolwich Works © Shona Louise



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales - Charity number 274578

Accounts

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

NYJO

**Annual Report and
Financial Statements
for the year ended
31 March 2022**

Company registration number: 01334250
Charity registration number: 274578

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Olivia Murphy and Lucy-Anne Daniels (Amy Winehouse: A Celebration of Her Life & Music)
Woolwich Works © Monika Jakubowska

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REFERENCE AND ADMINISTRATIVE DETAILS

Chair

Nigel Tully MBE

Trustees

Projjol Banerjea (appointed on 07 January 2022)

Paul Antony Boniface (appointed on 07 January 2022)

Janet Campbell

Linda Laszewski Hill

Nikki Iles BEM (appointed on 07 January 2022)

Alan Brian Ridgeway (appointed on 04 December 2021)

Orphy Robinson MBE

Patricia Ann Sibbons (appointed on 07 January 2022)

Cindy Sughrue OBE

Secretary

Alan Brian Ridgeway (appointed on 04 December 2021)

Principal Office

The Fireworks Factory, 11, No 1 The Street, London, England SE18 6HD

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

Westlake Clark Audit LLP 7 Lynwood Court Priestlands Place Lymington
Hampshire SO41 9GA



Dan Coulthurst (NYJO Jazz Orchestra Trumpet)
Ronnie Scott's © Monika Jakubowska

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TRUSTEES' REPORT

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (effective 1 January 2019) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom (FRS 102).

Objectives and activities

Principal Activities

The company's principal activity during the year continued to be the promotion, maintenance and advancement of jazz music education. The company is a company limited by guarantee and is a registered charity.

Charitable Aims & Activities

The principal activities are achieved by running an excellent 24 piece performing orchestra, maximum age 25; an excellent 10-piece creative ensemble, maximum age 25; various other smaller ensembles featuring emerging professionals; a weekly NYJO Academy at our new home Woolwich Works; several community music activities focused on the Royal Borough of Greenwich; a series of bespoke regional activities designed to widen access to jazz education in communities across the UK; and developing appropriate international partnerships. As well as the services of employees and freelance artists, NYJO benefits greatly from the immense unpaid support of its trustees and volunteer helpers.

Structure, governance and management

The governing document is the Articles of Association. The trustees delegate the day to day running of NYJO to its CEO with trustees taking responsibility for their areas of expertise. New trustees are found via open advertising and interview. The senior management team & employees are remunerated in line with market conditions and affordability, according to their individual skills, experience and responsibilities. NYJO works with many music-orientated charities and freelancers who bring their own skills to bear.

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List of Trustees for the period

Nigel Tully MBE (Chair)
Orphy Robinson MBE (Deputy Chair)
Projjol Banerjea (from January 2022)
Paul Boniface (from January 2022)
Janet Campbell
Jack Fallow (until July 2021)
Linda Laszewski Hill
Nikki Iles BEM
Clive Lewis OBE DL (until July 2021)
Alan Ridgeway (Hon. Treasurer from December 2021)
Patricia Sibbons (from January 2022)
Alex Spofforth (Hon. Treasurer until December 2021)
Cindy Sughrue OBE

Charitable activities

Introduction

In common with much of the arts sector, 2021-22 has been a year of renewal and new beginnings for NYJO, as we emerged from the pandemic to rebuild activity and support our beneficiaries, following a period of enormous challenge in which children and young people were particularly affected. Despite the significant struggles of the pandemic period, it was not a stagnant period for the charity; in fact, major initiatives developed during that time have proved to be pivotal to the organisation's future direction. The senior management team was refreshed, with a new CEO and Head of Learning joining during the year, bringing new ideas and a fresh approach from which the charity has benefited greatly.

NYJO's charitable work falls into two main streams: **Professional Development**, aimed at helping young 18 to 25 year old musicians to acquire the all-round skills needed to have successful careers in music; and **Learning**, aimed at growing the number of young people (aged up to 18) who understand and can play improvised music, even though many will not become professionals.

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Professional Development

In the first few months of the year, we promoted the final performances in the NYJO Presents series at Ronnie Scott's. Originally an online series, these concerts were given to enthusiastic in-person audiences as well as streamed online and included a mixture of young artist- and guest artist-led projects. They featured ensembles led by Poppy Daniels, Asha Parkinson and Emma Rawicz, as well as themed guest artist programmes: Tony Kofi presenting Monk at Town Hall (which will return in 2022 as a larger-ensemble touring project) and an evening of Kenny Wheeler's music directed by Nikki Iles. The series has been formative in re-shaping artistic policy, increasing our focus on smaller ensembles and young-artist-led ensembles.

The professional development sessions – both musical and non-musical – delivered online during lockdown for members of our Jazz Orchestra proved to be so fundamental to increasing musicians' understanding of sector opportunities and requirements that they have been taken forward as a pivotal part of our in-person offering. They now characterise our approach to working with emerging professional musicians, ensuring that we prepare them for all aspects of a career in jazz.

"NYJO's been really good during these difficult times with Coronavirus for remaining firm and continuing musical education despite obvious difficulties. We've had lots of workshops with industry professionals which has been really good for continuing development when we're not allowed to meet and rehearse as a band. So it's been really good meeting these people virtually and keeping my personal development going despite everything that's going on in the world at the moment."

Dan Coulthurst, NYJO Jazz Orchestra Trumpet player

The second half of the year was a tremendously busy period of nationwide touring, with a notable shift to project-based performance activity and our most significant performance project to date: a tribute to Amy Winehouse, who started her career with NYJO. This celebration of her music encompassed some 30 engagements nationwide, from Leeds and Sunderland to Cardiff and Cornwall, including performances at Ronnie Scott's and our new home, Woolwich Works.

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The project has given centre stage to two exciting young artists, vocalist Lucy-Anne Daniels and composer Olivia Murphy who arranged Amy Winehouse's music for our big band formation. Nurturing this young talent and providing a platform for their exploration of the music is what NYJO is all about.

“Singing Olivia’s lush arrangements has become second nature to me. I’ve had the pleasure of reimagining the music for each new audience and feeling my own personal growth as the tour has gone on.”

Lucy-Anne Daniels, Vocalist

This year also included a significant project rescheduled from 2020, a celebration of John Zorn's Masada project under Sam Eastmond at Café Oto as part of the EFG London Jazz Festival. This invigorating programme, redefining and exploring the concept of radical Jewish culture, offered our musicians an opportunity to engage with different musical styles, work with a new guest artist and broaden the kinds of venues at which they appear. Alongside these projects celebrating current innovations in jazz, we continue to celebrate the heritage of the artform, ensuring that all of our emerging professional artists are immersed in the jazz lexicon on which all innovation is built.

Many of our Jazz Icon programmes have featured in our opening performances at our new home, Woolwich Works, including performing at the venue launch in September, an evening of Gil Scott Heron's music and poetry, and a performance of our celebrated Amy Winehouse programme at the very end of the year. Plans to feature more of our young artists here, both on the main stage and in jams throughout the building as well as collaborations with prominent guest artists, will be realised in 2022.

In tandem with the Jazz Orchestra's busy diary, we have continued to nurture our smaller creative ensemble, the Jazz Exchange. This unusual and deliberately diverse line up of ten instrumentalists has worked together during residential workshop weekends throughout the year prior to a high-profile debut at Ronnie Scott's Jazz Club and an appearance at Southbank Centre. Their performances continue during summer 2022.

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“The JX programme has been hugely helpful to me so far, consistently pushing me to explore new areas of composition, playing and collaborating with others, in many different formats. ... I’ve been able to meet and play with incredible musicians and explore whole new ways of playing; I’ve even started experimenting with effects pedals with my sax and arranging for very different groups of instruments. As for the Professional Development sessions, each one has been nothing less than eye-opening. Getting to hear from such experienced professionals across the industry has really guided my approach to playing, networking and interacting with fellow professionals.”

Emma Rawicz, Saxophone

Learning

At the start of the financial year, we were delighted to move into our new home at Woolwich Works, a fabulous new cultural hub in south-east London offering multiple rehearsal, recording, performance and community spaces. This move has heralded a significant shift in much of our London Learning activity, particularly nurturing new community work in the Woolwich area and developing our long-standing London Academy.



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NYJO London Academy

During the course of this year, a focused outreach and recruitment strategy has significantly shifted the demographic of Academy participants, increasing the numbers of female, non-binary, Black, Asian and Ethnically Diverse participants. The structure of the programme has also changed, with the introduction of new courses such as Jazz Elements, in which music leaders respond directly to the differing needs, abilities and interests of our participants, creating a dynamic new programme of activity that is always fresh and engaging. In addition to regular performances for parents and supporters, Academy bands have enjoyed some great performance opportunities, including at outdoor events in Woolwich and Regent's Park, and performing as a support-set for the Jazz Orchestra's Amy Winehouse performance on the main stage at Woolwich Works.

“I started as a slightly shy trombonist ... But our MD soon helped me to become more comfortable playing with true intuition. Over the weeks we played various styles of blues, clapping and singing to truly understand the music, and I started to play like I wanted someone to listen ... As we reach the end of the year, I'm heading off to Leeds Conservatoire to study Classical and Jazz in September, a decision that I would have been entirely less confident in if it hadn't been for NYJO.”

