



# Report of the Trustees and Financial Statements

*for the year ended  
30 Nov 2020*

*Company No. 1858278*

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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 30 November 2019. The Trustees have adopted the provisions of the statement of recommended practice (SORP) 'accounting and reporting by charities' (FRS 102).

#### REFERENCE AND ADMINISTRATIVE DETAILS

<i>Registered Company Number</i>	1858278
<i>Registered Charity Number</i>	290598
<i>Registered office</i>	10 Great Turnstile London WC1V 7JU
<i>Trustees</i>	John Singer <i>Chair</i> David Butcher Donagh Collins Lyn Fletcher Andrew Gambrell Luke Mayhew (resigned 27 January 2021) Mazdak Sanii
<i>Finance committee members</i>	Andrew Gambrell <i>Chair</i> Luke Mayhew (resigned 27 January 2021) Mazdak Sanii John Singer
<i>Senior Management Team</i>	Sarah Alexander OBE – Chief Executive & Artistic Director Tim Foxon – Finance & Administration Director Nicolette Shaw – Development Director Mel Spencer – Communications & Marketing Director Craig West – Artistic Planning Director
<i>Royal Patron</i>	HRH The Duchess of Cornwall
<i>Founded by</i>	Dame Ruth Railton CBE in 1947
<i>Company Secretary</i>	Tim Foxon

<i>Independent Auditors</i>	Saffery Champness LLP 71 Queen Victoria Street London EC4V 4BE
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<i>Bankers</i>	HSBC Bank Plc 79 Regents Street Kingswood Bristol BS15 8LH
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<i>Other bankers</i>	Lloyds Bank Plc 697 Fishponds Road Bristol BS16 3UJ
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## LETTER FROM NYO'S CHAIRMAN

As I write my report for this year, we would seem to be coming out of the final phase of lockdown. This has been a horrendous year for all around the globe, and especially for arts, culture and education. Many organisations have simply been dreaming to return to an "as was" situation. Others have seen the post-Covid era as an opportunity to adapt strategic, operating and financial models to meet the changing needs of stakeholders. These, in most cases, have been changing for some time, but have been accelerated by the pandemic, and therefore the need to accommodate these trends. In our case, we have been very sensitive for some time to the changes taking place amongst teenagers and their parents; communities; our funders; tutors, our staff, and those governing our organisation and processes. And, therefore, what I am about to write below will demonstrate, hopefully, that we are firmly in the second category.

I am very happy to report that with all the stresses on all involved, we have managed to deliver our objectives for the year being reported on – albeit in a totally different way to that which we had anticipated when the budget was originally laid down and approved by the Board. Secondly I can report that we have been able to embed our strategy during that traumatic year for the next 10 years with clear and refocused priorities. And thirdly, we have finished the year in many ways stronger and in a better position to deliver those priorities for the coming years against the ten year strategic plan. I would like to look at these three elements in turn, and be able to thank all of those involved in the delivery of success in such an opaque and unpredictable environment.

### A. Delivering Our Objectives for the Year

Despite the need to cancel our planned residencies, and events, our young musicians managed still to engage with over 1,000 young people through music. This meant that the peer-to-peer ethos persisted during this period, and, in their words, brought "light into their lives" within the surrounding gloom we all faced.

As you will see in the description of our activities in the Trustees' Report which follows, we were able to fully implement our increased focus on youth voice, engagement and leadership in these activities. This means allowing our teenage musicians to have a leading voice in terms of choosing themes and curating our events around which musical training and Inspire activities are created. Examples you will read about include the #OdeToJoy project which reflected our musicians' wish to celebrate NHS on doorsteps throughout the UK; and the #NYOMightyRiver project focusing on black musicians and their music which took place in the summer, and which won us the UK Youth Inspiring Inclusivity Award. And as I write they have chosen to create an Act of Hope for young people through the NYO Hope Exchange. This, we on the Board and Executive believe, is a vital part of the essence of being a National Youth Orchestra.

It was also a successful year with regard to lessons we have learnt which will carry forward into producing more successes for the years to come. This was the first time that the Orchestra had to look to a completely different way of working in order to achieve its stated goals, requiring huge dynamic flexibility and creativity by all involved. For example, our wonderful musical tutors happily embraced new ideas of teaching as the conventional methods of our pedagogy were rendered impossible to carry out. 342 group learning sessions still took place during the year. An obvious example was the necessity to blend live with digital online methodology in order to increase the reach into communities around the country. Another example of changing channels and methodologies to achieve the year's goals was the use of smaller ensembles, and regional and sectional groupings, which again will be built into our planning going forward.

Moving from the operation and strategic to the financial, we met our objectives of not having to use our reserves to finance our activities. Needless to say, our total income was 8% down on last year as a result of reduced activity, and lowering the fees in fairness to parents as a result of that reduced activity. But expenditure savings were also found as a result of careful management of project cancellations,, as well as the lower costs of digital projects this year, and going forward. But we did not reduce our commitment to freelance tutors, artists and those who brought our revised programme to life. This excellent financial result could not have been achieved, however, had it not

been for the phenomenal results achieved by our Development department who raised £1.75m this year (2018-19 £1.77m). The government's Culture Recovery Fund provided an extremely well-needed £375,000 in two awards which has been underpinning our recovering in 2021 (these grants will be recorded in next year's accounts). We were also very fortunate that major donors stood by us at this time of need, and showed their belief in our new strategy, flexibility and creativity in the eye of a storm, and the need to stand by this nation's youth. Smaller donations increased by around one third from the previous year providing a total of £0.68m from individuals. And, we also saw a three-fold rise in legacy pledges this year, with many people telling us that this period has reminded them of what they hold very dear in life.

And so, overall, we ended the year with a figure of £2.1m earnings against a budgeted figure of £2.3m - a very creditable result in a year when so many of the assumptions made at the beginning of the year had to be abandoned for the reasons given above.

## **B. The Ten Year Strategy**

As I noted above, in very general terms there have been two ways to react to the pandemic in terms of going into the "brave new world". You will not be surprised that, as stated in my introduction, the NYO falls into the latter category of adapting its models to the changed needs of the various stakeholders travelling by our side. We were already well into preparing for this, but we initiated the strategic review as a formal process in December 2019. To ensure we were reading those changed needs correctly, we had a full stakeholder survey carried out by Cause4, and with various iterations by the Board, ended with approval of a ten year vision and five year plan at a Board meeting in January 2021. Our 2006 Memorandum and Articles of Association set out our objective as "discovering and fostering exceptional musical talent". This has, of course, not changed, and we still seek to achieve our objectives through the highest quality of music making. However, what has changed is "who for" and "what for" and "how", and this is reflected in the vision, mission and strategy set out in the Trustees' Report. Summarising that, it is to give every UK teenager access to musical communities through our teenage musicians, using live and digital methodology; and to boost revenues for growth to provide us with long term sustainability.

Young people need music and music communities more than ever. And therefore we have to go beyond the playing of music to inspire generation/teenage relevance. This in turn means working with our teenage musicians to engage others in this goal, and by giving them more responsibility in doing this, we have already seen that this snowballs into creating even more opportunities for a wider group of young people.

As stated above, to help turn this ambitious target into realistic implementation, we have been able to test a lot of new ideas during the pandemic year which helped us this year to achieve our goals. Obvious examples referred to above include the blend of live and online using digital interaction, and a very creative programme of activities. Different scales of ensemble allow a wider and more varied interaction with communities. Putting youth voice at the centre of everything we do creates a new dynamic force to bring in new communities that are not interested in pure classical music events. And so on.....

A hugely important element of the strategy and plan is a continuing increase of our efforts in the field of Equality, Diversity and Inclusion (EDI). We have already made enormous strides here. Statistics at the end of this year show that 51% of our teenagers in the Orchestra were State educated; 24% were Black, Asian and ethnically diverse; 54% of the leadership positions in the Orchestra were held by female musicians, and 27% were supported by bursaries. But we are extremely aware of the fact that we still have a long way to go in order to reflect national proportions within our group of musicians, Executive Team and Board levels. And that is why these activities have such an important place in our strategy moving forward.

Finally, and very importantly, we are in the process of realigning our governance in terms of Boards and Committees, and those who will be sitting on them in order to match our strategic, operational and financial goals. We have agreed the structure of them, and how they should operate. Now comes the important part of finding the right people to put in the right places to carry out the strategy. And of course that means putting youth firmly into the picture where they can contribute to the running of the organisation, and in return receive training from others on

Boards and Committees to prepare them for the leadership roles they may be taking on in differing fields after their time with NYO.

### **C. Emerging Stronger from the Pandemic**

A lot of the growing strength has been demonstrated in the previous two sections. We are already seeing the increased motivation from our young musicians as they are given an increasingly greater share of responsibility within the organisation beyond the concert platform. Having their voice heard where they have skills and experience, and adding to that base of skills and experience from those who already have faced similar situations, is creating an even more special and valuable teenage team for the future.

The enormous amount of thinking that has gone into the strategy and plan by the Board, and by the Executive Team, have brought us all together with a common vision and mission, and an understanding of the goals we need to achieve in order to arrive at our ambitious goals. We have a clear shared idea of the opportunities and obstacles, and a Senior Management Team to lead the charge which has been strengthened by all the difficulties of working from home, and having to be creative and able to solve problems as a team across the Zoom interface.

