

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.



NYJO London Advanced Concert  
Woolwich Works © Menika Jakubowski



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

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 script is cursive and fluid, with the first letters of each word being capitalized and prominent.

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 £
<b>Fundraised Income</b>				
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
		<b>372,435</b>	<b>231,889</b>	<b>604,324</b>
<b>Charitable activities</b>				
Performance Fees & Education		97,592	-	97,592
Academy Income		20,863	-	20,863
		<b>118,455</b>	<b>-</b>	<b>118,455</b>
Other trading activities	6	37,074	-	37,074
<b>Total income</b>		<b>527,964</b>	<b>231,889</b>	<b>759,853</b>
<b>Expenditure on:</b>				
Raising funds	7	(139,467)	-	(139,467)
Charitable activities	8	(438,187)	(251,650)	(689,837)
<b>Total expenditure</b>		<b>(577,654)</b>	<b>(251,650)</b>	<b>(829,304)</b>
Net expenditure		(49,690)	(19,761)	(69,451)
<b>Net movement in funds</b>		<b>(49,690)</b>	<b>(19,761)</b>	<b>(69,451)</b>
<b>Reconciliation of funds</b>				
Total funds brought forward		122,269	64,471	186,740
<b>Total funds carried forward</b>	<b>18</b>	<b>72,579</b>	<b>44,710</b>	<b>117,289</b>

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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 £
<b>Fundraised Income</b>				
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
		<b>374,192</b>	<b>99,500</b>	<b>473,692</b>
<b>Charitable activities</b>				
Performance Fees & Education		5,806	-	5,806
Academy Income		12,403	-	12,403
		<b>18,209</b>	<b>-</b>	<b>18,209</b>
Other trading activities	6	35,991	-	35,991
<b>Total income</b>		<b>428,392</b>	<b>99,500</b>	<b>527,892</b>
<b>Expenditure on:</b>				
Raising funds	7	(71,339)	-	(71,339)
Charitable activities	8	(396,714)	(87,409)	(484,123)
<b>Total expenditure</b>		<b>(468,053)</b>	<b>(87,409)</b>	<b>(555,462)</b>
Net expenditure		(39,661)	(12,091)	(27,570)
<b>Net movement in funds</b>		<b>(39,661)</b>	<b>(12,091)</b>	<b>(27,570)</b>
<b>Reconciliation of funds</b>				
Total funds brought forward		161,930	52,380	214,310
<b>Total funds carried forward</b>	<b>18</b>	<b>122,269</b>	<b>64,471</b>	<b>186,740</b>

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

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



Matthew Holmes (NYJO Jazz Exchange Drums)

© Sophie Jouvenaar

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## 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	-
<b>Total</b>	<b>127,300</b>	<b>163,889</b>	<b>291,189</b>	<b>132,300</b>

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
<b>Total</b>	<b>51,008</b>	<b>68,000</b>	<b>119,008</b>	<b>183,901</b>

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
<b>Total</b>	<b>114,573</b>	<b>-</b>	<b>114,573</b>	<b>114,472</b>

## 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
<b>Total</b>	<b>79,554</b>	<b>-</b>	<b>79,554</b>	<b>43,019</b>

## 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
<b>Total</b>	<b>37,074</b>	<b>-</b>	<b>37,074</b>	<b>35,911</b>



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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
<b>Total</b>	<b>139,468</b>	<b>71,339</b>

## 8 - Charitable Activities

	2022 £	2021 £
Performance and Education Costs	601,493	423,076
Allocation of Support Costs	88,344	61,047
<b>Total</b>	<b>689,837</b>	<b>484,123</b>

## 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
<b>Total</b>	<b>103,935</b>	<b>71,462</b>
<b>as allocated to:</b>		
Costs of Charitable Activities	88,345	61,047
Costs of Raising Funds	15,590	10,415
<b>Total</b>	<b>103,935</b>	<b>71,462</b>

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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
<b>Total</b>	<b>306,650</b>	<b>320,012</b>

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 £
<b>Cost:</b>				
At 1 April 2021	16,564	27,065	123,243	166,872
Additions	3,901	-	7,252	11,153
<b>At 31 March 2022</b>	<b>20,465</b>	<b>27,065</b>	<b>130,495</b>	<b>178,025</b>
<b>Depreciation:</b>				
At 1 April 2021	12,980	9,472	90,258	112,710
Charge for the year	2,452	5,413	14,676	22,541
<b>At 31 March 2022</b>	<b>15,432</b>	<b>14,885</b>	<b>104,934</b>	<b>135,251</b>
<b>Net book value:</b>				
<b>At 31 March 2022</b>	<b>5,033</b>	<b>12,180</b>	<b>25,561</b>	<b>42,774</b>
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
<b>Total</b>	<b>134,581</b>	<b>103,299</b>



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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
<b>Total</b>	<b>111,081</b>	<b>69,445</b>
<b>Deferred income tax for grants and sponsorship received in advance</b>		
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)
<b>Deferred income at 31 March 2022</b>	<b>38,000</b>	<b>45,137</b>

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## 17 (a) - Funds

	Balance at 1 April 2021 £	Incoming resources £	Resources expended £	Balance at 31 March 2022 £
<b>Unrestricted funds</b>				
<b>General</b>				
Unrestricted funds	122,269	527,964	(577,654)	72,579
<b>Restricted funds</b>				
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)	-
<b>Total restricted funds</b>	<b>64,471</b>	<b>231,889</b>	<b>(251,650)</b>	<b>44,710</b>
<b>Total funds</b>	<b>186,740</b>	<b>759,853</b>	<b>(829,304)</b>	<b>117,289</b>

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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)	-
<b>Total restricted funds</b>	<b>52,380</b>	<b>99,500</b>	<b>(87,409)</b>	<b>64,471</b>
<b>Total funds</b>	<b>214,310</b>	<b>527,892</b>	<b>(555,462)</b>	<b>186,740</b>

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)
<b>Total net assets</b>	<b>72,579</b>	<b>44,710</b>	<b>117,289</b>

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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)
<b>Total net assets</b>	<b>122,269</b>	<b>64,471</b>	<b>186,740</b>

## ***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

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