

NYJO

Annual Report & Financial Statements for the year ended 31 March 2024



NYJO Under 18s | Woolwich Works © Shona Louise

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

Company registration number: 01334250

Charity registration number: 274578



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

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Reference & Administrative Details

Chair (Interim)

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

Deputy Chair (Interim)

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

Trustees

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Nikki Iles BEM (resigned 22 February 2024)

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE

Andy Grappy (appointed 19 January 2024)

Secretary

Alan Ridgeway

Principal Office

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

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

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



Trustees' Report

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

Objectives & Activities

Principal Activities

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

Charitable Aims & Activities

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

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

Structure, Governance & Management

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

List of Trustees for the Period

Projjol Banerjea (Interim Chair)

Paul Boniface (Interim Deputy Chair)

Janet Campbell

Simon Cooke (appointed 1 August 2023)

Andy Grappy (appointed 19 January 2024)

Linda Laszewski Hill (resigned 22 May 2023)

Nikki Iles BEM (resigned 22 February 2024)

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

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE



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

Charitable Activities

Emerging Professionals

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

NYJO Big Band Projects

Tommy Blaize & NYJO Present: The Music of Ray Charles

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

Lisa Simone: A Daughter's Tribute to Nina Simone

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

NYJO Emerging Professionals | Cadogan Hall © Taylor Hylton



Nikki Yeoh & NYJO Present: Speechmik X-Ploration

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

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

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

Rianna Henriques, NYJO flautist and arranger

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

Hani Elias, NYJO bassist

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

NYJO Small Band Projects

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

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

NYJO Latin Collective

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

Professional Development

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

Mark Armstrong, Head of Music

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



Mark Armstrong & Tommy Blaize | Stoller Hall © Duncan Wood

Recruitment

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

Learning

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

NYJO Under 18s

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

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

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



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

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

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

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

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

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

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

NYJO Under 18s musician

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

Member's parent

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

NYJO Under 18s vocalist

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

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



Woolwich Community Work

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

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

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

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

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

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

NYJO Holiday Project June 2023 | Woolwich Works © Taylor Hylton



Widening Access

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

North-West Jazz Futures

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

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

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

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

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

First Time Jazz – Summer 2023 North Lincolnshire and Essex Tour

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

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

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

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

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



NYJO Network

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

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

Fundraising

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

Trusts & Foundations

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

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

Individual Donations

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

Legacy Giving

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

Investments

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

Staff

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

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

Susie York Skinner



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

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

Chair's Circle:

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

Artist Sponsors:

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

Gold Friends:

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

and all our Silver and Bronze Friends.

Marketing & Communications

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

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



NIKKI YEOH &
NYJO PRESENT:
S P E E C H M I K
X - P L O R A T I O N

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

Board Appointments & Retirements

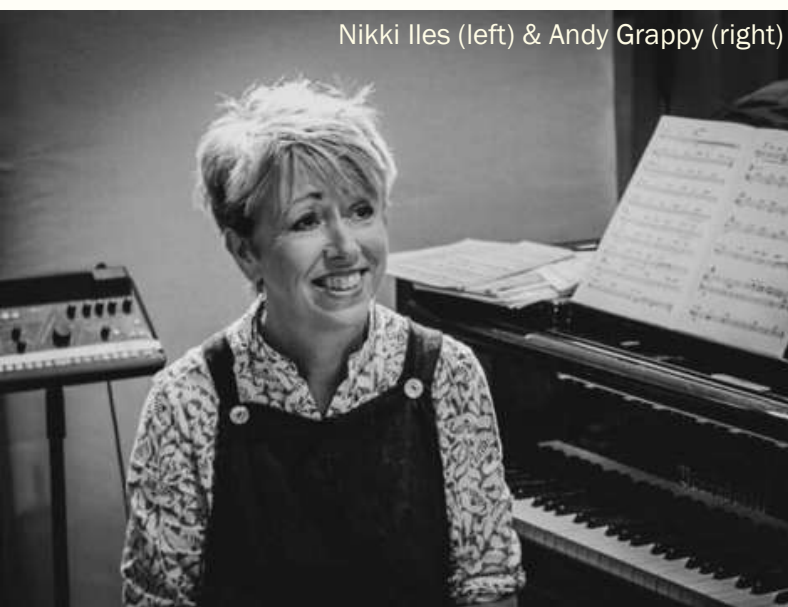
During an extended Chair recruitment search, NYJO's Board of Trustees has been led by two members of our board, Projjol Banerjea (Interim Chair) and Paul Boniface (Interim Deputy Chair). Together with all of our trustees, they have provided challenge and support to the Chief Executive, Susie York Skinner,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