NYO has always had strong financial disciplines, but these are being reinforced by new database and website systems which we are still in the process of being improved. These will be increasingly important as we seek growth through new enhanced sources of revenue (not easy for us in our field), and expanding our fundraising reach on an individual basis, as well as more broadly through direct mail. Those will test our systems, but fortunately we have enormous strength in our supremely capable fundraising team.

As a responsible Board, we are constantly reviewing our risks, and most importantly the changes in risk priorities from quarter to quarter. Remote working always increases the risk of errors through systems. Luckily the former should be declining as the year goes on, and our IT systems were upgraded in June 2019, and those handling data are in the process of being reviewed and upgraded in the current year. A second risk area is the fact that our earned income is dependent on live performances; but as we discovered this year we are helped by the fact that we have such high variable costs here. And we have proved this year that we can still keep the fundraising activity alive without live events if the care of donors remains our top priority here. And if there is variability in earned income, our Finance Department keeps very tight controls on cash flow, and does not rely on the reserves which are in place, and could be used to meet any unexpected short term shortfalls. On the financial side, our better than expected final result has led to unrestricted reserves this year increasing by £202,000. We have set ourselves a target of having six months of operating costs covered by reserves, which equates to a figure slightly higher than £1m. Reserves in total would give us that cover in times of emergency. But, as stated above, it is encouraging that we did not need it even in a difficult year such as we have just faced.

Finally, a third area of risk would be from health, safety and safeguarding. Hopefully the Covid-19 related risks will be diminishing after the vaccination programmes are completed. Safeguarding will always be our prime risk area, and our policies are updated annually overall, and specifically as needed. Trustees receive quarterly reports which are discussed at Board meetings.

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As I hope you can now see from the above, I, the Board and the Team owe a lot of "thanks yous" for the achievements that have been outlined in the three sections above. My first thanks go to the musicians themselves together with their families who have been accompanying us on this exciting journey. Next our loyal tutors who have had to change some of the methodology they use to try to maintain the levels of our very special pedagogy which all our musicians appreciate so highly. Next our partners without whom we could not carry out our programmes. These include the Music Education Hubs and other music organisations who help us to identify players, tutors and opportunities that can really help NYO to make a difference amongst musicians, communities and society generally.

We would not have survived if it were not for those who help us regularly to cover the inevitable gap between revenues and costs of a social-impact charitable organisation such as NYO. This year we are particularly grateful to Arts Council England and DCMS for the additional funds which they made available to carry us through the crisis. But, equally, we are so grateful to our individual donors who as well as supporting us financially, have also provided such amazing moral support through attending virtual Zoom events and community work, and through their enthusiasm and wonderful messages they send us to encourage us in our activities. Our Trusts and Foundations are a bedrock of our activity every year, but this year I would like to give special thanks for emergency funding from the Esmée Fairburn Foundation; Paul Hamlyn Foundation, and the Marie-Louise von Motesiczky Charitable Trust.

Finally my heartfelt gratitude, as Chair, for the loyalty and support of first of all our Board Trustees, but especially to all our staff who have had to cope with so much planning in darkness, changes in planning, adapting organisationally and in work practices to meet the changing needs of the organisation, and keeping up a wonderfully dynamic and well-humoured spirit as we pursue our very exciting and socially-very important mission. We are so fortunate to have Sarah Alexander as our creative, passionate, motivational and inspiring CEO. And, in turn, we are all so lucky to have her surrounded by her very special staff team. I look forward to meeting some of you, and to reporting on future progress on our plan.

**John Singer, Chair of Trustees, July 2021**



# TRUSTEES' REPORT

## OUR PURPOSE AND ACTIVITY

### VISION

We want a world where all teenagers can access the musical communities they need to develop as citizens who can make a positive impact in the world.

### MISSION

Our mission is for NYO to develop as a dynamic community of brilliant teenage musicians making orchestral music with, by and for their generation. Together they will open up musical communities for teenagers across the UK.

### WHAT WE DO

NYO has spent a decade trialling and developing ways to mean more to more young people. Encouraged by the music education sector, supported by a huge community of funders and donors, and with the full commitment of our young people, we have together developed the understanding, approach and culture from which to develop from a national symbol to a national community for all teenagers.

Our work is founded on musical communication between teenagers: peer-to-peer leadership and teamwork has encouraged hundreds of musicians to push themselves harder and progress through NYO Inspire and opened the door to orchestral music for thousands of teenagers through NYO Open. What characterises all these encounters is the spirit in the room, the speed at which everyone is working together, sharing music and making a musical community.

Each year, we deliver three major strands of activity:

**NYO:** a community of 164 musicians who come together with a mission to open up orchestral music for their generation. Playing orchestrally on a range of scales and creating electrifying performances of the highest standard, they actively support the progress of other musicians through NYO Inspire and work creatively to shape musical encounters with their peers through NYO Open. They also take a leading role in communicating the work of NYO to audiences, both from the concert platform and on social media, inspiring others with their teenage brilliance. On NYO's intensive residencies, which includes coaching by world-leading conductors, instrumental tutors and composers, youth voice and leadership characterises both the way in which the rehearsal process is shaped and how our musicians develop ideas and present their performances to audiences in concert halls and secondary schools.

**NYO Inspire:** our peer-to-peer inclusion and access programme for state-educated and Black, Asian and ethnically diverse teenagers playing at grade 6+ who have bags of talent, potential, and commitment, but who lack the musical opportunities they need to progress. NYO Inspire is unique in the music education landscape with its focus on young people learning from each other; NYO musicians play a leading role in Inspire projects, demonstrating the power of youth community to support, empower and motivate each other.

Music education provision in the UK is patchy and NYO sees the implications of this every year. Many brilliant teenage musicians struggle to gain a place in NYO, not through a lack of talent or commitment, but because long-term reductions in local authority funding have reduced music provision and they have few or no opportunities to play with musicians who are better than them and who challenge them to push themselves further. This is why NYO Inspire is necessary. All opportunities are free, removing any financial barriers for young people, and we work with Music Education Hubs and other music organisations nationwide to identify musicians who could most benefit from NYO Inspire's workshops, residencies and ensembles. NYO Inspire offers a progression route to help bridge the gap

between achievement in graded examinations, which are awarded solely on individual merit, and the orchestral brilliance that characterises NYO musicians.

**NYO Open:** NYO Open is our opportunity for NYO musicians to shape and curate encounters with other young people, including their peers in state secondary schools. We work with schools who have a passion for music education and place it at the heart of school life, despite being in areas of economic and cultural deficit. Our work with schools includes our pioneering Young Promoters programme in which teenagers host and curate NYO activities in their school, as well as hosting Teen Hangouts prior to concerts. Through NYO Open we aim to represent the voice of all young people through classical music. As we emerge from the pandemic, we will embark on a series of co-created projects with young people as part of NYO Hope Exchange.

## WHAT WE ACHIEVED IN 2019-20

2020 was a challenging year for the entire world, with the COVID-19 pandemic having a profound impact on society. Organisations like NYO whose activities are founded on close human interaction and large-scale performance were forced either to close for an extended period or to reinvent their programmes for digital media.

When government guidance in the UK meant that bringing young people together to make music in person was no longer possible, NYO made an immediate decision to take our community online. We defined a **mission in lockdown**: to continue to be a radiant musical community, exploring new channels and techniques to enable NYO musicians to continue sharing their love of music, their generosity of spirit, and their inspirational leadership with those who need them most. To deliver that mission, we set out three creative objectives:

1. To deepen our relationship with NYO musicians and supporters, making ourselves an even more essential and inspirational part of musicians' and supporters' lives during this difficult period.
2. Through digital media, to take advantage of this period to explore new ways of bringing teenage musicians together and find new ways in which our activity & content can be shaped and driven by 21st Century teen musical leadership and creativity.
3. To show musicians and supporters that we can turn a crisis into an opportunity by responding flexibly and creatively, and with compassion, to what is happening in the world right now.

As outlined below, we reshaped our plans to deliver a series of ground-breaking creative projects that have had a transformative impact on the organisation and inspired thousands of teenage musicians, their families and the wider public.

This was the first time in NYO's history that it had genuinely explored a different way of working. Our teenage musicians were at home across the UK, feeling anxious, disappointed and disenfranchised. We took the orchestra online, experimenting with sound, ensemble playing and working with young people to decide how to use the technology effectively. We reflected together on what we were trying to achieve.

With traditional roles gone, we were no longer an orchestra but a community of creative musicians with something to say about the world emerged. This became a campaigning and programming thread. It took musicians from activating the participation of thousands of people across the UK in live orchestral performance on their own doorsteps, to curating a significant celebration of diversity in classical music in response to Black Lives Matter. This new way of working gave musicians individual agency and collective purpose. The ethos of NYO, especially the emphasis on youth leadership and engagement, flourished.

It was a year of significant learning and growth for the organisation as we embraced digital platforms to engage with young people. Our teenage musicians had a very difficult year, facing huge disruption to their education, to their music making and to their personal development. NYO offered them a lifeline. Our NYO Inspire community came on the journey and our musical tutors embraced new ideas and new ways of working. We started the year with a call to Rise Up and kept that spirit of optimism and activism going, ensuring that everything we did motivated and inspired musicians to reach out to the communities around them and to other young people.