Briony Arnold, London Academy Member

Academy members have enjoyed some insightful masterclasses delivered by some of our emerging professional musicians, including Asha Parkinson's thought-provoking exploration of improvisation that crosses boundaries between classical, jazz and world music, and Olivia Murphy's invigorating introduction to Amy Winehouse's music, workshopping her arrangements of Amy's music created for this year's Jazz Orchestra project. The links we create between our aspiring teenagers and emerging professional musicians provide nucleation points for inspiration and camaraderie for our younger players, whilst developing the older musicians' professional skills in teaching, mentoring and coaching.

We are grateful to our excellent team of MDs who lead the Academy classes: Winston Clifford, Helena Debono, Jas Keyser and Sebastiaan de Krom.

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Woolwich Community Work

This year has seen a tremendous injection of new activity in community programmes at Woolwich Works, with the aim of increasing young people's access to high-quality creative opportunities within an inclusive, engaging environment. Our projects this year already included a weekly Creative Ensemble and Holiday Projects, with plans for a NYJO Jazz Messengers tour of local secondary schools, a primary schools' singing project and an intergenerational Jazz Community Choir on the horizon.

Widening Access Programme

For the last five years NYJO has been nurturing a suite of long-standing partnerships in the form of our Regional Academies. During this year, we absorbed these partnerships into a Widening Access Programme, focusing each to prioritise engaging more young people, reaching different parts of their communities and tackling access issues, whether they be financial, geographic or social. The programme has expanded to include three new partnerships: East Kent, Leicester and Cardiff & Rhondda Cynon Taf. It is our intention to continue to grow this number significantly over the coming years, as the main plank in our mission to bring to an end the postcode lottery that has long existed in participatory arts, and particularly jazz, provision across the country.

A significant highlight of this work was the Cardiff & RCT Songwriting project: working in three schools and with the Cardiff & Vale Jazz Band, we brought young people together to compose original lyrics and music inspired by our Amy Winehouse project. Participants provided a support set to the Jazz Orchestra at their performance at the Royal Welsh College of Music and Drama, a powerful personal achievement for each one of those young people.

“Working with NYJO regionally across East Yorkshire and Northern Lincolnshire (Humberside) has enabled the four regional music education hubs to collaborate in an area with limited progression routes for young aspiring creative jazz musicians and performers.

Working together helps to build resilience across the region.”

**Sean Miller, Head of Partnership and Community Engagement
Hull Music Service**

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NYJO Network

Whilst our Widening Access Programme nurtures long-standing relationships, we ensure that we achieve excellent national reach beyond this through the NYJO Network, a series of lighter-touch interventions responding to the needs of local educators and communities. This is supported by a network that provides Continuous Professional Development to jazz specialists and participatory arts leaders across the country. As part of NYJO Network, we are delighted to run the Will Michael Jazz Education Award, in collaboration with the Worshipful Company of Musicians. This year's award went to Greater Manchester Hub and has led to an increased collaboration between NYJO and local initiatives in that area, including the provision of NYJO Ambassadors to support participants at Jazz Camp for Girls in Manchester and Leeds.

Virtual Academy

Our online teaching platform, the Virtual Academy, was a hugely important musical and social lifeline to participants during the pandemic. We have now re-developed the platform and will soon relaunch it as NYJO +You, an interactive online platform that expands existing participants' engagement and learning with us, whilst also reaching new participants nationwide.

Fundraising

None of these achievements would have been possible without the commitment of our supporters. From individual donors to major trusts and Arts Council England, we are grateful to all who have supported our work this year. We are proud to be one of Arts Council England's National Portfolio Organisations. This year, in addition to that crucial core funding, ACE has provided us with significant additional support as we recovered from the pandemic period. In April 2021 we were awarded our largest grant to date, an investment of £148,889 from the Culture Recovery Fund. This provided an unparalleled opportunity for us to invest in new projects and recordings, an increased number of performances, new branding and a new website. These initiatives will all help to build a healthy and engaging return to in-person work, post-pandemic.

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In an increasingly competitive marketplace for charitable funding, we are proud of our Development team and the loyalty and commitment of the individuals, Trusts, Foundations and corporate sponsors who support NYJO. Nevertheless we failed to meet our ambitious target for fundraising from Trusts & Foundations, as a result of which we have re-structured the department to focus it more precisely on the targets which we need to achieve. We are glad to report that NYJO spent only 7% of its income on fundraising salaries.

Staff and Board appointments and retirements

Organisationally, this has been a year of significant change. The year began with the announcement of the appointment of NYJO's first ever full time Chief Executive. Susie York Skinner joined the team on 1 July 2021 and led the move to our new home at Woolwich Works, which brings learning and performance work under the same roof with our administrative functions, and provides the base from which a new seam of community work is nurtured. Nigel Tully stepped down as CEO after 12 years but continues to chair the Board and support Susie and her team.

In summer 2021, after six hugely successful years as a senior member of the team, Head of Learning & Participation Claire Furlong left to become Deputy CEO of Literature Wales. We are indebted to Claire for taking a burgeoning outreach programme and building it into a robust national Learning and Participation programme that delivers in-depth, impactful work across the country, year-round. Our new Learning team, Vikki Moorhouse (Head of Learning & Participation) and Beth Ismay (Learning & Participation Coordinator) are already developing this work to reach more of the country, and especially to build a responsive, engaging programme for our local community in Woolwich.

During the second half of the year we were delighted to welcome back Debbie Forwood, Head of Development, from maternity leave. Debbie now spearheads all areas of our fundraising, without which we couldn't carry out any of our charitable activities.

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During the course of the year, our board was also significantly refreshed. We are grateful to Jack Fallow for his four decades of dedication to NYJO, from its early days as a volunteer-led organisation through its transformation to a significant, national jazz education charity. Without his constant support, and particularly his attendance to run Saturday rehearsals and, latterly, the London Academy, the organisation could not have survived. Jack is still invited to all Board meetings as a Trustee Emeritus, so that we can continue to benefit from his wisdom and experience.

During the winter, following a wide-reaching search with trustee recruitment specialists Nurole, we were delighted to appoint four new trustees:

- Projjol Banerjea, a marketing specialist and founder of Zeotap;
- Paul Boniface, an HR and governance specialist who spent his career in the NHS and, latterly, at the National Trust;
- Alan Ridgeway, finance specialist and Chairman of Live Nation's Asia Pacific Division, who has become NYJO's Honorary Treasurer;
- Tricia Sibbons, a fundraiser with a specialism in working with education charities across Africa.

We now have an excellent board of 10 trustees, each with individual, relevant specialisms that support NYJO in delivering its charitable mission.

Financial review

The effects of the pandemic continued to impact NYJO's finances throughout this year. With the help of our biggest-ever single grant of £149K, from the Arts Council's Cultural Recovery Fund, our income recovered from £528K to £760K, but expenditure also rose to £829K, resulting in a deficit for the year of £69K. This was primarily caused by under-achieving our original fundraising target. Fortunately, our reserves were able to cope with this hit, but the consequence is a tight financial environment for the year 2022-23 to ensure that reserves will be rebuilt to meet the Board's policy of having reserves totalling at least 3 months' running expenditure.

The return to live gigs has meant the return of Orchestra Tax Relief, an important component of our income at approximately £80K but one with a time-lag as it cannot be claimed until after the approval of annual accounts.

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The Trustees have been informed of a significant legacy which is expected to arrive before the end of the financial year to March 2023. It is the Board's policy to invest a significant proportion of this to ensure NYJO's long-term stability.

The numbers and public benefit

The Trustees are of the opinion that NYJO's prime contribution to the public benefit arises from its principal activity of jazz education. The trustees have had regard to Charity Commission guidance on public benefit. In the year in question, NYJO delivered: 36 concerts by the Jazz Orchestra, 4 concerts by the new Jazz Exchange and 26 concerts by smaller NYJO ensembles (Nonet, sextet, quintet, trio etc). NYJO Academy Ensembles were perhaps most significantly interrupted by Covid, with just 3 showcases and 2 external concerts during the year.



NYJO Jazz Orchestra (Amy Winehouse: A Celebration of Her Life & Music)
The Fire Station © Victoria Wai

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Our live concert audience reach across the year is estimated to be a total of 10,200 people, with over 40,000 known interactions with our online and digital content and an estimated listenership of 150,000 people for radio broadcasts. Our largest single concert audience was 611 people for our Amy Winehouse Celebration at Woolwich Works; by comparison with our 2019 average audience of under 200 people per performance, this augurs well both for our move to project-based programming and for building our new home community audience in Woolwich.

Much of our Learning work was slower to return to in-person activity, due to restrictions on schools and the time required for partners to build back activity with which we could engage. However, from September onwards we started to rebuild this area of work, delivering 120 sessions to 3,670 participants in total. This participant level is therefore, naturally, lower than previous years (in 2019 we delivered 182 sessions engaging 8,985 participants).

Our online reach included:

- 18,600 YouTube views on the NYJO YouTube channel (2021: 17,100 views)
- 4,663 subscribers to the NYJO Facebook page (2021: 3,393 followers)
- 2,898 followers on NYJO Instagram (2021: 1,970 followers)
- 5,317 followers on NYJO Twitter (2021: 5,072 followers)

In total we worked with 88 emerging professional musicians across a variety of different ensembles and projects, and engaged 51 freelance educators.

