

NYJO

Annual Report

**& Financial Statements for the
year ended 31 March 2023**



NYJO Emerging Professionals | Milton Court Concert Hall © Taylor Hylton



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

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

Company registration number: 01334250
Charity registration number: 274578

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Reference and Administrative Details

Chair (Interim)

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

Deputy Chair (Interim)

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

Trustees

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Nikki Iles BEM

Alan Brian Ridgeway

Patricia Ann Sibbons

Cindy Sughrue OBE

Secretary

Alan Brian Ridgeway

Principal Office

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

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

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



Trustees' Report

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

Objectives & Activities

Principal Activities

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

Charitable Aims & Activities

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

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

Structure, Governance & Management

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

List of Trustees for the Period

Projjol Banerjea

Paul Antony Boniface

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Linda Laszewski Hill (resigned 22 May 2023)

Nikki Iles BEM

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

Alan Brian Ridgeway

Orphy Robinson MBE (resigned 2 March 2023)

Patricia Ann Sibbons

Cindy Sughrue OBE

Nigel Tully MBE (resigned 31 March 2023)

Charitable Activities

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

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

Emerging Professionals

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

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

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

Lucy-Anne Daniels, Emerging Professional

NYJO Celebrates Amy Winehouse

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

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



Hermeto Pascoal

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

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

London Jazz News, at the Barbican Centre

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

Rianna Henriques, Emerging Professional

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

Audience Member, Norwich, May 2022

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

Audience Member, Wiltshire, September 2022

Mark Armstrong & NYJO Present Dizzy Gillespie

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

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

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

Tommy Blaize and NYJO Present The Music of Ray Charles

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

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

Andrew Chen, Emerging Professional

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



NYJO Emerging Professionals | Stoller Hall © Duncan Wood

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

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

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

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

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



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

Learning

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

The Learning programme consists of the following strands of activity:

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

NYJO Under 18s

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

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

NYJO Under 18s participant

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

NYJO Under 18s participant

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

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

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

Woolwich Community Work

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

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

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

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

Widening Access

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

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

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

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

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

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

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

**NYJO Widening Access
participant**

NYJO Network

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

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

NYJO +You

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

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

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



Fundraising

THANK YOU!

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

Trusts and Foundations

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

Individual Donations

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

Arts Council England

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

Legacy Giving

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

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

Marketing & Communications

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



NYJO Emerging Professional saxophonists | Cadogan Hall © Taylor Hylton

Board Appointments & Retirements

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

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

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

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

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

Financial Review

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

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

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

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

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

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

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

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

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

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

The Numbers & Public Benefit

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

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

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

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

Our online reach included:

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

Risk Management

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

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

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

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

Plans for the Future

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

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

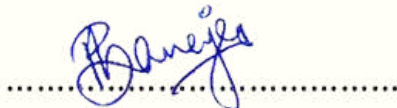
The Trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding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

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

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

Auditors

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



Mr Projjol Banerjea
Interim Chairman



Statement of Trustees' Responsibilities

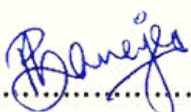
The trustees (who are also the directors of The National Youth Jazz Orchestra Ltd for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice)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

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

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

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

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



Mr Projjol Banerjea
Interim Chairman



Independent Auditor's Report

Opinion

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

In our opinion the financial statements:

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

Basis for Opinion

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

Other Matters

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

Conclusions Relating to Going Concern

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

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

Other Information

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

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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

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

Responsibilities of Trustees

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

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



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

Use of our Report

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



Moganarden Pillay Chelvanaigum FCCA

Senior Statutory Auditor

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

Date: 07/11/2023



Statement of Financial Activities

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

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

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

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

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



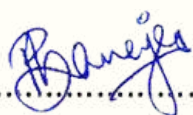
Balance Sheet

As at 31 March 2023

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

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

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



Mr Projjol Banerjea
Interim Chairman

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



Statement of Cash Flows

For the year end 31 March 2023

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

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



Notes to the Financial Statements

1 - Charity Status

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

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

2 - Accounting Policies

Summary of significant accounting policies and key accounting estimates

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

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

The National Youth Jazz Orchestra Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

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

Going concern

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

Income and endowments

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

Donations and legacies

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

Grants receivable

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

Deferred income

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

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

Expenditure

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

Raising funds

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

Charitable activities

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

Support costs

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

Government grants

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

Taxation

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

Tangible fixed assets

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

Stock

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

Trade debtors

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

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

Cash and cash equivalents

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

Trade creditors

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

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

Borrowings

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

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

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

Fund structure

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

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

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

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

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

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

Financial instruments

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

Pensions

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

3 - Arts Council England Grants

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



Tuba workshop participants | Cross The Tracks © Taylor Hylton

4 - Other Grants

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

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

5 - Donations and Legacies

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

6 - Income from Government grants

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

7 - Other Income

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

8 - Charitable Activities

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



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

9 - Raising Funds

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

10 - Support Costs

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

11 - Trustees remuneration and expenses

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

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

12 - Net incoming/outgoing resources

Net income is after charging:

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

13 - Staff Costs

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

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

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

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

14 - Tangible fixed assets

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

15 - Stock

	2023 £	2022 £
Stocks	-	850

16 - Debtors

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

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



17 - Creditors: amounts falling due within one year

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

Deferred income for grants and sponsorship received in advance

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

18 - Funds

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

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

18 - Funds (comparatives)

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

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

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

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

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

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

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

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

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

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

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

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

Foyle Foundation: To support the Nikki Yeoh Project.

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

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

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

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

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

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

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

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

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

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

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

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

19 - Analysis of net assets between funds

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

	At 31 March 2022		
	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	42,774	-	42,774
Current assets	140,886	44,710	185,596
Current liabilities	(111,081)	-	(111,081)
Total net assets	72,579	44,710	117,289

20 - Share capital

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

21 - Related Party Transactions

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

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

There are no other related party transactions to note.

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



NYJO

National Youth Jazz Orchestra

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

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



NYJO Under 18s | Woolwich Works © Shona Louise



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