We were delighted to see this work gain recognition through being longlisted for the Calouste Gulbenkian Award for Civic Organisations and winning a UK Youth Inspiring Inclusivity Award for our Mighty River project. As we look to the future, NYO has an important role to help young people make up for time lost to the pandemic and to ensure that teenage musicians do not lose opportunities they have potential to achieve.

## **AUDITIONS**

We started our year of work with young people in September 2019, following a long-established pattern of live engagement through auditions and workshops. We met 652 young musicians aged 13-19 playing at Grade 8 level or equivalent at our free nationwide auditions. As ever, it was a pleasure and a privilege to meet so many teenagers committed to making music at the highest level and to sharing their skills with others.

Making the selection for our orchestra is a big responsibility, and one we take very seriously. Musicians are selected based on talent, commitment, facility on their chosen instrument, leadership potential, and ensemble playing skills; all of which we must match to the specific needs of our sections and our orchestra. Our expert team of tutors helped select 164 of the most brilliant young musicians from across the UK to form NYO 2020 – a truly 21<sup>st</sup> Century orchestra, with every musician born after the year 2000.

We believe being a 21<sup>st</sup> Century youth musical community also means being relevant to 21<sup>st</sup> Century audiences, and representative of modern society. So NYO continues to make great strides in ensuring the orchestra reflects the diversity of the UK's teenage population. With every UK region represented including Scotland, Northern Ireland and Wales, we saw an increase in the number of musicians from Black, Asian and ethnically diverse backgrounds (24%, up from 18% in 2019). 51% of the orchestra were state educated or home-schooled, a ratio we have been able to maintain for several years running despite the ongoing music education crisis in the state sector. 17% attended a specialist music school. 40% of the orchestra had previously participated in NYO Inspire (up from 32% in 2019), showing that this vital inclusion and access programme continues to offer a pathway into NYO for state school musicians who otherwise lack opportunities to progress. Across the orchestra, 54% of leadership positions were taken by female musicians. We are mindful that Black musicians and those from the north of England remain under-represented in the orchestra and continue to work with partners to address this for the long-term.

Thanks to the generosity of NYO donors, no-one is ever refused a place on financial grounds. 27% of the orchestra were supported with full or partial bursaries in 2020. By working together to remove any and every obstacle that might stop an exceptionally talented and committed teenage musician from joining NYO, we can be totally inclusive, both on and off the concert platform.

## **WINTER RESIDENCY AND TOUR**

### **Rise Up!**

Eisler	Auf den Strassen zu singen
Britten	Sinfonia da Requiem
Shostakovich	Symphony No. 11, 'The Year 1905'

Conductor	Jaime Martín
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4 January 2020 Warwick Arts Centre  
5 January 2020 Barbican Hall, London  
6 January 2020 Royal Concert Hall, Nottingham

Our Winter residency and tour saw us place renewed emphasis on youth voice. From protests to revolutions, the 20th Century saw momentous social change driven by passionate young people. NYO 2020 began their journey as a community of teenage musicians exploring immense musical calls to arms that defined an era. Downing their tools and raising their voices, NYO musicians sang Hans Eisler's *Auf den Strassen zu singen*, a stirringly powerful and subversive song written in radical 1920s Berlin. This was followed by the huge orchestral forces, apocalyptic drumrolls and pervasive foreboding of Britten's *Sinfonia da Requiem* – a heart-on-sleeve warning of the wartime horrors that lay ahead. Concluding the concert – Shostakovich's Symphony No. 11, written about Russia's brutal and deadly 1905 revolution which set in motion a chain of events that would change the country forever. In a unique performance, NYO musicians prefaced each movement with some of the old revolutionary songs that the composer had woven into his cinematic soundscape.

Concerts in Coventry, London and Nottingham were critically acclaimed, with reviewers noting not only the quality of performance and interpretation but also recognising the ability of NYO to bring young people's voices and concerns to the fore.

'Every moment was energised... few performances of Shostakovich will top this'

★★★★★ The Times

'Keep on rising up, young musicians. The world is listening.'

★★★★★ The Arts Desk

'The versatile young musicians played – and even sang – with ferocity in a stirring concert'

★★★★★ The Guardian

'The National Youth Orchestra show the Barbican they've really got something to say'

★★★★★ The Telegraph

'Vivid, brooding, ferocious... The teenage musicians of the National Youth Orchestra delivered a passionate call to arms'

★★★★★ The Observer.

NYO continued to open up its rehearsal residencies to a wider community of teenagers:

We invited 157 musicians to join **Come & Play** workshops in Coventry and Nottingham. Come & Play sessions are offered to musicians aged 13-19 of Grade 4 standard and above, who sit side-by-side with NYO musicians to rehearse popular orchestral repertoire. Each Come & Play session ended with a play-through to family and friends.

At audition we meet many talented young musicians who may be on the cusp of being ready to join NYO. During the Winter residency we were able to offer a 'taster day' experience to 15 teenage musicians who participated fully in the day's activities as **One Day Guests**.

32 **NYO Young Promoters** from Queen Elizabeth's Academy, Nottingham, Skinners' Academy, London and Nicholas Chamberlaine School, Bedworth hosted **Teen Hangouts** prior to all three concerts, attended by 130 teenagers.

Watch online: Rise Up! trailer <https://youtu.be/F4qffqXfgv0>

## NYO INSPIRE ENSEMBLES

Liverpool, 15 – 23 February 2020

Inspire Ensembles offers intensive 3-day mini-residencies for Strings, Wind, Brass and Percussion. Returning to Liverpool for the fifth consecutive year and taking place at Notre Dame Catholic College, home of Liverpool's Resonate Music Hub, 246 Inspire musicians from all regions of the UK were joined by 78 NYO musicians acting as peer leaders working alongside expert tutors. NYO's creative leadership group Creative Collective shaped welcome and interactive events for their peers throughout the residencies. Participants were nominated by Music Education Hubs around the UK, as well as being selected through open applications. Exploring ensemble playing and challenging orchestral repertoire, musicians were able to embrace musical growth, share their skills and learn from each other, improvise and discover techniques which will allow them to take their musicianship to the next level. Each residency culminated in a sharing performance for family and friends, showcasing the brilliant musical progress and collaboration achieved after just three days' hard work.

'Taking part in NYO Inspire Ensembles has definitely inspired me to explore more music, improve my playing and carry on taking part in music workshops and orchestras as well as audition for NYO...It offered so much to my playing and my music and has allowed me to socialise with people who are as passionate as I am about music as well as teaching me how we can all work together towards the same goal.' Lleucu, NYO Inspire musician

## ODE TO JOY

NYO's Spring Residency had been planned to culminate in performances of Beethoven's Symphony No. 9 at Southbank Centre, conducted by Marin Alsop as part of the Global Ode to Joy project and involving performing groups including Kinetika Bloco, Tomorrow's Warriors, Finchley Children's Music Group, Only Boys Aloud and Southbank Centre's Voicelab.

With a national lockdown imposed less than a month before the project was due to take place, we took our plans online. NYO's first digital residency took place from 13-17 April 2020 and involved sectional rehearsals, webinars and workshops and the creation of a multi-track performance of the first movement of Beethoven Symphony No. 9.

On the final day of the residency, NYO musicians threw open their front doors or windows and invited everyone across the UK to take part in a performance of Ode to Joy, live in their own locations, at the same time. NYO provided the sheet music online and NYO musicians encouraged people to share their performance on social media. The response was staggering: thousands of musicians from all corners of the UK shared their performances with hashtag #NYOdetoJoy and a dedication which was personal to them, with many dedicating their performance to key workers, NHS staff or those who felt vulnerable or isolated. Together we joined a huge community to show our support whilst demonstrating music's incredible power to lift our spirits and bring us together. The campaign achieved global attention, with coverage in the Washington Post, New York Times, ABC News and BBC News.

**Watch online:** NYO's Ode To Joy-a-thon <https://youtu.be/9Nr665rshNY>

**Follow the hashtag:** <https://twitter.com/hashtag/nyodetojoy>

'I learned that being in an orchestra isn't just about the actual act of playing in an orchestra. It's also about being a community, learning alongside each other, friendship and examining music in detail so although it may seem that orchestras can't survive in a time when playing together is impossible, actually they can work well.' Annie, NYO musician

'I think the most important thing I learned on this residency is the importance of staying connected and trying to spread as much positivity through music as possible even when not seeing each other in person as it was amazing to see the reaction to the NYOde to joy-athon and how pleased everyone was with it.' Sana, NYO musician

'It was very inspiring – it showed the strength of the teenage movement to the rest of the country, and demonstrated that even when we are locked down by a pandemic, we can create music that brings smiles to people's faces.' Jay, NYO musician.

## #NYOdeToJoy in numbers

**159** NYO musicians

**87** group learning sessions with tutors and guest speakers

**154** individual 1:1 lessons with tutors

**90%** of participants enjoyed the first NYO digital residency

**44,000** people downloaded our Ode to Joy sheet music to perform on their doorstep

### OUR MUSICAL PLANET

NYO's second digital residency brought together 355 NYO and NYO Inspire musicians during May half-term (25-29 May 2020). With everyone feeling more confident about using digital tools to collaborate and learn, this residency saw a greater emphasis on development of technique, musicianship, gaining insights into repertoire and learning how to practise effectively. With the involvement of Inspire musicians, there was also a greater focus on NYO musicians' leadership, communication and teamwork skills, and on building a community.

