



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
Total income		<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 script is cursive and fluid, with the first letters of "Nigel" and "Tully" being capitalized and prominent.

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

nyjo.org.uk | info@nyjo.org.uk