

NYJO



ANNUAL REPORT & FINANCIAL STATEMENTS

FOR THE YEAR ENDED **31 MARCH 2025**

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

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

TABLE OF CONTENTS

1	Reference & Administrative Details
3	Chair's Introduction
5	Chief Executive's Reflection
7	Trustees' Report
37	Statement of Trustees' Responsibilities
38	Independent Examiner's Report
40	Statement of Financial Activities
41	Balance Sheet
42	Statement of Cash Flows
44	Notes to the Financial Statements
62	Image Credits

REFERENCE & ADMINISTRATIVE DETAILS

Chair

Projjol Banerjea (appointed as Chair on 5 March 2025)

Deputy Chair

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

Trustees

Janet Campbell

Simon Cooke

Alan Ridgeway

Patricia Sibbons

Cindy Sughrue OBE (resigned 31 March 2025)

Andy Grappy

Secretary

Alan Ridgeway

Principal Office

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

Company Registration Number

01334250

Charity Registration Number

274578

Independent Examiner

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

A woman with long brown hair tied in a ponytail is playing a drum set. She is wearing a patterned brown and orange top. The background is a dark studio with purple lighting. The drum set includes a snare drum, a tom, and a cymbal.

46

public performances
reached

8,517

audience members

32%

of Emerging
Professionals hail
from regional areas
beyond London

100+

Emerging Professionals
benefitted from

159

paid performance
opportunities

46%

of Emerging Professionals are
female, and

32%

are of African, Asian, Caribbean
and Mixed Heritage

CHAIR'S

INTRODUCTION

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

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

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

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



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

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

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

Best wishes,



Projjol Banerjea

Chair



CHIEF EXECUTIVE'S REFLECTION

Since joining NYJO in late November, I've had the pleasure of experiencing up close what makes this charity so remarkable. In just a few months, I've seen first hand the strength of our community, the talent of our young musicians and the tireless dedication of those who support them from the parents and educators to funders, trustees and especially the small and incredibly dedicated staff team.

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

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

Best wishes,

Yvette Griffith

Chief Executive



3,943

young people reached
across

279

Learning sessions

46%

of Under 18s benefit
from bursaries

35

shows in secondary
schools for

2,846

students

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

**Birmingham Conservatoire
Leeds Conservatoire
Cambridge University**

TRUSTEES' REPORT

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

Objectives & Activities

Principal Activities

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

Charitable Aims & Activities

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

Our programme centres on two core strands:

Emerging Professionals Programme

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

National Learning Programme

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

Locally, Our Under 18s programme includes:

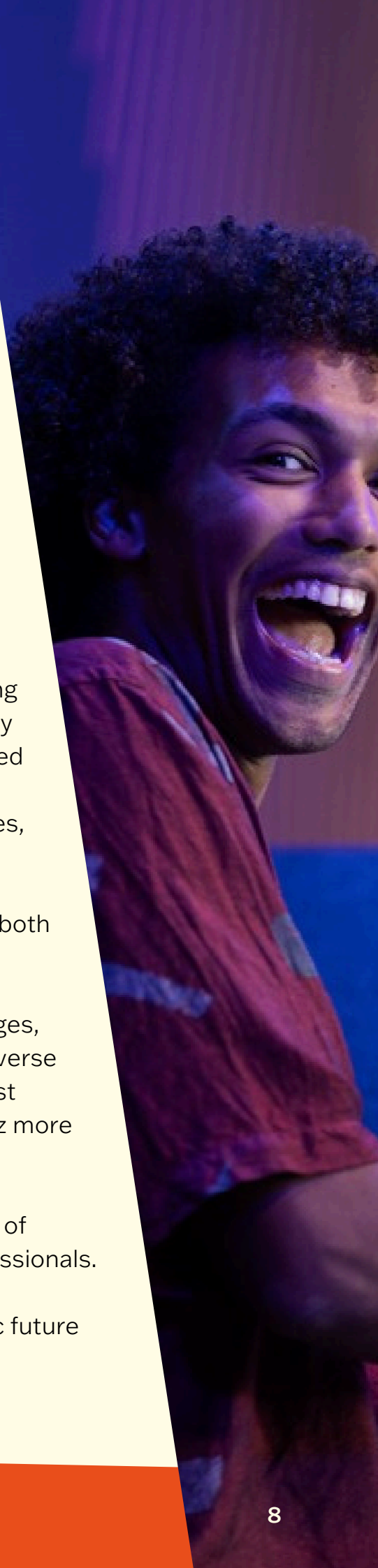
- Two jazz ensembles for 14-18 year olds
- First Access jazz ensemble for 11-14 year olds, based at our resident home, Woolwich Works in South East London
- Instrument lessons at Woolwich Works for a small group of students from two local secondary schools – most of whom go on to join our first access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