The first half of the week saw NYO musicians work with tutors in their sections, with the main musical focus being Jupiter from Holst's *The Planets*, which was recorded as a multi-track. A series of webinars included spotlights on a diverse group of NYO alumni, including Sam Gale, Delia Stevens, the Ayoub Sisters and the Hermes Ensemble, who shared their experiences and insights on life as professional artists. We were also joined by broadcaster Tom Service and conductor Ed Gardner OBE for special guest webinars.

During the final two days, we were joined by Inspire musicians and one day guests, with NYO musicians taking a leading role as peer leaders and role models.

On Friday 29 May we invited musicians around the world to take part in a socially distanced performance of Jupiter, with new lyrics commissioned from poet Probably Tomfoolery. Thousands of musicians played, sang, or remixed Jupiter at the exact same time, showing the incredible power of music to transcend borders, brighten our lives, and connect us across any distance.

Through this project, we discovered that despite the limitations of Zoom, we could go beyond providing a space for learning repertoire and technique, to building a genuine sense of community. With orchestral seating and traditional roles gone, nonetheless our peer-to-peer ethos persisted and young people found their connection and commitment to community to be as strong as ever.

Watch online: Jupiter multi-track <https://youtu.be/YLGfYaX47uw>

Follow the hashtag: <https://twitter.com/hashtag/NYOMusicalPlanet>

Following the online residency, we shared via our social channels more than 140 'Musical Postcards' from NYO musicians, spotlighting individual music choices and creativity.

Follow the hashtag: <https://twitter.com/hashtag/NYOMusicalPostcards>

'Despite everyone in NYO being so spread out across the UK, it is still possible to feel connected by the power of music and being able to learn and share with one another.' Catherine, NYO musician

'I think it's really significant to see that despite the current circumstances, we can still find ways to perform and make music with each other. For NYO and the wider community I think it demonstrates the sense of unity we all feel as musicians and how together we can find creative ways to overcome these new obstacles.' Matthew, Inspire musician

'My community absolutely loved it! So many people came outside of their houses to watch and I made a little concert out of the afternoon. I had so many wonderful comments afterwards about how much it had impacted people positively!' Isabella, NYO musician

## #NYOMusicalPlanet in numbers

**154** NYO musicians

**201** NYO Inspire musicians

**147** group learning sessions with tutors and guest speakers

**138** individual 1:1 lessons with tutors

**91%** of participants felt part of a community

**6,800** people downloaded the Jupiter sheet music to perform at home

## MIGHTY RIVER

In the wake of the murder of George Floyd and the global Black Lives Matter protests, young people told us they wanted to educate themselves and raise their voices in support of racial equality. As individuals, as an organisation and as a sector, global events in Summer 2020 heightened awareness of the inequities and lack of Black representation within classical music, and of racial justice more widely.

Responding to young people's concerns, we opened up a space for conversation and learning. During our Summer digital residency, NYO and NYO Inspire musicians took a deeper dive into music by Black composers, with the aim of exploring, learning and discovering music by a more diverse range of voices. Diversity in orchestral music is absolutely central to this generation of young people, the future they want, and the future they hope to forge together.

As a musical starting point, we took *Mighty River* by Belize-born British composer, Errollyn Wallen, a piece which explores the history of the slave trade in Britain, with spirituals and gospel music at its core. Alongside the musical learning, this piece was the jumping off point for contextual discussions: we took the opportunity to educate ourselves, and the young people in our community, to be alive to a range of viewpoints and stories, and equip them with an understanding to foster a more equal way forward in the sector.

This third digital residency included a series of contextual webinars with special guests including composer Errollyn Wallen, historian Christienna Fryar, activist Yassmin Abdel-Magied, musician and researcher Uchenna Ngwe, founder of Chineke! Chi-chi Nwanoku, spirituals expert Ken Burton, and singer and activist Jermain Jackman.

An expanded tutor team brought a wider range of diverse perspectives, including personal testimonies from those with lived experiences of racism. NYO and Inspire musicians created a multi-track recording of *Mighty River*, as well as exploring and recording a wide variety of other repertoire by Black composers through responding to creative briefs.

**Watch online:** Mighty River multi-track <https://youtu.be/jEKt9NHwC-w>

'I learned about how, as a young musician, I can make change in this socially and through music, and I know role models who have done so and who have helped inspire me to bring about this change.' Hannah, NYO Musician

'I thought the webinars on the spirituals and history of the transatlantic slave trade were the most useful because it helped me infuse a deeper meaning into *Mighty River* - knowing about the suffering of enslaved people over decades, and how that still has repercussions now.' Bronagh, NYO Musician

'This course was the most informative and life changing experience I've had, I feel privileged to have taken part. I would love to do more NYO courses in the future, thank you so much.' Thomas, Inspire Musician

## #NYOMightyRiver in numbers

**175** NYO and Inspire musicians participated

**108** group learning sessions with tutors and guest speakers



**160** individual 1:1 lessons with tutors

**98%** of participants widened their knowledge about repertoire by Black composers

**97%** of participants deepened their knowledge about racial justice in society

#### DIGITAL CONCERT: FROM 'RISE UP!' TO 'LOCK DOWN'

On 30 September, we hosted an interactive online concert on YouTube, where audiences could take a trip through the music we created during lockdown, including multi-track recordings of Beethoven Symphony No. 9, 'Jupiter' from Holst's *The Planets* and Errollyn Wallen's *Mighty River*. The 'choose your own adventure'-style concert also unveiled many other pieces recorded by different sections of the orchestra during the year's digital residencies. 1,000 people navigated the concert 'live' on the day, with a further 2,000 unique users watching online during the following month.

**Watch online:** Interactive Digital Concert [https://youtu.be/zxZv\\_R2iKbQ](https://youtu.be/zxZv_R2iKbQ)

#### MIGHTY RIVER IN CONCERT

Whilst for most of 2020 it was not possible to bring young people together to rehearse or perform in person, a short window of opportunity between lockdowns enabled some of the orchestra to gather in London to create a unique concert for broadcast on BBC Radio 3. Having immersed themselves in learning more about the context and history of music by Black composers, and researched music by a wider range of compositional voices to share with others, 54 NYO musicians came together at the Royal Festival Hall on 24 October to perform Errollyn Wallen's *Mighty River* and a selection of music they curated. Conducted by NYO alumni Kwamé Ryan, the musicians were also joined by singer and activist Jermain Jackman for a special performance of *Amazing Grace*. The concert was broadcast on BBC Radio 3 on 29 October.

**Watch online:** NYO musicians perform *Amazing Grace* with Jermain Jackman <https://youtu.be/glFuiCEuFE4>

#### CREATIVE HUB

NYO Composers continued to work as an extended, and vital, part of the orchestra throughout the year, writing a huge swathe of new music and hearing their ideas brought to life by NYO musicians in free performances in the Barbican foyer, and recorded during digital residencies for distribution on social media.

#### BROADCASTS

BBC Radio 3 maintained their strong and much-valued commitment to broadcasting NYO's concerts. During the year, Radio 3 broadcast *Rise Up!* from the Barbican, *Mighty River* from the Royal Festival Hall, and archive broadcasts from NYO's performances at the 2012 and 2016 BBC Proms. BBC Four broadcast NYO's performance of Mahler's 'Symphony of a Thousand' from the 2002 BBC Proms, conducted by Sir Simon Rattle. All of these concerts were available on BBC Sounds or BBC iPlayer.

## **ONLINE**

2020 saw a significant deepening in NYO's approach to engaging with young people and other audiences digitally. With learning, rehearsal and performance activities shifting online, our digital platforms became the main window through which audiences and supporters could see NYO and NYO Inspire in action. It was a year of experimentation, in which digital outreach was placed at the heart of each project – enabling our teenage musicians to radiate their passion for music to other young people and wider audiences through creative engagement campaigns such as #NYOdetoJoy, #NYOMusicalPlanet and #NYOMightyRiver, each with an intrinsic link to the repertoire and artistic content of the online residencies.

As a result, our digital platforms saw continued growth in reach and engagement: total social media followers grew by 45% over the financial year to 39,000, with engagements up 60% to 450,000. Website users increased by 45% to 126,000. On top of our physical audience figures, NYO's videos received more than 500,000 views across our social media channels.

## **HOW WE MANAGED NYO: INVESTING IN YOUNG MUSICIANS**

### **GOVERNING DOCUMENT**

The name of the Charity is the National Youth Orchestra of Great Britain. The constitution is laid out in the Memorandum and Articles of Association dated 5th September 1984 and subsequently altered by special resolution on 22nd June 2006.

The Company is limited by guarantee and does not have a share capital. The liability of each individual member is limited to £1 in the event of a winding up.

### **OBJECTIVES AND AIMS**

The following objectives are taken from NYO's Memorandum and Articles of Association as altered by Special Resolution dated 22 June 2006.

'To advance education in music and orchestral playing of young people of Great Britain under the age of 21 by discovering and fostering exceptional musical talent and to help provide them with the highest level of tuition and experience in orchestral playing, as well as a broad range of related skills'.

In achieving these objects, the Charity will:

'Arrange concerts, offer scholarships, bursaries, exhibitions, prizes and rewards and make grants, loans (including loans of instruments acquired through the Alastair Morton National Youth Orchestra Instrument Fund) and allowances to student members of the orchestra on such terms as shall be mutually beneficial to the student and the Charity. Seek to inspire the interest in music of young people living in Great Britain.'