Risk Management

The Trustees recognise a duty to identify and review the risks to which the Charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. The Trustees maintain a Risk Register of the major risks to which the Charity is exposed and are satisfied that systems are in place to mitigate our exposure to these major risks.

During the year, such risks were deemed to be as follows:

- Continued disruption to gigs and workshops caused by the pandemic;
- Long- and short-term continuity of income streams;

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- Avoidance of over commitment to long- and short-term expenditure;
- Increased pressure on sources of charitable funding;
- Compliance with laws and regulations including GDPR and data protection;
- Safeguarding, especially in respect of children;
- Ensuring the small workforce is not susceptible to the effects of any one of them leaving employment;
- Maintaining reputation within the industry.

NYJO has a robust Risk Register which attaches weighted numeric estimates of total risk to each identified risk factor. The Trustees are confident that this helps them to ensure that NYJO remains successful. The charity does not engage in any fundraising activities that put vulnerable people and others at risk from unreasonable intrusion on their privacy, unreasonably persistent approaches or undue pressure to give, this includes any fundraising carried out on the charity's behalf by third parties. No complaints have been received about the fundraising activity of the Charity during the year.

Plans for the future

This report covers the period April 2021 to March 2022 and was compiled in July 2022. As we move forward with planning future work, it is clear that nurturing and deepening long-term partnerships will continue to characterise all of our work, whether on the concert platform – where larger-scale, multi-performance projects take precedence over one-off gigs – or in our Learning programme – where our Woolwich community engagement and the regional partnerships in our national Widening Access programme have greater impact and success than individual workshops.

Alongside these large-scale partnerships, and perhaps as something of a contrast, we are embracing the addition of smaller ensembles to our output. Big band performance will always be at the heart of what we do, but we recognise that there is a plethora of young musicians who want to explore other ways of making music, and we are excited to be able to offer a platform for a wider breadth of artistry by nurturing a range of small ensembles.

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Increasing NYJO's diversity, ensuring that we are representative of and relevant to all young people, remains our highest priority. We do this by striving to engage wider sections of each and every community in which we work, and by welcoming a wide range of artists to perform with us, whether amongst our emerging professionals, or as guest artists. Our growing diversity will remain a central point of focus for years to come, but we are confident of our direction of travel, and the significant progress made in recent years.

Small companies provision

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime. Small company provisions. The annual report was approved by the trustees of the charity on 24 August 2022 and signed on its behalf by:

A handwritten signature in black ink that reads "Nigel Tully". The signature is written in a cursive, flowing style.

Nigel Tully MBE, Chairman



Mischa Jardine (NYJO Jazz Exchange Cello)
© Sophie Jouvenaar

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STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of The National Youth Jazz Orchestra Ltd for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP 2019 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006.

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They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 24 August 2022 and signed on its behalf by:

A handwritten signature in black ink that reads "Nigel Tully". The signature is written in a cursive, flowing style.

Nigel Tully MBE, Chairman



Rianna Henriques (NYJO Jazz Orchestra Flute)
Ronnie Scott's © Monika Jakubowska

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INDEPENDENT EXAMINER'S REPORT

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2022 which are set out on pages 27-49.

Respective responsibilities of trustees and examiner

As the charity's trustees of The National Youth Jazz Orchestra Ltd (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of The National Youth Jazz Orchestra Ltd are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since The National Youth Jazz Orchestra Ltd's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales which is one of the listed bodies.

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:

- accounting records were not kept in respect of The National Youth Jazz Orchestra Ltd as required by section 386 of the 2006 Act; or

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- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.



.....
FABRICE LEGRIS BEng FCA

The Institute of Chartered Accountants in England and Wales

On behalf of
Westlake Clark Audit LLP
7 Lynwood Court
Priestlands Place
Lymington
Hampshire
SO41 9GA

Date: 24th August 2022



NYJO Academy student
Regent's Park Bandstand © Monika Jakubowska

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STATEMENT OF FINANCIAL ACTIVITIES

For the Year Ended 31 March 2022 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses).

Income and Endowments from:	Note	Unrestricted funds £	Restricted funds £	Total 2022 £
Fundraised Income				
Arts Council England Grants	2	127,300	163,889	291,189
Other Grants	3	51,008	68,000	119,008
Donations and Legacies	4	114,573	-	114,573
Income from Government grants	5	79,554	-	79,554
		372,435	231,889	604,324
Charitable activities				
Performance Fees & Education		97,592	-	97,592
Academy Income		20,863	-	20,863
		118,455	-	118,455
Other trading activities	6	37,074	-	37,074
Total income		527,964	231,889	759,853
Expenditure on:				
Raising funds	7	(139,467)	-	(139,467)
Charitable activities	8	(438,187)	(251,650)	(689,837)
Total expenditure		(577,654)	(251,650)	(829,304)
Net expenditure		(49,690)	(19,761)	(69,451)
Net movement in funds		(49,690)	(19,761)	(69,451)
Reconciliation of funds				
Total funds brought forward		122,269	64,471	186,740
Total funds carried forward	18	72,579	44,710	117,289

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STATEMENT OF FINANCIAL ACTIVITIES

For the Year Ended 31 March 2021 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

Income and Endowments from:	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Fundraised Income				
Arts Council England Grants	2	127,300	5,000	132,300
Other Grants	3	89,401	94,500	183,901
Donations and Legacies	4	114,472	-	114,472
Income from Government grants	5	43,019	-	43,019
		374,192	99,500	473,692
Charitable activities				
Performance Fees & Education		5,806	-	5,806
Academy Income		12,403	-	12,403
		18,209	-	18,209
Other trading activities	6	35,991	-	35,991
Total income		428,392	99,500	527,892
Expenditure on:				
Raising funds	7	(71,339)	-	(71,339)
Charitable activities	8	(396,714)	(87,409)	(484,123)
Total expenditure		(468,053)	(87,409)	(555,462)
Net expenditure		(39,661)	(12,091)	(27,570)
Net movement in funds		(39,661)	(12,091)	(27,570)
Reconciliation of funds				
Total funds brought forward		161,930	52,380	214,310
Total funds carried forward	18	122,269	64,471	186,740

All amounts relate to continuing activities of the charitable company. The Statement of Financial Activities includes all gains and losses recognised in the year. The notes to the accounts are shown on pages 34-49.



Asha Parkinson (NYJO Jazz Orchestra Saxophone & Flute)
Ronnie Scott's © Monika Jakubowska

30***BALANCE SHEET***

For the year end 31 March 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	13	42,774	54,162
Current assets			
Stocks	14	850	1,848
Debtors	15	134,581	103,299
Cash at bank and in hand		50,165	96,876
		185,596	202,023
Creditors: Amounts falling due within one year	16	(111,081)	(69,445)
Net current assets		74,515	132,578
Net assets		117,289	186,740
Funds of the charity:			
Restricted income funds			
Restricted funds	17	44,710	64,471
Unrestricted income funds			
Unrestricted funds		72,579	122,269
Total funds	17	117,289	186,740

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006;

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and (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies' regime within part 15 of the Companies Act 2006.

The financial statements were approved by the trustees and authorised for issue on 24 August 2022 and signed on their behalf by:



Nigel Tully MBE, Chairman



32**STATEMENT OF CASH FLOWS**

For the year end 31 March 2022

	Note	2022 £	2021 £
Cash flows from operating activities			
Net cash expenditure		(69,451)	(27,570)
Adjustments to cash flows from non-cash items			
Depreciation	14	22,541	22,819
		(46,910)	(4,751)
Working capital adjustments			
Decrease/(increase) in stocks	15	998	4,291
Increase in debtors	16	(31,282)	98,747
Increase in creditors	17	41,636	(81,953)
Net cash flows from operating activities		(35,558)	16,334
Cash flows from investing activities			
Purchase of tangible fixed assets	14	(11,153)	-
Purchase of Investments		-	-
Cash flows from financing activities			
Repayment of loans and borrowings		-	-
Net decrease in cash and equivalents		(46,711)	16,334
Cash and cash equivalents at 1 April		96,876	80,542
Cash and cash equivalents at 31 March		50,165	96,876

All of the cash flows are derived from continuing operations during the above two periods.



NYJO Academy student
Regent's Park Bandstand © Monika Jakubowska

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NOTES TO THE FINANCIAL STATEMENTS

1 - Accounting policies

Charity status

The charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £Nil towards the assets of the charity in the event of liquidation.

The address of its registered office is:

The Fireworks Factory, 11, No 1 The Street, London, England SE18 6HD

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

The National Youth Jazz Orchestra Ltd 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 notes.

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

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Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of Ukraine crisis and cost of living on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

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Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Raising funds

These are costs incurred in attracting voluntary income, the management of investments and those incurred in trading activities that raise funds.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

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Government grants

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Taxation

The company is considered to pass the tests set out in paragraph 1 schedule 6 of the Finance Act 2010 and therefore meets the definition of a charitable company for corporation tax purposes. The company is exempt from taxation in respect of income or capital gains received to the extent that these are applied exclusively for its charitable purposes.