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

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

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

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



Structure, Governance & Management

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

Board Committees

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

List of Trustees for the Period

Projjol Banerjea (Chair)

Paul Boniface (Deputy Chair)

Janet Campbell (Chair of Appointments & Remuneration Committee)

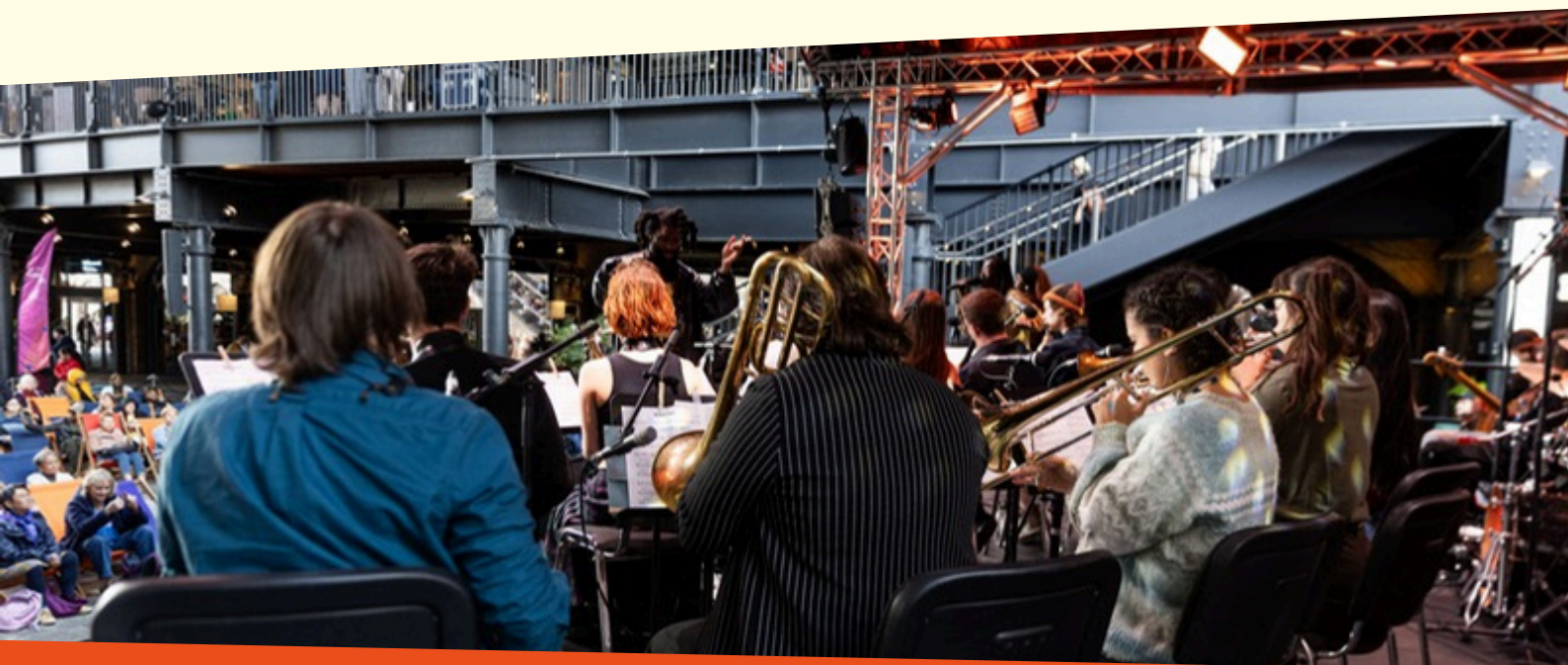
Simon Cooke (Chair of Audit & Risk Committee)