### **RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES**

Membership as a Trustee is open to any individual interested in promoting the objects of the charity who applies to the Charity in the form required by the Trustees, is approved by the Trustees, signs the register of Trustees or consents in writing to become a Trustee personally and is appointed as a member and charity trustee. Trustees are appointed for a four-year term and can be re-elected for a further four years, but will not serve a period longer than eight years.

All trustees undergo an induction process including familiarisation with charitable objectives, organisational policies, accounts and governance documents. This includes 1:1 meetings with the Chair and senior management team. Trustees are expected to engage closely with NYO's activities, including attendance at residencies, concerts and projects. Safeguarding training is given to all trustees on an annual basis.

### **ORGANISATIONAL STRUCTURE**

The Board of Directors, who are the Trustees, meet four times a year to determine strategic, artistic, and financial and governance policies. The Board is supported by NYO's senior management team Sarah Alexander (Chief Executive & Artistic Director), Tim Foxon (Finance & Administration Director), Nicolette Shaw (Development Director), Mel Spencer (Communications & Marketing Director) and Craig West (Artistic Planning Director). The senior management team are regarded as the Key Management Personnel.

In addition, the Finance Committee meets four times a year to review in more detail the financial controls, governance, risk management and investment performance of the charity. A nominations committee also meets to review the skills of the current Board of Directors and to make recommendations to the Board in order to fill any gaps in its current expertise.

## **REMUNERATION**

General employee and annual percentage pay awards are recommended by the Chief Executive & Artistic Director and Finance & Administration Director to the Board for approval. Usually, approval is timed for increases to be implemented in December each year. The amount of any increase will be guided by CPI inflation, informal benchmarking with other arts organisations and London Living Wage guidelines. This process will be followed for Key Management Personnel, except in cases where exceptional increases are made in which case these will be decided and authorised by the Board.

## **FINANCIAL REVIEW**

NYO is pleased to present financial statements which demonstrate strong financial management and successes in fundraising, despite the extraordinary challenges posed by COVID-19 during the year. Total income was down by 8%, with losses to concert income and contributions from musicians offset by continued growth in donations from individuals and the receipt of several emergency grants from long-standing funders. Expenditure reduced by 43% compared with the previous year, as it was not possible to proceed with large-scale live projects for the majority of the year and the overall costs of digital activity were lower. However, we continued to engage a significant number of freelance tutors, artists and pastoral staff throughout the year. Some savings were achieved to overheads due to remote working. One staff member was made redundant and recruitment to two vacant roles was postponed.

NYO received £33,661 from the Coronavirus Job Retention Scheme, with nine staff members furloughed at various times during the year, primarily on a short-term or part-time basis. This enabled us to keep the majority of our team employed and sustain our engagement with young people throughout the year. No other statutory COVID-19 reliefs were received.

Although several planned projects were cancelled, exposure to financial losses was minimised by negotiating the deferral of accommodation deposits to future years. Following the cancellation of the live Spring residency, musicians were offered a refund of one-third of their financial contribution for the year. Many families generously offered to convert their contribution into a donation.

The Statement of Financial Activities for the year is set out on page 28. Total income comprises £1,548,148 for unrestricted funds and £557,097 for restricted funds. The net incoming resources were £153,330 (2019: outgoing £504,131). At 30 November 2020 the free reserves of the Charity were £766,331 (2019: £565,424).

The increase in free reserves strengthens the charity's resilience and flexibility heading into another year of uncertainty around COVID-19 restrictions, and enables NYO to plan with greater confidence given the unknown long-term economic consequences of the pandemic.

## **RESERVES POLICY**

It is the policy of the charity to seek to build its reserves over time to enable it to supplement any years in which donations and income fall short of expenditure. The nature of NYO's activities requires reliance on a significant level of fundraised income that can show variation due to changes in the economic climate or exceptional events, often after making commitments to NYO's artistic plans. NYO necessarily plans its programmes some years ahead and makes agreements in principle with accommodation providers and prominent conductors and soloists to work with the Orchestra over that period. The amount of reserves, therefore, provides a degree of security to enable the implementation of the charity's artistic plans. The Trustees accordingly take the view that such reserves should ideally be sufficiently substantial to provide confidence to all its stakeholders that these plans are soundly based and funded.

At 30 November 2020 the unrestricted free reserves of the Charity were £766,331. Total funds held were £3,370,053 of which £314,665 were Restricted Funds, £253,941 formed a Permanent Endowment and £1,944,548 formed an Expendable Endowment.

The Trustees have reviewed the level of reserves held and those needed to support the organisation, should donations and other income fall short of expenditure. Their aim is to have reserves at least equal to 6 months of operating costs, maintaining the full artistic programme which is equal to a range of £1,000,000 - £1,200,000. The Trustees recognise that building unrestricted reserves to this level will be challenging in the current environment but that the Expendable Endowment provides additional confidence in planning for the future of the organisation. Trustees will continue to review the level of reserves annually.

## **INVESTMENTS**

NYO aims to maintain sufficient cash balances to meet short-term liabilities, whilst ensuring funds are invested safely and prudently to mitigate the effects of inflation and, where appropriate, deliver capital growth to support long-term financial plans. Invested funds are managed by experienced investment managers who are given objectives by trustees – the current policy is to hold a balanced, medium-risk portfolio that aims to deliver modest growth whilst preserving adequate liquidity.

## **RISK MANAGEMENT**

The Trustees & Management team meet regularly and keep under review major strategic, business and operational risks, both internal and external, which the charity faces. The Trustees have a risk management strategy which comprises an annual review of the principal risks, establishment of policies, systems and procedures to mitigate those risks, and the implementation of procedures designed to minimize or manage any potential impact should those risks materialize.

Throughout 2020 the impact of COVID-19 posed significant risks to the organisation, and this continues into 2021. The main risks are:

- 1) Operational: impact on our ability to deliver live events and on day-to-day administration due to enforced remote working. Following an IT upgrade in June 2019, the organisation was well positioned to make an immediate shift to remote working. All employees were already equipped with webcam-enabled laptops and all software and data was available in the cloud. This ensured a smooth transition with little if any disruption to operational capacity. Planning cycles were shortened so that we could respond to rapidly changing circumstances. Scenarios were discussed regularly with the board of trustees, with additional meetings convened in Spring/Summer 2020 to ensure responsive decision-making. Decisions to furlough staff balanced financial imperatives with the desire to maintain our activities with young people at a time when they most needed us.
- 2) Financial: impact on income and cashflow, risk of losses due to cancellation and volatility of investment portfolio. Although earned income was, and continues to be, affected as a result of being unable to perform to live audiences or charge full fees for participating in NYO, our continued investment in fundraising and careful stewardship of donors has minimised total income losses. Cashflow is monitored very closely, with careful cost control and regular budget reforecasting as plans evolve in response to the changing situation. Contracts are negotiated to minimise the risk of losses in the event of cancellation. Financial plans were amended to avoid having to liquidate any investment assets following the stock market collapse.
- 3) Health and Safety: steps are taken to minimise the risk of COVID-19 transmission during NYO projects and in the workplace. Clear protocols are followed, including specific guidance for the performing arts and for offices. NYO has engaged with sector bodies including the Association of British Orchestras and Music Mark to monitor developments and ensure consistent practice with guidance. All activities and venues are risk-assessed, with the Finance & Administration Director overseeing all risk assessments.

Aside from the pandemic, the key ongoing risk to the company is considered to be the safeguarding of young people. The Safeguarding Policy in place ensures that all staff are fully trained and DBS checked. The policy is updated annually. In 2020 we added additional guidance for participants and staff on safeguarding in relation to digital projects. Contracts of engagement are specific and clear with regards to safeguarding young people and adult behaviour. A Senior Youth Worker and Nurse are present alongside a team of pastoral staff on each residency. Pastoral staff are

also present alongside tutors during digital sessions. Trustees receive a quarterly report on serious incidents and disclosures and receive annual safeguarding training from the Senior Youth Worker. NYO's Designated Safeguarding Officer is Sarah Alexander, CEO & Artistic Director. The trustee safeguarding lead is Lyn Fletcher.

Attention has also been focused on the ability to secure the targeted level of fundraised income which remains an ambitious target at more than £1.7m a year. The Management team regularly report to the Board to discuss secured income against targets, and to monitor strategies for fundraising and the risks therein. Reserves are in place to support the organisation should donations fall short during the year. The Fundraising strategy contains in-built risk management system to process donors via seven steps of solicitation and continued consolidation of a diverse portfolio of income streams.

Artistic and reputational risks are assessed and mitigated through a number of strategies. Relationships are developed with Music Education Hubs and other sector bodies nationwide to strengthen orchestral recruitment and diversification and to mitigate against risks to fundraising relationships. Communications strategies and tools are reviewed to ensure core values are presented and audience bases are developed.

## **FUNDRAISING**

The Trustees are most grateful to all the trusts, foundations, individuals, and companies who supported NYO during the year. NYO is pleased to report continued support from Arts Council England, including an additional emergency grant of £90,000 due to the pandemic. Additional emergency grants were received from Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Marie-Louise von Motesiczky Charitable Trust.

In 2019-20 the Development team processed over 14,000 donations from nearly 4,500 donors, an increase of approximately one-third on the previous year.

Donors to NYO can be assured that we comply with the regulatory standards for fundraising. We are registered with the Fundraising Regulator and are committed to the Fundraising Promise and adherence to the Code of Fundraising Practice. We also encourage our fundraising service providers to comply with the Code. This report covers the requirements charities must follow as set out in the Charities Act 2016.