Tangible fixed assets

Tangible fixed assets are mentioned at cost less accumulative depreciation and any accumulative impairment losses. Depreciation is provided on all tangible fixed assets, other than freehold land, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows:

Plant and Machinery 25% and 10% on cost

Fixtures and Fitting 25% on cost

Motor vehicle 20% on cost

Stock

Stock are measured at the lower of cost and estimated selling price less cost to complete and sell. Cost is determined using the first in first out method. The carrying amount of stock sold is recognised as an expense in the period in which the related revenue is recognised.

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

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Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities. Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Borrowings

Interest-bearing borrowings are initially recorded at fair value, net of transaction costs. Interest-bearing borrowings are subsequently carried at amortised cost, with the difference between the proceeds, net of transaction costs, and the amount due on redemption being recognised as a charge to the Statement of Financial Activities over the period of the relevant borrowing. Interest expense is recognised on the basis of the effective interest method and is included in interest payable and similar charges. Borrowings are classified as current liabilities unless the charity has an unconditional right to defer settlement of the liability for at least twelve months after the reporting date.

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Fund structure

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Restricted funds can only be used for particular purposes and within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Financial instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments; these are initially recognised at transaction value and subsequently measured at their settlement value. All assets and liabilities are recorded at cost which is their fair value with the exception of fixed assets which are measured at cost less depreciation which is deemed to be the fair value of the assets.

Pensions

Contributions to defined contribution plans are expensed in the period to which they relate.

2 - Arts Council England Grants

	2022 Unrestricted	2022 Restricted	2022 Total £	2021 £
Arts Council England	127,300	-	127,300	127,300
Grant to Jazz Exchange	-	15,000	15,000	5,000
Culture Recovery Fund	-	148,889	148,889	-
Total	127,300	163,889	291,189	132,300

Grants in 2021 consisted of unrestricted funds amounting to £127,300 and restricted funds of £5,000.

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3 - Other Grants

	2022 Unrestricted	2022 Restricted	2022 Total £	2021 £
Backstage Trust	30,000	-	30,000	20,000
Kirby Laing Foundation	-	20,000	20,000	5,000
Scops Arts Trust	-	10,000	10,000	-
Concordia	-	6,000	6,000	-
Harold Hyam Wingate Foundation	-	6,000	6,000	7,880
David Laing	-	5,000	5,000	-
Sir William Boreman	-	5,000	5,000	-
29 May Trust	5,000	-	5,000	3,750
Universal Music	5,000	-	5,000	5,000
Garrick Trust	5,000	-	5,000	-
Idlewild Trust	-	5,000	5,000	-
Lucille Graham Trust	-	4,000	4,000	-
Leche Trust	-	3,000	3,000	-
The Musicians' Company	3,000	-	3,000	3,000
Help Musicians UK	2,008	800	2,808	5,192
Jack Petchey	-	1,200	1,200	-
Peter Sowerby Foundation	-	-	-	62,000
Garfield Weston Foundation	-	-	-	32,142
Esmée Fairbairn Foundation	-	-	-	32,500
Other grants	1,000	2,000	3,000	7,437
Total	51,008	68,000	119,008	183,901

Other grants in 2021 totalling £183,901 consisted of £89,401 attributed to unrestricted funds and £ 94,500 attributed to restricted funds.

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4 - Donations and Legacies

	2022 Unrestricted	2022 Restricted	2022 Total £	2021 £
Chairs Appeal	29,780	-	29,780	24,058
Chairman's Circle Appeal	45,158	-	45,158	47,526
Donations & Legacies	22,315	-	22,315	24,446
Gift Aid	17,320	-	17,320	18,442
Total	114,573	-	114,573	114,472

5 - Income from Government Grants

	2022 Unrestricted	2022 Restricted	2022 Total £	2021 £
Orchestra Tax Relief	79,554	-	79,554	2,669
Job Retention Scheme	-	-	-	40,350
Total	79,554	-	79,554	43,019

6 - Other Trading Activities

	2022 Unrestricted	2022 Restricted	2022 Total £	2021 £
Sponsorship Income	35,000	-	35,000	35,000
Other Income	1,612	-	1,612	423
Interest Receivable	462	-	462	568
Total	37,074	-	37,074	35,911

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7 - Raising Funds

	2022 £	2021 £
Fundraising Consultants	17,500	5,460
Direct Fundraising Costs	97,205	54,748
Marketing PR and Comms	9,173	716
Allocation of Support Costs	15,590	10,415
Total	139,468	71,339

8 - Charitable Activities

	2022 £	2021 £
Performance and Education Costs	601,493	423,076
Allocation of Support Costs	88,344	61,047
Total	689,837	484,123

9 - Support Costs

	2022 £	2021 £
Establishment Expenses	15,260	14,562
Administration Expenses	85,352	53,345
Accountancy Expenses	2,758	3,207
Bank Charges	565	348
Total	103,935	71,462
as allocated to:		
Costs of Charitable Activities	88,345	61,047
Costs of Raising Funds	15,590	10,415
Total	103,935	71,462

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The Trustees have approved a reallocation of costs between cost of charitable activities, raising funds and support costs for the year ended 31 March 2021, following a review of the allocation method used in preparing the original accounts.

10 - Trustees' remuneration and expenses

There was no remuneration or other benefits for trustees in that role for the year ended 31 March 2022 or 2021. Trustees' expenses for the year ended 31 March 2022 of £378 (2021: £630) were paid to 2 trustees (2021: 2) for software and travel costs.

11 - Net incoming/outgoing resources

Net income is after charging:	2022 £	2021 £
Independent Examiner's fees	2,189	1,570
Depreciation of fixed assets	22,541	22,819

12 - Staff Costs

	2022 £	2021 £
Salaries	274,466	285,888
Social Security Costs	26,110	27,417
Employer Contributions to Pensions	6,074	6,707
Total	306,650	320,012

The average monthly number of employees during the year was 10 (2021: 10).

No employees received emoluments in excess of £60,000 (2021: none).

Remuneration of key management personnel during the year was £133,058 (2021: £146,291) paid to 5 employees (2021: 4).

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13 - Tangible fixed assets

	Furniture & equipment £	Motor vehicles £	Plant & machinery £	Total £
Cost:				
At 1 April 2021	16,564	27,065	123,243	166,872
Additions	3,901	-	7,252	11,153
At 31 March 2022	20,465	27,065	130,495	178,025
Depreciation:				
At 1 April 2021	12,980	9,472	90,258	112,710
Charge for the year	2,452	5,413	14,676	22,541
At 31 March 2022	15,432	14,885	104,934	135,251
Net book value:				
At 31 March 2022	5,033	12,180	25,561	42,774
At 31 March 2021	3,584	17,593	32,985	54,162

14 - Stock

	2022 £	2021 £
Stocks	850	1,848

15 - Debtors

	2022 £	2021 £
Trade debtors	13,757	55,940
Prepayments	7,077	11,416
VAT recoverable	5,205	-
Other debtors	108,542	35,943
Total	134,581	103,299

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16 - Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	28,615	14,313
Short term loans	4,409	
Other taxation and social security	8,292	4,621
Other creditors	2,554	-
Accruals	29,211	5,374
Deferred income (see note below)	38,000	45,137
Total	111,081	69,445
Deferred income tax for grants and sponsorship received in advance		
Deferred income at 1 April 2021	45,137	97,576
Amounts received during the year	38,000	45,137
Amounts taken to income in the SOFA	(45,137)	(97,576)
Deferred income at 31 March 2022	38,000	45,137

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17 (a) - Funds

	Balance at 1 April 2021 £	Incoming resources £	Resources expended £	Balance at 31 March 2022 £
Unrestricted funds				
General				
Unrestricted funds	122,269	527,964	(577,654)	72,579
Restricted funds				
Grants to Jazz Exchange	10,500	15,000	(25,500)	-
Culture Recovery Fund	-	148,889	(129,379)	19,510
Kirby Laing Fund	5,000	20,000	(25,000)	-
Peter Sowerby Foundation	31,471	-	(31,471)	-
Esmée Fairbairn Foundation	12,500	-	(12,500)	-
Fenton Trust	5,000	-	(5,000)	-
Scops Arts Trust	-	10,000	-	10,000
Concordia	-	6,000	(5,000)	1,000
Sir William Boreman	-	5,000	(500)	4,500
Idlewild Trust	-	5,000	-	5,000
Lucille Graham Trust	-	4,000	(500)	3,500
Jack Petchey	-	1,200	-	1,200
Harold Hyam Wingate Foundation	-	6,000	(6,000)	-
David Laing	-	5,000	(5,000)	-
Leche Trust	-	3,000	(3,000)	-
Help Musicians UK	-	800	(800)	-
Anonymous Donor	-	2,000	(2,000)	-
Total restricted funds	64,471	231,889	(251,650)	44,710
Total funds	186,740	759,853	(829,304)	117,289

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17 (b) - Funds

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
Unrestricted funds				
General				
Unrestricted funds	161,930	428,392	(468,053)	122,269
Restricted funds				
Grant to Jazz Exchange	-	10,500	-	10,500
Kirby Laing Foundation	-	5,000	-	5,000
Peter Sowerby Foundation	-	31,471	-	31,471
Esmée Fairbairn Foundation	-	12,500	-	12,500
Fenton Trust	-	5,000	-	5,000
Restricted fund	52,380	35,029	(87,409)	-
Total restricted funds	52,380	99,500	(87,409)	64,471
Total funds	214,310	527,892	(555,462)	186,740