Andy Grappy

Alan Ridgeway (Treasurer)

Patricia Sibbons

Cindy Sughrue OBE (Resigned 31 March 2025)



Charitable Activities

Resident Musical Directors (MDs)

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

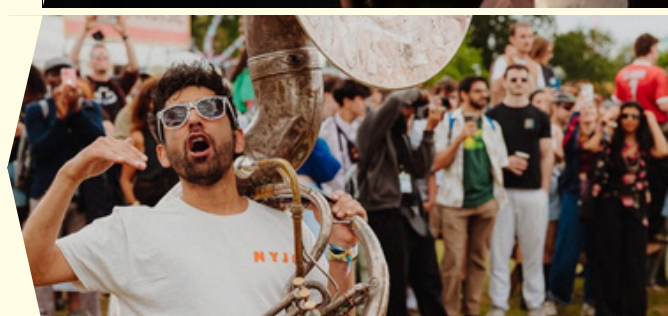
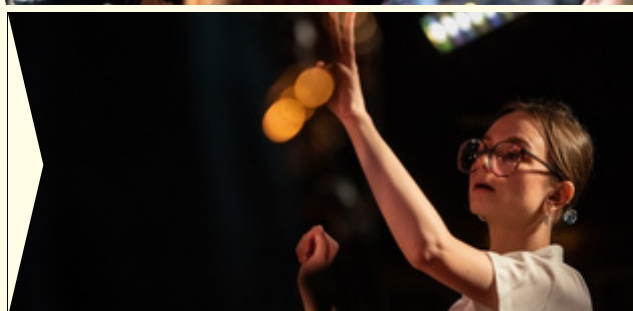
Our Resident MDs - **Winston Clifford**, **Wayne Francis** (Ahnansé), **Olivia Murphy** and **Vij Prakash** - rotate across different areas including leading on training and Continuing Professional Development (CPD), planning, curating projects, supporting musicians' development and advocacy.

Emerging Professionals

Continued Demand and Evolving Opportunities in 2024/25

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

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



Blue Note Series


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



The Fire Next Time: A Tribute to James Baldwin

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

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



NYJO's Core Values:

Courage

Skills

Teamwork

Creativity

Respect

Steam Down x NYJO Big Band

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

Cleveland Watkiss – Sun Ra Reimagined

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



Young Euro Classic, Berlin – British Standard Time

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

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

Professional Development

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

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

Breaking Down Barriers

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

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

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

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

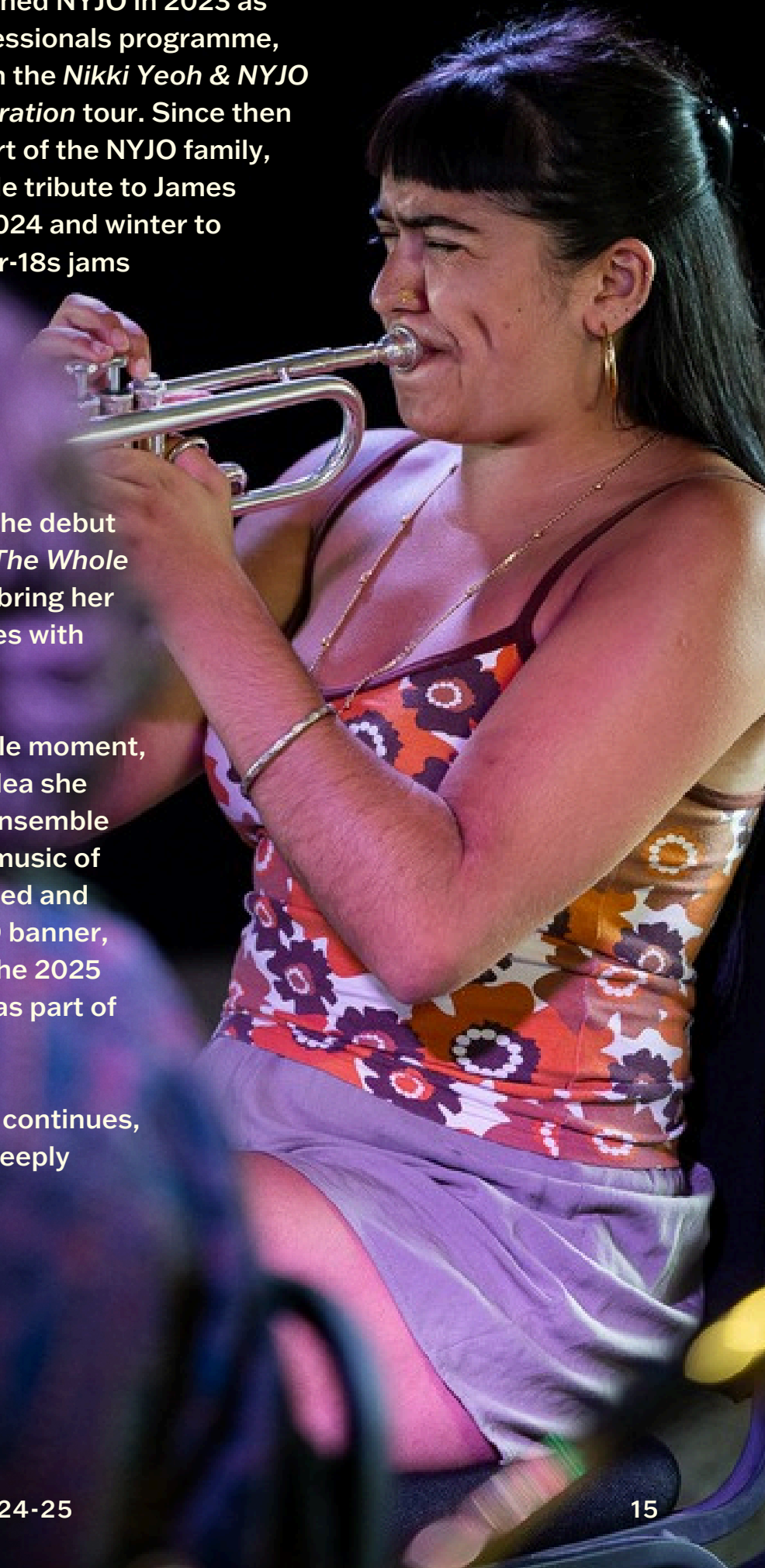
Olivia Cuttill's NYJO Story

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

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

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

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



NYJO Learning Programmes

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

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

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

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



NYJO Under 18s

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

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

Widening Access Projects

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

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

Making Space for Everyone

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

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

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

– Iasmina, Sound Foundations



Digby's NYJO Story

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

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

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



Staff

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

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

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

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



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

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

Board appointments and retirements

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



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

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

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



Bill Ashton

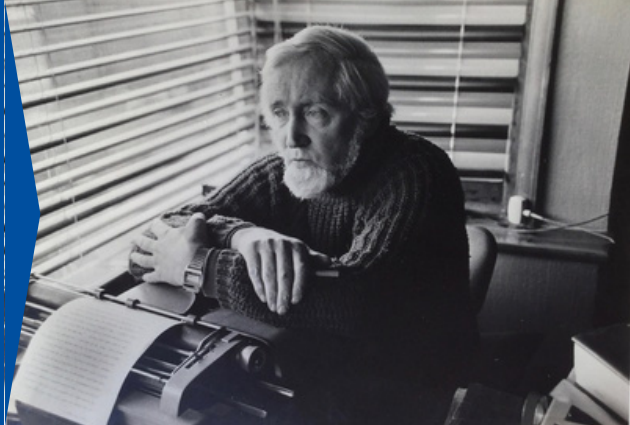
In March 2025, we were saddened by the passing of **Bill Ashton OBE**, NYJO's visionary founder and lifelong champion of young jazz talent. Bill established NYJO in 1965 with a bold mission to nurture and showcase the next generation of British jazz musicians. Over nearly five decades of leadership,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

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



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

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



Fundraising

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


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

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

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

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





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

NYJO Champions:

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

Artist Sponsors:

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

Platinum Friends:

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

Gold Friends:

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

and all our Silver Members and Supporters.