NYO successfully raised £1,747,469 during 2019-20 (2018-19: £1,766,959). Of this £543,711 came from Charitable Trusts and Foundations, £342,377 from Arts Council England, £20,000 from Companies, £671,878 Individuals, £100,000 in Gift Aid, and legacies of £69,503.

Our fundraising remains relationship-based with an emphasis on donor care. Our Development team, board and volunteers manage personal approaches to trusts, corporates and individuals. Systems and structures are in place and are continuing to evolve to ensure a personal and a friendly approach combined with administrative efficiency and professionalism. The Development Director is a member of the Institute of Fundraising and all involved in fundraising at NYO are briefed and trained in good fundraising practice, with careful regard for privacy and donors' wishes.

Whilst the majority of fundraising activity is conducted by a small team of employed staff, the Development team worked with professional consultants, Ken Burnett, Ernst Goetschi and Karin Weatherup who advised on donor care and strategy for our Direct Mail programmes. The team worked with the Good Collective to explore digital fundraising through Facebook. The team were responsive to donor requests throughout the year and responded instantly to requests for donors to be removed from the mailing list. The team is confident that no supporter was put under any undue pressure to support. We ensure that the correct safeguards are in place with our suppliers and those who fundraise on our behalf. We require them to confirm that they comply with the Code of Fundraising Practice. Where individuals – such as our young musicians – choose to raise money on behalf of the charity, they are given clear guidance by the

Development team on appropriate fundraising activities and approaches and asked to provide full details of their plans before they undertake them.

Our website outlines our complaints policy for the public and clearly explains how an individual can get in touch with us and, if necessary, escalate a complaint. The policy can be found here: <https://www.nyo.org.uk/complaints>. Our internal complaints procedure categorizes complaints and ensures they are dealt with at the appropriate level of the organisation. A level 1 complaint would include requests to unsubscribe from the mailing list. A level 2 complaint may express concern about a fundraising method or how a donor has been handled. Category 2 complaints are escalated to the Chief Executive & Artistic Director. During the year there were no level 2 complaints.

We have developed a vulnerable person policy and included it in our internal handbook on fundraising good practice as well as available on our website. All fundraising staff know how to escalate a concern about a donor. We are signed up to the Fundraising Preference Service to enable individuals to opt out from receiving fundraising communications from us. We actioned 11 requests from this service last year.

## **MONITORING AND EVALUATION**

In addition to close monitoring of demographic statistics for participation and reach, NYO has an increasingly comprehensive approach to evaluating impact, placing feedback from beneficiaries at the heart of this process. Participating musicians submit a detailed report after each activity; this is read alongside feedback from tutors to ensure that NYO projects continue to have the desired educational and artistic outcomes. Roundtable meetings and discussions take place with music education stakeholders including schools and other music organisations to shape activities to meet the needs of young musicians and the wider sector. NYO Musicians are invited to attend discussion forums at which future plans are shared, and given the opportunity to feed back.

## **FUTURE PLANS AND ONGOING IMPACT OF COVID-19 PANDEMIC**

Under the leadership of NYO Chair John Singer, trustees initiated a process of strategic review in December 2019 with a refreshed ten-year vision agreed in January 2021, closely informed by the needs of teenage musicians, the music education sector and the need for a strong fundraising proposition to widen the base of philanthropic support. The process included a board away day and a stakeholder consultation exercise facilitated by Cause4. NYO's 'Open Up' Strategy 2021-31 sets out ambitious goals to give every UK teenager access to musical communities through our teenage musicians and to boost revenues for growth and long-term sustainability.

With COVID-19 restrictions extended, during 2020-21 NYO will continue to deliver a range of digital residencies and creative activities. By Summer 2020-21 it is hoped that live activities can begin again but digital interaction will continue to be an important part of NYO's plans into the future, building on what we learned during lockdown. An evolving activity model will see greater integration between NYO, NYO Inspire and NYO Open and continued growth of our community of young people.

With prudent budgeting and cost control, we expect to end the 2020-21 financial year in a break-even position, further protecting the charity's reserves for long-term stability. NYO has benefited from two grants from the DCMS Culture Recovery Fund, offsetting the significant loss of fees at the start of the new financial year and enabling us to maintain an extensive digital programme whilst planning for a return to live activity as soon as guidance allows. Overall expenditure budgets have been set at a level significantly below normal operating costs, and fundraising targets have been set prudently.

Trustees have assessed that the charity has sufficient funds and operational flexibility to continue as a going concern.

## STATEMENT OF TRUSTEE RESPONSIBILITIES

The trustees (who are also directors of the charitable company for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- 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 proper accounting records that 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees confirm that in planning the activities of the charitable company they have given due regard to the Charity Commission's guidance on public benefit. The Trustees believe that the activities of the charitable company in the year confirm its ability to provide current and on-going benefit to the public. The trustees have taken advantage of the small companies regime in preparing the Trustees' Annual Report.

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

On behalf of the board



.....  
Tim Foxon  
Company Secretary



## **REPORT OF THE INDEPENDENT AUDITORS**

### **OPINION**

We have audited the financial statements of National Youth Orchestra of Great Britain for the year ended 30 November 2020 which comprise the Statement of Financial Activities, Summary Income and Expenditure, the Balance Sheet, Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the charitable company's state of affairs as at 30 November 2020 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the Companies Act 2006.

### **BASIS FOR OPINION**

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

### **CONCLUSIONS RELATING TO GOING CONCERN**

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

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

### **OTHER INFORMATION**

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

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

If, based on the work we have performed, we conclude that there is a material misstatement of this other information; we are required to report that fact.

We have nothing to report in this regard.

#### **OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006**

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

- the information given in the Trustees' Annual Report which includes the Directors' Report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Trustees' Annual Report which includes the Directors' Report has been prepared in accordance with applicable legal requirements.

#### **MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Annual Report.

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

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

#### **RESPONSIBILITIES OF TRUSTEES**

As explained more fully in the Trustees' Responsibilities Statement set out on page 24, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

#### **AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS**

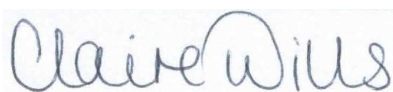
We have been appointed as auditors under the Companies Act 2006 and report in accordance with that Act.

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

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

#### **USE OF OUR REPORT**

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



.....  
Claire Wills (Senior Statutory Auditor)  
For and on behalf of

**Saffery Champness LLP**

71 Queen Victoria Street  
London EC4V 4BE

Chartered Accountants  
Statutory Auditors

Date 27 July 2021

Saffery Champness LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

# STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds £	Restricted Funds £	Permanent Endowment Fund £	Expendable Endowment Funds £	Total Funds 2020 £	Total Funds 2019 £
<b>Income &amp; Endowments</b>							
<b>Income from</b>							
Donations	2	1,141,805	536,161	-	-	1,677,966	1,348,072
Legacies	2	69,503	-	-	-	69,503	418,887
Investments	3	19,508	20,936	-	-	40,444	51,677
Charitable activities	4	317,332	-	-	-	317,332	478,278
<b>Total income &amp; Endowments</b>		<b>1,548,148</b>	<b>557,097</b>	<b>-</b>	<b>-</b>	<b>2,105,245</b>	<b>2,296,914</b>
<b>Expenditure</b>							
<b>Expenditure on</b>							
Raising funds		541,947	-	-	-	541,947	518,229
Investment Management Fees		-	-	-	6,764	6,764	6,720
<b>Charitable activities</b>							
Residencies & Concerts		497,252	321,222	-	-	818,474	1,387,628
Recruitment & Auditions		18,024	-	-	-	18,024	197,058
Inspire & Special Projects		330,206	236,500	-	-	566,706	691,410
<b>Total resources expended</b>	5	<b>1,387,429</b>	<b>557,722</b>	<b>-</b>	<b>6,764</b>	<b>1,951,915</b>	<b>2,801,045</b>
<b>Net incoming/(outgoing)</b>							
<b>Resources before investment gains/(losses)</b>		<b>160,719</b>	<b>(625)</b>	<b>-</b>	<b>(6,764)</b>	<b>153,330</b>	<b>(504,131)</b>
Unrealised & Realised gains/(losses) on investment assets	10	6,709	(34,376)	(45,984)	12,684	(60,967)	161,668
<b>Net income/(expenditure) before tax</b>		<b>167,428</b>	<b>(35,001)</b>	<b>(45,984)</b>	<b>5,920</b>	<b>92,363</b>	<b>(342,463)</b>
Orchestra Tax Credit	11	34,756	-	-	-	34,756	140,645
<b>Net income/(expenditure)</b>		<b>202,184</b>	<b>(35,001)</b>	<b>(45,984)</b>	<b>5,920</b>	<b>127,119</b>	<b>(201,818)</b>
<b>Transfers between funds</b>							
Transfer from Expendable Endowment	15	-	-	-	-	-	-
Gains/(losses) on revaluation of Fixed Assets		-	-	-	-	-	60,500
<b>Net movement in funds</b>		<b>202,184</b>	<b>(35,001)</b>	<b>(45,984)</b>	<b>5,920</b>	<b>127,119</b>	<b>(141,318)</b>
<b>Reconciliation of funds</b>							
Total funds brought forward	16	654,715	349,666	299,925	1,938,628	3,242,934	3,384,252
Total funds carried forward		<b>856,899</b>	<b>314,665</b>	<b>253,941</b>	<b>1,944,548</b>	<b>3,370,053</b>	<b>3,242,934</b>

The statement of financial activities contains all recognised gains and losses for the year which all relate to continuing operations. Significant legacies are held within the expendable endowment to be spent against strategic projects, organisation growth and development. The notes on pages 32-46 form part of these financial statements.