The specific purposes for which the funds are to be applied are as follows:

- Grant to Jazz Exchange: To support the founding and development of a new creative ensemble for NYJO: The Jazz Exchange;
- Culture Recovery Fund: To support specific projects designed to aid NYJO’s financial recovery from the Pandemic, including creation of digital assets, new commissions;
- David Laing Foundation: To support the running and development of NYJO’s Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside, and Cardiff & Vale;
- Peter Sowerby Foundation: To jointly support Regional Academies and touring to the North East of England, and the founding and development of the Jazz Exchange;
- Esmée Fairbairn Foundation: To support the founding and development of NYJO’s Regional Academies;
- Fenton Trust: To support the recording and release of the album She Said;
- Scops Arts Trust: To support the founding and running of NYJO’s community jazz choir in Woolwich;

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- Concordia Foundation: To support NYJO's Regional Academy in Cardiff & Vale;
- Sir William Boremans' Trust: To support Holiday Projects and NYJO Jazz Messengers tour in the boroughs of Greenwich and Lewisham;
- Idlewild Trust: To support Jazz Exchange performances;
- Lucille Graham Trust: To support Jazz Exchange performances;
- Jack Petchey Foundation: To fund awards for NYJO Academy students (awards are spent on items such as masterclasses or Academy social events that benefit their peers);
- Harold Hyam Wingate Foundation: To support the running and development of NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside, and Cardiff & Vale;
- Kirby Laing Foundation: To support the running and development of NYJO's Regional Academies in Cumbria, Lancashire, Darlington, Wiltshire, East Kent, Humberside, and Cardiff & Vale;
- Leche Trust: To support new commissions and arrangements by Hermeto Pascoal for his collaboration with NYJO;
- Help Musicians UK: To support a package of professional development initiatives for our emerging professionals;
- Anonymous donor: To fund a bursary for a Trinity Laban student;
- General funds: General fund represents funds available to spend at the discretion of the Trustees.

18 (a) - Analysis of net assets between funds

	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2022 £
Tangible fixed assets	42,774	-	42,774
Current assets	140,886	44,710	185,596
Current liabilities	(111,081)	-	(111,081)
Total net assets	72,579	44,710	117,289

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18 (b) - Analysis of net assets between funds

	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2021 £
Tangible fixed assets	54,162	-	54,162
Current assets	137,552	64,471	202,023
Current liabilities	(69,445)	-	(69,445)
Total net assets	122,269	64,471	186,740

19 - Share capital

The company is limited by guarantee and does not have a share capital divided by shares.

20 - Related Party

Transactions 4 trustees made donations to NYJO in the year, total £9,850 (2021: 4 for £12,365).

One trustee, Orphy Robinson, received fees and expenses for music services provided of £4,605 (2021: £5,000) as allowed by the governing document.

There are no other related party transactions to note.



NYJO Academy students
Woolwich Works © Monika Jakubowska

NYJO

National Youth Jazz Orchestra
Woolwich Works, The Fireworks Factory, 11 No. 1 Street, London SE18 6HD
www.nyjo.org.uk | +44 (0) 330 500 2000 | info@nyjo.org.uk

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD

England & Wales - Charity number 274578

Accounts

A black and white photograph of young men playing brass instruments, likely trumpets and trombones, in a band setting. The image is partially obscured by a teal overlay on the left side.

NYJO Trustees' Report

2020-
2021

Directors & Trustees Report 2020-21

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom (FRS 102).

Principal Activities

The company's principal activity during the year continued to be the promotion, maintenance and advancement of jazz music education. The company is a company limited by guarantee and is a registered charity.

Charitable Aims & Activities

The principal activities are achieved by running an excellent 24 piece performing orchestra, maximum age 25; an excellent 10-piece creative ensemble, maximum age 25; a weekly NYJO Academy in London; a series of bespoke regional activities designed to level the playing field for jazz education across the UK; and developing appropriate international partnerships. As well as the services of employees, NYJO benefits greatly from the immense unpaid support of the trustees and volunteers.

Structure, governance and management

The governing document is the Articles of Association. The trustees delegate the day to day running to its CEO with trustees taking responsibility for their areas of expertise. New trustees are found via open advertising and interview. The senior management team & employees are remunerated in line with market conditions and affordability, according to their individual skills, experience and responsibilities. NYJO works with many music-orientated charities and freelancers who bring their own skills to bear.

Directors

The following persons served as directors, who also are the trustees, during the year:

Nigel Tully MBE (Chair)

Orphy Robinson MBE (Deputy Chair)

Linda Laszewski Hill

Cindy Sughrue OBE

Janet Campbell

Alex Spofforth (Treasurer from 14 July 2020, until 5 December 2021)

Gordon Silver (until 14 July 2020)

Edward Rockley (until 6 April 2021)

Jack Fallow (until 13 July 2021)

Clive Lewis OBE DL (from 14 July 2020 to 28 July 2021)

Amended accounts for the year ended 31 March 2021

These accounts replace the original annual accounts for the year ended 31 March 2021 and are now the statutory accounts of the company for the financial year ended 31 March 2021. These accounts have been prepared as at the date of the original annual accounts and not as at the date of revision and accordingly do not deal with events between those dates. Following a review of the allocation method used in preparing the original accounts, the Trustees believe that the previously filed accounts did not present a true and fair view and have approved a reallocation of direct and support costs between cost of charitable activities – revised to £484,123 from £440,302, raising funds – revised to £71,339 from £115,160 and support costs revised to £71,462 from £54,483 for the year ended 31 March 2021. The overall result for the year is not affected by the reallocation of costs. Please see note 7 (on page 26) for the amended figures.

Trustees Report: achievements & performance

As was the case for most businesses and certainly all arts organisations, 2020–21 was an extraordinarily difficult year for NYJO. The lockdowns and restrictions caused by the pandemic meant that for most of the year we were unable to carry out any of our planned programme of live concerts, rehearsals and educational workshops.

Nevertheless, with the creativity and commitment to the art-form which is inherent in jazz music and musicians, NYJO was able (in a remarkably short timescale) to design, construct and deploy an innovatory free online tool (the NYJO Virtual Academy) which enabled much of our nationwide educational work to carry on, our beneficiaries to continue to progress, and our large team of freelance musicians and composers to acquire new skills and replace some of their lost income. NYJO is very grateful to its funders – trusts, foundations, sponsors, individual philanthropic donors and of course Arts Council England (ACE) – who without exception allowed us to use their funds for this unplanned but highly successful project, which was masterminded by NYJO’s Artistic Director Mark Armstrong and designed by Cameron Reynolds from our Learning & Participation department.

During lockdown NYJO also curated an impressive series of online Professional Development sessions for its cohort of emerging young professionals, some led by world-class musicians and composers such as Miho Hazama and Ingrid Jensen, and others covering business and technical topics such as online marketing and tax accounting for freelance musicians (the latter was extremely popular). This series enabled NYJO to deliver its charitable mission of providing education and training to young musicians, retaining the sense of community among our players and maintaining a strong pastoral connection with them, enabling us to support individuals with their mental health and ensuring that they were ready to play professionally again as restrictions began to ease.

In January 2021 NYJO received its largest-ever grant from ACE’s Cultural Recovery Fund, allowing us to invest in a series of projects which will be the foundation of our new hybrid (live and online) approach post-pandemic, including several ambitious artistic collaborations with new partners, a re-brand and a refreshed website, and turning the Virtual Academy into a fully-

-fledged product with long term potential for earning revenue nationally and internationally.

Towards the end of the year NYJO made substantial progress in two important strategic developments: (1) Our move to our first ever proper home at Woolwich Works in the Royal Borough of Greenwich was confirmed. The first rehearsals of the NYJO London Academy there took place in April 2021, and our office moved there the following August; (2) After a thorough executive search led by recruitment consultants Green Park, NYJO's first full time CEO Susie York Skinner was appointed at the end of the financial year with a start date of 1 July 2021.

Despite the pressures caused by the pandemic itself and the consequential surge in new activity, the NYJO team continued its habitual development of creative new artistic, educational and administrative ideas.