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

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

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

Nikki Iles (left) & Andy Grappy (right)



Financial Review

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

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

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

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

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

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

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

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

The Numbers & Public Benefit

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

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

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

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

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

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

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

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

Risk Management

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

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

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

Plans for the Future

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

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

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

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

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

Small Companies Provision

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

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



Mr Projjol Banerjea
Interim Chairman

NYJO Under 18 saxophonists | Regent's Park © Taylor Hylton





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

Statement of Trustees' Responsibilities

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

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

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

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

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



Mr Projjol Banerjea
Interim Chairman



Independent Examiner's Report

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

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

Respective responsibilities of trustees & examiner

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

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

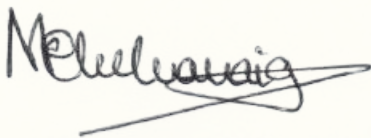
Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

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

- The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.
- The accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Moganarden Pillay Chelvanaigum FCCA

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

Date: 08/10/2024



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



Statement of Financial Activities

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

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

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

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



Balance Sheet

At 31 March 2024

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

At 31 March 2023

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

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

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



Mr Projjol Banerjea
Interim Chairman



Statement of Cash Flows

For the Year Ended 31 March 2024

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



Notes to the Accounts

For the Year Ended 31 March 2024

1 - Charity Status

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

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

2 - Accounting Policies

Summary of significant accounting policies and key accounting estimates

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

Basis of preparation

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

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

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

Going concern

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

Income and endowments

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

Donations and legacies

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

Grants receivable

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

Dividend Income

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

Deferred income

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

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

Expenditure

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

Raising funds

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

Charitable activities

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

Support costs

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

Government grants

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

Taxation

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

Tangible fixed assets

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

Investments

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

Stock

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

Trade debtors

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

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

Cash and cash equivalents

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

Trade creditors

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

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

Borrowings

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

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

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

Fund structure

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

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

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

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

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

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

Financial instruments

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

Pensions

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



NYJO Under 18 keyboardists | Woolwich Works © Shona Louise

3 - Arts Council England Grants

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

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



NYJO Emerging Professionals | Milton Court Concert Hall © Taylor Hylton

4 - Other Grants

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

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

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



5 - Donations and Legacies

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

6 - Income from Government grants

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

7 - Other Income

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

8 - Charitable Activities

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

9 - Raising Funds

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



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

10 - Support Costs

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

11 - Trustees remuneration and expenses

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

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

12 - Net Income

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

13 - Staff Costs

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

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

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

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

Staff costs include £14,000 paid to freelancers.



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

14 - Tangible fixed assets

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

15 - Investments

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

16 - Debtors

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



17 - Creditors: amounts falling due within one year

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

Deferred income for grants and sponsorship received in advance

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

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

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

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

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

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

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

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

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

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

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

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

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

Thistle Trust: To support Under 18's activity.

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

Tesco Community Fund: To support holiday projects.

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

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

Foyle Foundation: To support the Nikki Yeoh Project.

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

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

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

19 - Analysis of Net Assets between Funds

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

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

20 - Share capital

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

21 - Related Party Transactions

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

There are no other related party transactions to note.

NYJO

National Youth Jazz Orchestra

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

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