## SUMMARY INCOME AND EXPENDITURE

	2020 £	2019 £
Total income	2,105,245	2,296,914
Total expenditure	1,951,915	2,801,045
Unrealised/Realised gains and (losses) on:		
Orchestra Tax Credit	34,756	140,645
Revaluation of investments	(14,983)	145,464
<b>Net income/(expenditure) for the year</b>	<b>173,103</b>	<b>(218,022)</b>

Total income comprises £1,548,148 for unrestricted funds and £557,097 for restricted funds. A detailed analysis of income and expenditure by source is provided in the Statement of Financial Activities.

Expenditure comprises £1,387,429 for unrestricted funds and £557,722 for restricted funds.

The revaluation of investments excludes the permanent endowment funds.

The summary Income and Expenditure Account is derived from the Statement of Financial Activities on page 28 which together with the notes to the financial statements on pages 32-46 provide full information on the movement during the year on all funds of the charity.

## BALANCE SHEET

	Notes	2020 Total Funds £	2019 Total Funds £
Fixed assets			
Tangible assets	9	202,568	201,291
Investments	10	2,765,007	2,804,511
		<u>2,967,575</u>	<u>3,005,802</u>
Current assets			
Debtors amounts falling due within one year	12	301,738	338,395
Cash at bank and in hand		<u>729,338</u>	<u>308,976</u>
		1,031,076	647,371
Creditors: Amounts falling due within one year	13	<u>(628,598)</u>	<u>(410,239)</u>
Net current assets		<u>402,478</u>	<u>237,132</u>
Total assets less current liabilities		3,370,053	3,242,934
Creditors: Amounts falling due in more than one year		-	-
Net assets		<u>3,370,053</u>	<u>3,242,934</u>
Funds	15		
Unrestricted funds		856,899	654,715
Restricted funds		314,665	349,666
Expendable Endowment funds		1,944,548	1,938,628
Permanent Endowment funds		<u>253,941</u>	<u>299,925</u>
Total funds	16	<u>3,370,053</u>	<u>3,242,934</u>

The financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime within Part 15 of the Companies Act 2006

The financial statements were approved by the Board of Trustees on 14 July 2021 and were signed on its behalf by

  
John Singer  
Chair

The notes on pages 32 to 46 form part of these financial statements

Registered Company Number - 1858278

## CASH FLOW STATEMENT

	Notes	2020 Total Funds £	2019 Total Funds £
Net cash (outflow)/inflow from operating activities	CFS 1	443,250	(356,085)
Net cost of investments		11,697	(9,428)
Purchase of Musical Instruments and Equipment		(1,425)	-
		<hr/>	<hr/>
Change in Cash and Cash Equivalents in the year	CFS 2	453,522	(365,513)
		<hr/>	<hr/>
Cash and Cash Equivalents at beginning of year		679,078	1,044,591
		<hr/>	<hr/>
Cash and Cash Equivalents at end of year		<b>1,132,600</b>	<b>679,078</b>

### Notes in support of Cash Flow Statement

#### CFS 1 Reconciliation of net movement in funds to net cash flow from operating activities

Net incoming/(outgoing) resources	127,119	(201,818)
Depreciation – fixed assets	148	10
(Gains)/Losses on investments	60,967	(161,668)
(Increase)/decrease in debtors	36,657	(49,862)
Increase/(decrease) in creditors	218,359	57,253
	<hr/>	<hr/>
Net cash used in operating activities	<b>443,250</b>	<b>(356,085)</b>

#### CFS 2 Analysis of Cash and Cash Equivalents

Cash at bank and in hand	729,338	308,976
Investments cash	326,226	315,000
Cash held with Investec	77,036	55,102
	<hr/>	<hr/>
Total Cash and Cash Equivalents	<b>1,132,600</b>	<b>679,078</b>

#### CFS 3 Analysis of changes in net debt

	At 1 Dec 19	Cashflows	At 30 Nov 20
Cash at bank and in hand	308,976	420,362	729,338
Investments cash	315,000	11,226	326,226
Cash held with Investec	55,102	21,934	77,036
	<hr/>	<hr/>	<hr/>
	<b>679,078</b>	<b>453,522</b>	<b>1,132,600</b>

# NOTES TO THE FINANCIAL STATEMENTS

## 1 Accounting policies

### 1.1 Basis of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements are presented in pounds sterling. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern, despite the impact of the COVID-19 pandemic. The charity is relatively underexposed to fluctuations in earned income, with approximately 70% of income raised through fundraising. Whilst there is risk in fundraising, trustees consider that there are sufficient reserves to cover potential variations in income and expenditure over at least the following 12 months. Expenditure is sufficiently controlled such that activities can be scaled according to the resources available and within public health guidelines. The charity retains sufficient funds and liquidity to meet its liabilities.

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of revision and future periods where the revision affects both current and future periods.

### 1.2 Income

All income is included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

Donations are received by way of grants, donations, legacies and gifts and is included in full in the Statement of Financial Activity when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant. Such income is only deferred when the donor specifies that the grant or donation must only be used in future accounting periods, or the donor-imposed conditions which must be met before the charity has unconditional entitlement. Legacies are included when the organisation is entitled to the legacy; the administrator/executor has communicated the gift in writing, receipt is considered probable, and the amount can be estimated with reasonable accuracy.

Investment income is included when receivable.

Income from charitable activities includes income received from residential contributions and concert performances and is recognised as earned income and is deferred when fees and concert income are received in advance of the performances or event to which they relate.

### 1.3 Expenditure

Expenditure is included on an accruals basis and has been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to a particular heading they have been allocated to activities on a basis consistent with the use of resources.

Costs of raising funds comprise those costs associated with attracting voluntary income.

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

Governance costs comprise all costs involving the public accountability of the charity and costs related to statutory requirements.<sup>32</sup>



## 1.4 Financial instruments

Basic financial instruments include debtors and creditors. The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their amortised cost.

## 1.5 Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

### Musical instruments

High Value Instruments held at valuation are not depreciated. Instruments with a cost greater than £1,000 are capitalised. Those deemed to appreciate in value (if properly maintained) are valued formally every 5 years

Office equipment with a cost greater than £1,000 — Straight line over 4 to 5 years

## 1.6 Investment assets

Investments are stated at market value at the balance sheet date. The SOFA includes net gains and losses arising on revaluation and disposals throughout the year. Income receivable on investments is recognised in the SOFA on an accruals basis.

## 1.7 Taxation

The charity is exempt from corporation tax on its charitable activities. The Charity expects to make a claim for Orchestra Tax Credit.

## 1.8 Fund accounting

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

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

The expendable endowment fund is an expendable endowment created with the intention of providing funds to further the NYO's artistic activities over a ten year period.

Permanent endowment funds are those funds given to the charity where the capital must be retained and invested to provide income in the future. Where the income can be spent on any of the charitable activities it is included in unrestricted funds. Where the income is to provide a named bursary it is included in a restricted income fund. All gains and losses on investments are added to the capital.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

## 1.9 Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, the directors are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods. There were no revisions during the financial year ended 30 November 2019.

## 2 Income

### Donations

	2020 £	2019 £
Companies and corporate foundations	20,000	37,510
Trusts and foundations	543,711	394,865
Seat Support	43,940	49,146
Individual Giving	440,438	350,126
Major Giving	187,500	203,500
Arts Council England	342,377	250,000
Gift Aid	100,000	62,925
	<u>1,677,966</u>	<u>1,348,072</u>

### Legacies

	2020 £	2019 £
Legacies – Other	<u>69,503</u>	<u>418,887</u>
	<u>69,503</u>	<u>418,887</u>

Total income from government sources was £342,377 (2019: £250,000)

The NYO is most grateful to the following trusts and foundations that supported the Orchestra in 2019/20.

Andor Charitable Trust  
Ashley Family Foundation  
Barbara Whatmore Charitable Trust  
Baron Davenport's Charity  
Catherine Cookson Charitable Trust  
Cecil King Memorial Foundation  
Colwinston Charitable Trust  
The Elmley Foundation  
Esmée Fairbairn Foundation  
Garfield Weston Foundation  
GJW Turner Trust  
The Goldsmiths Company  
Hadrian Trust  
Harding Trust  
Houghton Dunn Charitable Trust  
The HR Taylor Charitable Trust  
Hugh Fraser Foundation  
Ian Mactaggart Trust  
The John S Cohen Foundation  
Joyce Fletcher Charitable Trust  
Kirby Laing Foundation  
The Leverhulme Trust  
Lord and Lady Lurgan Trust  
Loveday Charitable Trust  
The Magen Trust  
Marie-Louise von Motesiczky Charitable Trust  
Martin Pepperell Scholarship  
Masonic Charitable Foundation

Misses Barrie Charitable Trust  
Ofenheim Trust  
The P T F Charitable Settlement  
Paul Hamlyn Foundation  
PF Charitable Trust  
PRS for Music Foundation  
The Radcliffe Trust  
The Roger and Sarah Bancroft Clark Charitable Trust  
Rowley Trust  
RVW Trust  
The Saintbury Trust  
The Samuel Gardner Memorial Trust  
Sir James Knott Trust  
Thomas Sivewright Catto Charitable Settlement  
The Thompson Family Charitable Trust  
Three Monkeys Trust

The NYO is most grateful to the following companies who supported the Orchestra in 2019/20.