NYJO Reserves Policy

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

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

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

Rationale

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

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

This level of reserve has been deemed appropriate considering:

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

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

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

Sustainable Income through Investment

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

Building Fund

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

Monitoring & Review

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



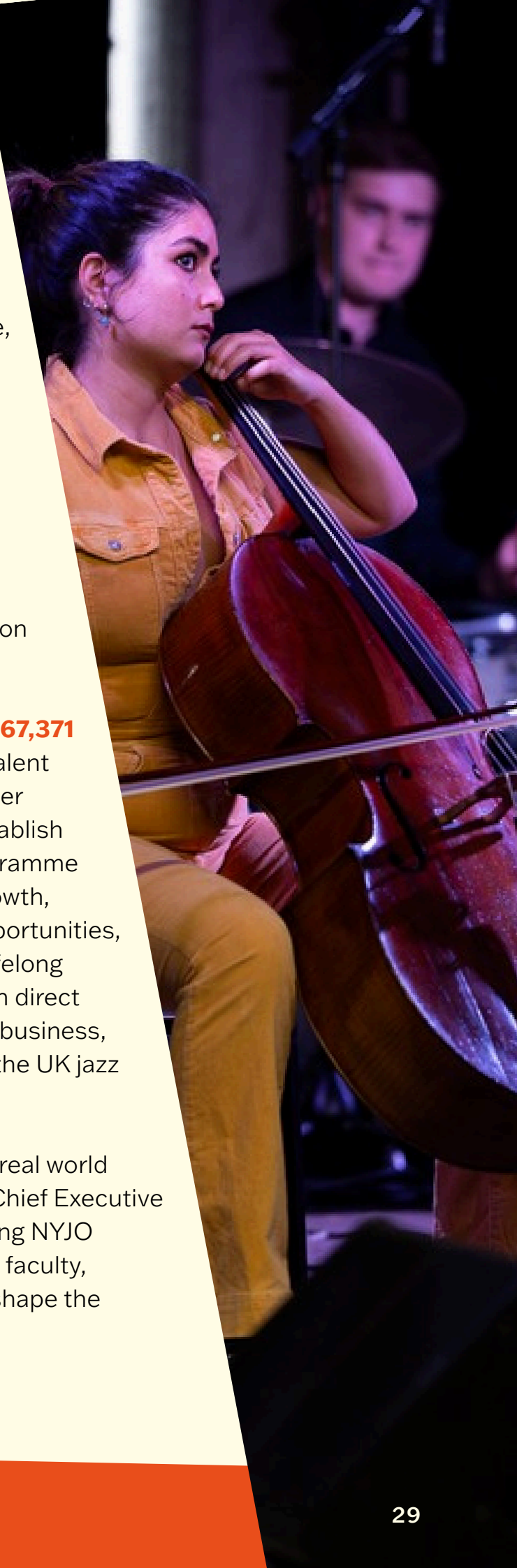
Plans for the Future & Designated Funds

Talent Development for Today's Industry and Into the Future

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

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

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





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

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

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

Financial Review

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



Fundraising and Performance Fees

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

Investment Income

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

Orchestra Tax Relief (OTR)

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

Charitable Activity Expenditure

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

Designated Funds

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

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

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



Public Benefit

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

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

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



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

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

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

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

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

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

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

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

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

Risk Management

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

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

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

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

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

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



Statement of Trustees' Responsibilities

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

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

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

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

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



Projjol Banerjea
Chair

Independent Examiner's Report

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

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

Respective responsibilities of trustees & examiner

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

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

Independent examiner's statement

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

1. accounting records were not kept in respect of the charitable company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or