The following gives a flavour of NYJO's overall progress in 2020 – 21:

- In spite of the pandemic, we managed to run all our normal weekly London Academy courses online throughout the year. At first the material was literally improvised at short notice, but within a few weeks classes were based on the Virtual Academy (VA) mentioned above, allowing the students to practice during the week using the "NYJO Minus One" backing tracks, and uploading recordings of their solos for the tutors to listen to and critique the following Saturday. This new learning technique will endure for years to come alongside the return to live rehearsals and workshops.
- We supported our Regional Academies and other national education partners in their use of the VA by Zoom sessions led by the Associate Educators who would normally have travelled to the regional locations in person. This helped the partners to maintain cohesion and a sense of progress in their own student ensembles which otherwise were suffering badly during lockdown. As just one example, Cardiff and Vale Music Service put the following statement on their website:

"This is where I am particularly grateful to the help and guidance from the team at NYJO and their Virtual Academy who have provided some excellent resources including their 'minus one' big band charts..... which the students can practice at home along to a full Big Band. While not able to interact musically, they really appreciate the visual clues of seeing each other play via video and the sense of still doing something 'together' as a group." – David Miller, Director, Cardiff and Vale Music Service

- The use of the VA led to several successful regional projects demonstrating the holistic nature of NYJO's response to the pandemic. A good example was at Wiltshire Music Centre, for whom we ran an online course in October 2020 based on the piece "Yes Please" which NYJO commissioned from our resident composer Charlie Bates and subsequently made available as NYJO Minus One in the VA. The Wiltshire Youth Jazz Orchestra was able to make its own online recording of the piece despite lockdown restrictions; it can be seen on YouTube at <https://www.wiltshiremusic.org.uk/learn-take-part/children-young-people/wiltshire-youth-jazz-orchestra>
- Our long-standing partnership with our German and Dutch equivalents (the BuJazzO & the NJJO) took place online over zoom from 7 - 11 September 2020, with most of the musicians participating individually from their homes but some socially-distanced live group playing from the NJJO. Involving around 85 musicians, this was a major logistical challenge, which NYJO's staff managed superbly. The timetable included sectional rehearsals, presentations by all 3 national MDs, interviews with distinguished musicians Miho Hazama and Maria Schneider, and much video recording. The resulting 40-minute video, including NYJO MD Mark Armstrong's piece "Coastbound" can be seen at <https://youtu.be/uCV5Ydd1xZw>

NYJO Jazz Orchestra - Playing from home



- In common with all arts organisations, we felt the need to react to the appalling murder of George Floyd and the ensuing heightened focus on the Black Lives Matter (BLM) movement. We felt a special responsibility because jazz, uniquely, is an art form created originally by Black people who are still a large number of its leading practitioners. The actions we took under this heading included: (1) a series of awareness workshops for all staff led by the respected Signifier organisation; (2) an Awayday for the office team facilitated by Trustee Clive Lewis; (3) several major features on our website for Black History Month (October), many written by Black partners; (4) a substantial revision of our EDI plan to reflect our better understanding of the issues around BLM; (5) a decision to develop our strategic partnership with Trinity Laban conservatoire, which has a significantly higher proportion of Black students and instructors than other London conservatoires. This included finding an anonymous donor who is financing an annual £2K scholarship to study jazz for a local Black student who could not otherwise afford the fees.
- Having formed the Jazz Exchange (NYJX) at the end of 2019, under the leadership of coach and Vice-Chair Orphy Robinson MBE, NYJO found innovative ways of developing this embryonic project despite lockdown; by the end of the year we were preparing for the ensemble's first recordings and gigs. The results will be seen in the following year and will contribute immensely to improved diversity in NYJO's performing ensembles.
- In early 2021, as live gigs gradually restarted, we initiated a new series of livestreamed small-ensemble concerts under the title "NYJO presents" in partnership with Ronnie Scott's Club; the first three were led by singer Helena Debono, saxophonist Emma Rawicz and guitarist Rosie Frater-Taylor. "NYJO Presents" is an important part of NYJO's drive for more diversity in leadership, type of ensemble, and style of music, as part of its pathway towards a more representative demographic in its membership.
- NYJO Hon. VP Lord (Seb) Coe led an online fund-raising event hosted by the bank C Hoare and Co, in which our Royal Patron HRH The Earl of Wessex also took part. This raised a significant sum and also laid the foundation for a meaningful long-term relationship with the bank and its customers. The Trustees would like to express their gratitude to the Hoare's events team, especially to Director and jazz fan Simon Hoare, and of course to Seb Coe.
- Our Royal Patron kindly hosted an online zoom interview with several young users of the Virtual Academy from around the country. This was subsequently shared by the Royal Family's own social media channels, generating significant additional publicity for NYJO.

- We continued to grow the number of individual philanthropic supporters of NYJO; we now have around 30 Chair Sponsors who contribute at least £1K pa and seven members of the Chairman's Circle who contribute £5K pa. Sadly, jazz receives much less individual support than classical music and opera organisations take for granted, but NYJO's mission to grow support for jazz is gaining ground.
- Our new Hon. Treasurer Alex Spofforth was elected to the Board in July 2020 and immediately instigated a successful migration to the Xero accounting system, thereby considerably simplifying the administrative burden on the staff team.
- After several years of working with NYJO in a variety of capacities the distinguished pianist, composer and educator Nikki Iles joined the Board. She was unavoidably prevented from attending the January Board meeting so was formally elected a Trustee in April 2021. We are delighted to have her as a colleague, with her experience, wisdom, talent and universal popularity.
- Jack Fallow and Ted Rockley left the Board during the year, each with around 40 years' service as Trustees of NYJO and its sister charity NYJA (the National Youth Jazz Association). It's almost impossible to overstate their contributions to NYJO, from its early days as a volunteer-supported charity through its transformation to the leading national jazz educator; without their constant attendance at NYJO rehearsals on almost every Saturday of every year, the organisation could not have survived. As Chair I wish to record my personal gratitude to both; Ted (a NYJO alumnus who played on our first LP) for his ever-kind and thoughtful ability to put issues in a musician's context, and Jack for his blue-sky thinking, extraordinary range of interests and experience, and constant help and support to me when I became Chair. They were unanimously elected as Trustees Emeritus in recognition of the honour we have for them.
- In other personnel news, Roger Wilson resigned from NYJO in January 2021 in order to spend more time on BLM issues including working with the new organisation Black Lives in Music. Roger made a great impact on NYJO's professionalism since he joined us in April 2015, originally as part-time Orchestra Manager, a position which gradually became full-time; he was promoted to Head of Professional Development in December 2019. We wish him well in his new endeavours.
- Winston Rollins, NYJO alumnus & long-standing Associate MD, became NYJO's new Head of Professional Development, and Liam Kirkman, already Orchestra Manager of the JX, is now Ensembles Manager for all NYJO's professional bands.



Emma Rawicz NYJO Saxophonist
Photo by Monika Jakubowska

Financial review

Our finances suffered of course, as did everyone's during the pandemic, but not as much as those of our emerging young professionals and our team of freelance associates – we very much regret the impact on them and did all we could to mitigate their loss of earnings.

In summary, we made a loss of just under £28K with income reduced from almost £700K to just over £525K. Our mixed economy of individual philanthropy, grants from a variety of Trusts and Foundations, our Arts Council grant of £125K and sponsorship by partners like the ABRSM enabled us to survive the almost total loss of earned income. We made judicious use of the furlough scheme, of course paying furloughed staff 100% of their salary, and our landlords gave us a helpful rent reduction. With the help of the grant from the Cultural Recovery Fund, our aim is to be in the same overall financial position on 31 March 2022 as we were on the same date in 2020 before the pandemic's impact.

Reserves Policy

It is the policy of NYJO that unrestricted funds which have not been designated for a specific use by the trustees, should be maintained at a level equivalent to three months' expenditure. The trustees hope that reserves at this level ensure that in the event of a significant drop in funding, they will be able to continue the charity's activities at a reasonable level while consideration is given to ways in which additional funds may be raised or activities necessarily curtailed. Forecasts are drawn up to review whether the future plans can be sustained, and fundraising bids prepared with these targets in mind. The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of Covid-19 on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

Gordon Silver RIP

Gordon Silver joined NYJO as Hon. Treasurer in February 2010, when NYJO's fortunes were at their lowest ebb, and for the next ten years was a constantly cheerful, positive, constructive and wholly professional volunteer member of the NYJO team. When his illness was diagnosed early in 2020, he made recruiting his successor an absolute priority, handing over to him in July but remaining a Trustee Emeritus, in which capacity he took the Minutes of a NYJO Board meeting six weeks before he died. For the July Board, Mark Armstrong composed and recorded a tribute to him titled "SilverSonic"; Gordon was so thrilled by this that he asked his family to have it played at his funeral. On behalf of all the Trustees, I want to record our sadness at losing a much-loved and respected colleague, and our thanks to his memory for his unselfish and dedicated work. On my own behalf I place on the record that Gordon was a total delight to work with; he was the ideal finance lead for a charity.

The Board and staff team

NYJO has long been fortunate in its Trustees, each of whom brings specific high-calibre skills to the NYJO table and deploys them to NYJO's benefit without remuneration despite having extremely demanding and responsible day-jobs. I thank them all for their cheerful and dedicated work for NYJO during this most difficult of years, which required emergency responses and actions at short notice on several occasions.

Our staff, who have always gone the extra mile for NYJO, dealt extraordinarily well with the additional challenges of the pandemic. Everyone in the arts, and especially in music, was severely impacted by the difficulties of working from home; the NYJO team (some very new to us) coped magnificently, reacted responsibly to the furlough scheme and learned new skills apparently overnight. I thank them all on behalf of the Board for keeping the show on the road and continuing to deliver to our young beneficiaries with constant creativity and commitment.



NYJO's new CEO, Susie York Skinner



Joel Knee NYJO Trombonist
Photo by Monika Jakubowska

The numbers and public benefit

The Trustees are of the opinion that NYJO's prime contribution to the public benefit arises from its principal activity of jazz education.

As previously explained, our ability to deliver performances and education in person was severely curtailed during this year. However, we were delighted to kick off a new, live-streamed concert series from Ronnie Scott's, NYJO Presents, during the final months of the financial year. The four performances delivered during the period were the start of a strategy that has created a new strand of work and a new focus on smaller ensembles, delivering significant organisational and artistic development. These 4 concerts engaged a total of 23 musicians and reached an aggregate audience of just over 40,000.