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

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



Moganarden Chelvanaigum FCCA

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

Date: **30/09/2025**



STATEMENT OF FINANCIAL ACTIVITIES

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

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

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

BALANCE SHEET

At 31 March 2025

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

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

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

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

Projjol Banerjea
Chair

STATEMENT OF CASH FLOWS

For the Year Ended 31 March 2025

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

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



NOTES TO THE FINANCIAL STATEMENTS

For the Year Ended 31 March 2025

1 Charity Status

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

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

2 Accounting Policies

Summary of significant accounting policies and key accounting estimates

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

Basis of preparation

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

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

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

Going concern

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

Income and endowments

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

Donations and legacies

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

Grants receivable

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

Dividend Income

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

Deferred income

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

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

Expenditure

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

Raising funds

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

Charitable activities

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

Support costs

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

Government grants

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

Taxation

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

Tangible fixed assets

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

Investments

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

Investment Properties

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

Stock

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

Trade debtors

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

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

Cash and cash equivalents

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

Trade creditors

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

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

Borrowings

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

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

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



Fund structure

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

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

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

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

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

Financial instruments

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

Pensions

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

3 Arts Council England Grants

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

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



4 Other Grants

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

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



5 Donations and Legacies

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

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

6 Income from Government Grants

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

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

7 Other Income

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

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

8 Charitable Activities

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



9 Raising Funds

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

10 Support Costs

	2025 £	2024 £
Establishment Expenses	8,180	14,350
Administration Expenses	99,603	125,369
Accountancy Expenses	2,850	5,825
Interest Expense	-	-
Bank charges	161	551
	<u>118,649</u>	<u>146,507</u>

as allocated to:

Costs of Charitable Activities	100,852	124,531
Costs of Raising Funds	17,797	21,976
	<u>118,649</u>	<u>146,507</u>

11 Trustee Remuneration and Expenses

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

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

12 Net Income

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



13 Staff Costs

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

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

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

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

14 Tangible Fixed Assets

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

15 Investment Properties

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

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

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

16 Investments

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

17 Debtors

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

18 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	5,457	10,538
Social security and other taxes	6,675	8,351
Other creditors	2,284	3,577
Accruals	24,765	41,960
Deferred income (see note below)	8,750	32,194
	47,931	96,620

Deferred income for grants and sponsorship received in advance

Deferred income at 1 April 2024	32,194	67,569
Amounts received during the year	158,300	187,968
Amounts taken to income in the SOFA	(181,744)	(223,343)
Deferred income at 31 March 2025	8,750	32,194

19 Funds

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

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

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

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



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

20 Analysis of Net Assets between Funds

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

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

21 Share Capital

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

22 Related Party Transactions

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

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

IMAGE CREDITS

Cover page (left to right)

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

Page 2

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

Page 5

Yvette Griffith | Southbank Centre © Monika S. Jakubowska

Page 6

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

Page 8

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

Page 9

Emerging Professionals with Ahnansé | Summer Sounds festival © Taylor Hylton

Page 10 (top to bottom):

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

Page 11

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

Page 12

Ahnansé | Summer Sounds festival © Taylor Hylton

Page 13

Emerging Professionals with Mark Armstrong | Konzerthaus, Berlin

Page 15

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

Page 16

Under 18 guitarist | Greenwich Park Youth Festival © Taylor Hylton

Page 18

Young Participants in Widening Access project in Lincolnshire

Page 19

Under 18 trumpeter | Toulouse Lautrec Jazz Club © Taylor Hylton

Page 20

Yvette Griffith | Southbank Centre © Monika S. Jakubowska

Page 24

Emerging Professionals at workshop with Cardboard Citizens © Can Mehmethanoglu

Page 25

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

Page 28

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

Page 29

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

Page 30

Emerging Professionals | Milton Court Concert Hall © David Biddlecombe

Page 31

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

Page 32

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

Page 33

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

Page 36

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

Page 39

Emerging Professional vocalists | Bold Tendencies © David Biddlecombe

Page 43

Harrison (Emerging Professional saxophonist) | Konzerthaus, Berlin

Page 49

Emerging Professionals at workshop with Cardboard Citizens © Can Mehmethanoglu

Page 51

Under 18 saxophonist | Greenwich Park Youth Festival © Taylor Hylton

Page 53

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

Page 54

Under 18 trombonists | Toulouse Lautrec Jazz Club © Taylor Hylton

Page 56

Under 18s | Woolwich Works © Taylor Hylton

Page 60

Participants in North Lincolnshire Widening Access project

Page 65

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

Back page (left to right):

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



NYJO



National Youth Jazz Orchestra

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

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

THE NATIONAL YOUTH JAZZ ORCHESTRA LTD
A COMPANY LIMITED BY GUARANTEE

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