Pandemic restrictions were such that during the year, no in-person education work was able to take place with our Regional Academies. However, we continued to deliver workshops to three of our Regional partners– Cumbria & Lancashire, Darlington and Humberside – online. In total we delivered 12 such sessions, reaching over 90 participants, many of whom attended multiple sessions. By doing so, we provided employment for educators, support to our regional partners working under the hardest of circumstances, and, by maintaining direct communication between NYJO and participants across the country, paved the way for a smooth return to in-person delivery as soon as pandemic restrictions allowed.

Much of NYJO's general public benefit in the year was delivered through the free online Virtual Academy. Our focus was on developing its facilities and getting it out to our young users as fast as we could, so measuring its impact was a lower priority at first, but the following numbers give some idea of its impact:

By 31 March 2021 the VA had:

- roughly 650 subscribers, 90% of whom were in the UK and associated with a NYJO Academy or learning partner
- roughly 6100 total downloads
- around 220 page views by roughly 140 users in a typical week
- 13 top-level (Grade 8) full big band arrangements, all available as individual stems and some also as pre-mixed Soundcloud versions
- 5 mid-level (Grade 5) big band arrangements
- 7 "explainer videos" giving hints and tips to some of these tracks
- 4 beginner-level (Grade 2-3) instruction videos of simpler pieces
- a vast library of recommended videos and other reference material.



Plans for the future

This report covers the period 1 April 2020 – 31 March 2021 but was written towards the end of 2021. The following brief summary gives a flavour of what NYJO has achieved in the last 8 months:

- Live gigs are back; the Jazz Orchestra is successfully touring its tribute to Amy Winehouse, and the Jazz Exchange has had its first gigs at Ronnie Scott's and at the Southbank Centre as part of the London Jazz Festival
- We have successfully moved our London Academy and our administration to Woolwich Works, where the Jazz Orchestra played a key role on the opening night.
- Our Regional Academies and other national educational partners have largely re-opened live operations, with support from our team of Associate Educators.
- Our new Head of Learning & Participation Vikki Moorhouse is leading our community work in Woolwich while continuing to develop a hybrid model (in-person and on-line) for our L & P work nationally.
- NYJO's new CEO Susie York Skinner took over on 1 July and is energetically leading the next phase of NYJO's development as the leading national jazz educator.



Lucy-Anne Daniels, NYJO Vocalist and Olivia Murphy, NYJO
Composer/Arranger - Amy Winehouse project, Photo by Ellie Koepke

Risk Management

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

The Trustees maintain a Risk Register of the major risks to which the Charity is exposed and are satisfied that systems are in place to mitigate our exposure to these major risks. Such risks are as follows:

- Continued disruption to gigs and workshops caused by the pandemic
- Long and short-term continuity of income streams
- Avoidance of over commitment to long- and short-term expenditure
- Compliance with laws and regulations including GDPR and data protection
- Safeguarding, especially in respect of children
- Ensuring the small workforce is not susceptible to the effects of any one of them leaving employment
- Maintaining reputation within the industry

NYJO has implemented a more sophisticated Risk Register which attaches weighted numeric estimates of total risk to each identified risk factor. The Trustees are confident that this will help them to ensure that NYJO remains successful.

The charity does not engage in any fundraising activities that put vulnerable people and others at risk from unreasonable intrusion on their privacy, unreasonably persistent approaches or undue pressure to give, this includes any fundraising carried out on the charity's behalf by third parties. No complaints have been received about the fundraising activity of the Charity during the year.

Small companies provision:

This report has been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime. Small company provisions This report was approved by the board on 12 February 2022 and signed on its behalf.



Nigel Tully MBE, Director

Statement of Financial Activities

(including Income & Expenditure Account) for the year ended 31 March 2021

		2021	2021	2021	2020	2020	2020
		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		£	£	£	£	£	£
INCOME							
Donations, Grants and Legacies							
Arts Council England grants	2	127,300	5,000	132,300	125,000	30,000	155,000
Other grants	3	89,401	94,500	183,901	72,157	93,241	165,398
Donations and legacies	4	114,472	-	114,472	125,965	-	125,965
Income from government grants	5	43,019	-	43,019	44,107	-	44,107
		<u>374,192</u>	<u>99,500</u>	<u>473,692</u>	<u>367,229</u>	<u>123,241</u>	<u>490,470</u>
Charitable Activities							
Performance Fees & Education		5,806	-	5,806	134,014	-	134,014
Academy Income		12,403	-	12,403	25,289	-	25,289
		<u>18,209</u>	<u>-</u>	<u>18,209</u>	<u>159,303</u>	<u>-</u>	<u>159,303</u>
Trade income							
Sponsorship income		35,000	-	35,000	31,333	-	31,333
Other income	6	423	-	423	1,817	-	1,817
Interest receivable		568	-	568	661	-	661
		<u>428,392</u>	<u>99,500</u>	<u>527,892</u>	<u>560,343</u>	<u>123,241</u>	<u>683,584</u>
EXPENDITURE							
Charitable activities	7	352,893	87,409	440,302	497,424	107,361	604,785
Raising funds	8	115,160	-	115,160	79,090	-	79,090
Total expenditure		<u>468,053</u>	<u>87,409</u>	<u>555,462</u>	<u>576,514</u>	<u>107,361</u>	<u>683,875</u>
NET INCOME/(DEFICIT)		(39,661)	12,091	(27,570)	(16,171)	15,880	(291)
Total funds brought forward		161,930	52,380	214,310	178,101	36,500	214,601
Total funds carried forward		<u>122,269</u>	<u>64,471</u>	<u>186,740</u>	<u>161,930</u>	<u>52,380</u>	<u>214,310</u>

All amounts relate to continuing activities of the charitable company. The Statement of Financial Activities includes all gains and losses recognised in the year. The notes to the accounts are shown on pages 23 to 31.

Balance Sheet

(as at 31 March 2021)

	Notes	2021 £ Unrestricted	2021 £ Restricted	2021 £ Total	2020 £ Total
Fixed assets					
Tangible assets	13	54,162	-	54,162	76,981
Current assets					
Stocks		1,848	-	1,848	6,139
Debtors	14	103,299	-	103,299	202,046
Cash at bank and in hand		32,405	64,471	96,876	80,542
		-----	-----	-----	-----
		137,552	64,471	202,023	288,727
Creditors: amounts falling due within one year					
	15	(69,445)	-	(69,445)	(151,398)
		-----	-----	-----	-----
Net current assets		68,107	64,471	132,578	137,329
		-----	-----	-----	-----
Net assets		122,269	64,471	186,740	214,310
		-----	-----	-----	-----
Funds					
Unrestricted funds		122,269	-	122,269	161,930
Restricted funds		-	64,471	64,471	52,380
Total funds		122,269	64,471	186,740	214,310

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared and delivered in accordance with the special provisions applicable to companies subject to the small companies regime.

A handwritten signature in black ink that reads "Nigel Tully". The signature is written in a cursive, flowing style.

Nigel Tully MBE, Director

Approved by the board on 12 February 2022

Statement of Cash Flows

(for the year ended 31 March 2021)

	Notes	2021 £	2020 £
Cash Flows from Operating Activities			
Net cash (used in)/provided by operating activities	18	16,334	9,260
Cash Flows from Investing Activities			
Purchases of fixed assets		-	(41,373)
		-----	-----
Change in cash and cash equivalents in the year		16,334	(32,113)
Cash and cash equivalents at the beginning of the year		80,542	112,655
		-----	-----
Cash and cash equivalents at the end of the year		96,876	80,542
		-----	-----

Notes to the accounts

(for the year ended 31 March 2021)

1) Accounting Policies

Basis of preparation

The financial statements have been prepared in accordance with 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) - (Charities SORP (FRS 102)) Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The Charity constitutes a public benefit entity as defined by FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes. The financial statements are presented in sterling, which is the functional currency of the charity.

Income

Income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. Donations, grants and legacies are recognised when receivable. In the event that a grant is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period. Income from gift aid tax reclaims is recognised as income for the year, with any amounts not received by the year end being included in income and debtors. Income from performances, fees and education work is recognised with the delivery of the performance or when the lesson takes place.

Expenditure

Expenditure is recognised as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and is classified under headings which aggregate all costs related to the category. Where costs cannot be directly attributed to

particular headings, they have been allocated to activities on a basis consistent with the use of the resources.

Tangible fixed assets

Tangible fixed assets are measured at cost less accumulative depreciation and any accumulative impairment losses. Depreciation is provided on all tangible fixed assets, other than freehold land, at rates calculated to write off the cost, less estimated residual value, of each asset evenly over its expected useful life, as follows:

Plant and machinery	25% and 10% on cost
Fixtures and fittings	25% on cost
Motors vehicles	20% on cost

Stocks

Stocks are measured at the lower of cost and estimated selling price less costs to complete and sell. Cost is determined using the first in first out method. The carrying amount of stock sold is recognised as an expense in the period in which the related revenue is recognised.

Cash at bank and in hand

This includes cash and short term cash deposits.

Debtors

Trade and sundry debtors are recognised at the settlement amount due. Prepayments are valued at the amount repaid net of any trade discounts due.

Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Taxation

The company is considered to pass the tests set out in paragraph 1 schedule 6 of the Finance Act 2010 and therefore meets the definition of a charitable company for corporation tax purposes. The company is exempt from taxation in respect of income or capital gains received to the extent that these are applied exclusively for its charitable purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Restricted funds can only be used for particular purposes and within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Financial instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments; these are initially recognised at transaction value and subsequently measured at their settlement value. All assets and liabilities are recorded at cost which is their fair value with the exception of fixed assets which are measured at cost less depreciation which is deemed to be the fair value of the assets.

Pensions

Contributions to defined contribution plans are expensed in the period to which they relate.

Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect to a period of at least one year from the date of approval of these financial statements including considering the impact of Covid-19 on the charity's income, expenditure, investments and reserves; and its beneficiaries. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern, and are fully engaged on a strategy to create a sustainable and resilient organisation during challenging times.

2) Arts Council England grants

	2021	2020
	£	£
Arts Council England	127,300	125,000
Arts Council Grant to our Jazz Exchange	5,000	30,000
	-----	-----
Total	132,300	155,000

There are no unfulfilled conditions for these grants.

3) Other grants

	2021	2020
	£	£
Peter Sowerby Foundation	62,000	36,203
Garfield Weston Foundation	32,142	25,714
Esmeé Fairbairn Foundation	32,500	15,000
Help Musicians UK	5,192	15,000
Kirby Laing Foundation	5,000	15,000
Youth Music	-	11,872
Backstage Trust	20,000	10,000
Trevor James	-	9,159
Harold Hyam Wingate Foundation	7,880	8,600
29 May Trust	3,750	5,000
Universal Music UK Sound Foundation	5,000	5,000
The Musicians' Company	3,000	3,000
PRS Foundation	-	2,850
Other grants	7,437	3,000
	-----	-----
Total	183,901	165,398

4) Donations and legacies

	2021	2020
	£	£
Chairs Appeal	24,058	24,487
Chairman's Circle Appeal	47,526	22,917
Donations and legacies	24,446	62,792
Gift Aid	18,442	15,769
	-----	-----
Total	114,472	125,965

5) Income from government grants

	2021	2020
	£	£
Orchestra tax relief	2,669	44,107
Job retention scheme	40,350	-
	-----	-----
Total	43,019	44,107

6) Other income

	2021	2020
	£	£
CDs and downloads	212	1,208
Programmes	-	416
Other	211	193
	-----	-----
Total	423	1,817

The Trustees have approved a reallocation of costs between cost of charitable activities, raising funds and support costs for the year ended 31 March 2021, following a review of the allocation method used in preparing the original accounts.

7) Cost of charitable activities

	<i>Amended</i>	
	2021	2020
	£	£
Performance and education costs	423,076	547,601
Allocation of support costs	61,047	57,184
	-----	-----
Total	484,123	604,785

8) Raising Funds

	<i>Amended</i>	
	2021	2020
	£	£
Fundraising consultants	5,460	29,451
Direct fundraising costs	54,748	41,276
Marketing, PR and Comms	716	5,307
Allocation of support costs	10,415	3,056
	-----	-----
Total	71,339	79,090

9) Support costs

	<i>Amended</i>	
	2021	2020
	£	£
Establishment expenses	14,562	25,266
Administration expenses	53,345	29,138
Accountancy fees	3,207	5,376
Bank charges	348	460
	-----	-----
Total	71,462	60,240

as allocated to:-

	<i>Amended</i>	
	2021	2020
	£	£
Costs of charitable activities	61,047	57,184
Costs of raising funds	10,415	3,056
	-----	-----
Total	71,462	60,240

10) Trustee remuneration and expenses

There was no remuneration or other benefits for trustees in that role for the year ended 31 March 2021 or 2020. Trustees' expenses for the year ended 31 March 2021 of £630 (2020: £4,624) were paid to 2 trustees (2020: 2) for mail redirection and software costs.

11) Net income

	2021	2020
	£	£
Net income is after charging		
Depreciation: owned assets	22,189	21,276
Independent examiners' fees	1,570	1,520

12) Staff Costs

Salaries	285,888	267,406
Social security costs	27,417	25,984
Employer contributions to pensions	6,707	6,334
	-----	-----
Total	320,012	299,724

The average monthly number of employees during the year was 10 (2020: 10)
No employees received emoluments in excess of £60,000 (2020: none).
Remuneration of key management personnel during the year was £146,291
(2020: £145,675) paid to 4 employees (2020: 4).

13) Tangible fixed assets

	Fixtures & fittings £	Plant & machinery £	Motor vehicles £	Total £
Cost				
At 1 April 2020	16,564	123,243	27,065	166,872
At 31 March 2021	16,564	123,243	27,065	166,872
Depreciation				
At 1 April 2020	10,869	74,963	4,059	89,891
Charge for the year	2,111	15,295	5,413	22,819
At 31 March 2021	12,980	90,258	9,472	112,710
Net book value				
At 31 March 2021	3,584	32,985	17,593	54,162
At 31 March 2020	5,695	48,280	23,006	76,981

14) Debtors

	2021 £	2020 £
Trade debtors	55,940	85,085
Deferred costs and other debtors	35,943	97,371
Prepayments	11,416	19,590
	-----	-----
Total	103,299	202,046

15) Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	14,313	24,576
Taxation and social security costs	4,621	10,583
Deferred income	45,137	97,576
Other creditors	5,374	18,663
	-----	-----
Total	69,445	151,398

	2021	2020
	£	£
Deferred income, for grants & sponsorship received in advance		
Deferred income at 1 April 2020	97,576	94,095
Amounts received during the year	275,492	83,309
Amounts taken to income in the SOFA	(317,182)	(79,828)
Deferred income at 31 March 2021	45,137	97,576

16) Reserves

	2021	2020
	£	£
Unrestricted		
At 1 April 2020	161,930	178,101
Deficit for the year	(39,661)	(16,171)
At 31 March 2021	122,269	161,930
Restricted		
At 1 April 2020	52,380	36,500
Surplus for the year	12,091	15,880
At 31 March 2021	64,471	52,380

Restricted funds are generally grants towards the costs of specific projects. £10,500 is carried forward of Arts Council funding for our Jazz Exchange project. Other restricted fund balances are for regional academy, levelling the playing field and 3 nations projects.

17) Net Assets and Funds

	2021	2020
	£	£
Unrestricted		
Fixed Assets	54,162	76,981
Current Assets	105,147	208,185
Bank	32,405	28,162
Current Liabilities	(69,445)	(151,398)
Total funds	122,269	161,930
Restricted		
Bank	64,471	52,380

Total	64,471	52,380

18) Cash flow

	2021	2020
	£	£
Net (deficit)//income for the year	(27,570)	(291)
Adjustment for:		
Depreciation	22,819	21,276
Decrease in Stock	4,291	1,313
Increase in Debtors	98,747	(35,809)
Increase/(decrease) in Creditors	(81,953)	22,771
Cash generated by Operating Activities	16,334	9,260
Analysis of net debt		
Cash brought forward	80,542	112,655
Movement	16,334	(32,113)
Cash carried forward	96,876	80,542

19) Related party transactions

Four trustees made donations to NYJO in the year, total £12,365 (2020: five for £12,025). One trustee, Orphy Robinson, received fees for music services provided of £5,000 (2020: £5,564) as allowed by the governing document. There are no other related party transactions to note.

20) Other information

The National Youth Jazz Orchestra Limited is a private company limited by shares and incorporated in England, and a charity registered in England and Wales. Its registered office is: The Fireworks Factory, 11, No 1 The Street, London SE18 6HD

Independent Examiner's Report to the trustees

(for the year ended 31 March 2021)

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021 which are set out on pages 19–31.

Responsibilities and Basis of Report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145 (5) (b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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 company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

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.

Helena Wilkinson
on behalf of
Price Bailey LLP
Tennyson House
Cambridge Business Park
Cambridge
CB4 0WZ

Date: 24 December 2021

The National Youth Jazz Orchestra Limited Company Information for the year

Trustees

Nigel Tully MBE (Chair)

Orphy Robinson MBE (Deputy Chair)

Linda Laszewski Hill

Cindy Sughrue OBE

Janet Campbell

Alex Spofforth (Treasurer from 14 July 2020, until 5 December 2021)

Nikki Iles (from 6 April 2021)

Gordon Silver (until 14 July 2020)

Edward Rockley (until 6 April 2021)

Jack Fallow (until 13 July 2021)

Clive Lewis OBE DL (from 14 July 2020 to 28 July 2021)

Alan Ridgeway (Treasurer from 5 December 2021)

Secretary

Gordon Silver (to 14 July 2020)

Alex Spofforth (from 14 July 2020)

Independent Examiner

Price Bailey LLP

Chartered Accountants

Bankers

NatWest

Registered office

The Fireworks Factory 11, No 1 The Street, London SE18 6HD

Registered charity number 274578

Registered company number 01334250

www.nyjo.org | info@nyjo.org



NYJO Academy half-term course. Photo by Monika Jakubowska

National Youth Jazz Orchestra Ltd

Woolwich Works
The Fireworks Factory
11 No.1 Street
London SE18 6HD

Company no. 1334250
Registered charity no. 274578

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