3i  
PRS for Music

The NYO is most grateful to the following individuals who supported the Orchestra in 2019/20 with major gifts. We would also like to acknowledge the many hundreds of individual donors and alumni scheme members that helped NYO this year. Their help was critical to our work in 2019-20 and continues to be so. We also gratefully acknowledge the support of those who wish to remain anonymous.

Major Donors

Sir Leonard and Lady Blavatnik  
Mr & Mrs Jan du Plessis  
Mr Alex Graham  
Mr Steven Larcombe  
Mr William de Winton  
Mr and Mrs John Singer  
Mr and Mrs Michael McGowan  
Mr and Mrs John Murray  
Mr and Mrs Ricardo Dorich  
Mr Richard Shaw  
Mr and Mrs John Tremlett

### 3 Investment income

	2020 £	2019 £
Dividend Investment Income	37,937	46,458
Deposit account interest	2,507	5,219
	<u>40,444</u>	<u>51,677</u>

### 4 Income from charitable activities

	2020 £	2019 £
NYO Musicians' fees	249,484	347,900
Trading, recording and broadcasting	4,397	3,444
Concert income	27,350	93,249
Programme sales	2,440	5,976
Special Projects Income	-	27,709
Coronavirus Job Retention Scheme Income	33,661	-
	<u>317,332</u>	<u>478,278</u>

## 5 Expenditure

	Direct Staff Costs £	Direct Other Costs £	Support Staff Costs £	Support Other Costs £	2020 Total Costs £
Costs of Fundraising	204,170	218,621	26,584	92,572	541,947
Investment Management Fees	-	-	-	6,764	6,764
Charitable activities:					
Residencies & Concerts	226,772	412,641	39,056	140,005	818,474
Recruitment & Auditions	6,754	7,259	943	3,068	18,024
Inspire & Special Projects	212,191	229,413	28,411	96,691	566,706
	<u>649,887</u>	<u>867,934</u>	<u>94,994</u>	<u>339,100</u>	<u>1,951,915</u>

### 2019 Comparative Expenditure

	Direct Staff Costs £	Direct Other Costs £	Support Staff Costs £	Support Other Costs £	2019 Total Costs £
Costs of Fundraising	191,879	245,419	12,852	68,079	518,229
Investment Management Fees	-	-	-	6,720	6,720
Charitable activities:					
Residencies & Concerts	291,332	866,216	49,869	180,211	1,387,628
Recruitment & Auditions	83,456	80,979	7,023	25,600	197,058
Inspire & Special Projects	120,683	458,991	21,491	90,245	691,410
	<u>687,350</u>	<u>1,651,605</u>	<u>91,235</u>	<u>370,855</u>	<u>2,801,045</u>

## 5.1 Operating Leases

	Land & Buildings £	Other £	Total Commitments 2020 £
Leases expiring within 1 year	107,628	10,254	117,882
Leases expiring between 2-5 years	62,783	21,829	84,612
	<u>170,411</u>	<u>32,083</u>	<u>202,494</u>

### 2019 Comparative Operating Leases

	Land & Buildings £	Other £	Total Commitments 2019 £
Leases expiring within 1 year	107,628	11,532	119,160
Leases expiring between 2-5 years	170,411	28,287	198,698
	<u>278,039</u>	<u>39,819</u>	<u>317,858</u>

## 5.2 Governance costs

	2020 £	2019 £
Staff costs	15,122	12,732
Payroll	1,363	1,340
Auditors' remuneration	11,600	11,500
Support costs	6,333	5,007
	<u>34,418</u>	<u>30,579</u>

These have been allocated across all categories in the table in Note 5 on a proportion basis.

## 6 Net income/expenditure is stated after deducting:

	2020 £	2019 £
Auditors' remuneration	11,600	11,500
Auditors' remuneration for other services	5,500	3,000
Depreciation – owned assets	148	10
Payments made under operating leases	124,998	118,322

## 7 Trustees' remuneration and benefits

Lyn Fletcher, a trustee of NYO, was engaged as a violin tutor for NYO projects during the year and received fees on a freelance basis totaling £4,638 (2019: £7,731).

There were no other trustees' remuneration or other benefits for the year ended 30 November 2020.

### Trustees' and Related Party Expenses

Trustees' expenses paid for the year ended 30 November 2020 were nil (2019: £144). Donations from Trustees during the year totalled £25,814 (2019: £31,172).

## 7.1 Other Related Party transactions

Other than the items included in Note 7 above, there were no transactions with related parties in the year.

## 8 Staff costs

Total staff costs comprise:

	2020 £	2019 £
Salaries and wages	660,631	667,696
Social security costs	63,152	66,092
Pension costs	18,369	16,366
SMP recoverable	(6,939)	-
	<u>735,213</u>	<u>750,154</u>
Other staff costs	<u>9,668</u>	<u>28,431</u>
	<u>744,881</u>	<u>778,585</u>

The average number of employees in the year was 18 (2019: 18). All employees worked on charitable activities.

The aggregate value of remuneration paid to key members of the Senior Management Team total £353,929 (2019: £337,434). The pension contributions for the Senior Management Team total £9,246 (2019: 7,574). This comprises the Chief Executive & Artistic Director, Finance & Administration Director, Development Director, Artistic Planning Director and Director of Communications. The number of employees paid in the banding above £60,000 were:

	2020 £	2019 £
£100,000 - £110,000	<u>1</u>	<u>1</u>

## 9 Tangible fixed assets

	Depreciated Musical Instruments £	Appreciating Musical Instruments £	Office equipment £	Total £
Cost or valuation				
At 1 December 2019	97,245	201,291	50,088	348,624
Additions	-	-	1,425	1,425
Revaluation	-	-	-	-
Disposals	-	-	-	-
At 30 November 2020	<u>97,245</u>	<u>201,291</u>	<u>51,513</u>	<u>350,049</u>
Depreciation				
At 1 December 2019	97,245	-	50,088	147,333
Charge for the year	-	-	148	148
At 30 November 2020	<u>97,245</u>	<u>-</u>	<u>50,236</u>	<u>147,481</u>
Net book value				
At 30 November 2020	<u>-</u>	<u>201,291</u>	<u>1,277</u>	<u>202,568</u>
At 30 November 2019	<u>-</u>	<u>201,291</u>	<u>-</u>	<u>201,291</u>

Musical Instruments held by the Charity include higher value string and other instruments that, if properly maintained, appreciate in value, were professionally valued by Thwaites (String Instruments Restorers) in the year ended 30<sup>th</sup> November 2019. One Contrabassoon was professionally re-valued during the year ended 30<sup>th</sup> November 2017 by Howarth London – Woodwind Instrument Specialists.

## 10 Fixed asset investments

	2020 £	2019 £
<b>Market value</b>		
At 1 December 2019	2,804,511	3,078,689
Additions	132,823	162,851
Disposals	(144,520)	(153,422)
Unrealised gains on investments	(34,451)	160,284
Realised gain on investments	(26,516)	1,384
Movement in cash investments held	33,160	(445,275)
At 30 November 2020	<u>2,765,007</u>	<u>2,804,511</u>
<b>Net book value</b>		
At 30 November 2020	<u>2,765,007</u>	<u>2,804,511</u>
At 30 November 2019	<u>2,804,511</u>	<u>3,078,689</u>
Market Value of Listed Investments at 30 Nov 2020	<u>2,438,781</u>	<u>2,489,511</u>
Historic Cost of Listed Investments at 30 Nov 2020	<u>1,727,521</u>	<u>1,739,218</u>

Investments considered material in the context of the market value of the portfolio at 30 November 2020 were:

	2020 £	2019 £
UK Fixed interest securities	-	-
UK Equities	416,868	497,228
UK Managed funds and unit trusts	1,817,287	1,806,848
Overseas Managed funds and unit trusts	204,626	185,435
Cash on deposit	<u>326,226</u>	<u>315,000</u>
Market value at year end	<u>2,765,007</u>	<u>2,804,511</u>

## 11 Tax Credit

The Charity expects to be making a claim under Orchestra Tax Relief of £34,756 based on figures to 30 November 2020 (2019: £140,645). This income has been accrued in the accounts.



## 12 Debtors

Amounts falling due within one year

	2020 £	2019 £
Trade debtors	-	6,720
Other debtors	4,894	11,985
Prepayments	79,487	44,679
Accrued income	217,357	275,011
	<u>301,738</u>	<u>338,395</u>

## 13 Creditors

Amounts falling due within one year:

	2020 £	2019 £
Trade Creditors	12,939	41,713
Social Security and other taxes	16,734	19,296
Accruals	78,594	59,742
Deferred income	520,331	289,488
	<u>628,598</u>	<u>410,239</u>

HSBC holds a Debenture Charge over NYO's assets since 2007 to support its credit banking facilities.

## 14 Deferred income

	2020 £	2019 £
Balance at 1 December 2019	289,488	225,046
Amounts released to income resources	(289,488)	(225,046)
Amounts deferred in year	520,331	289,488
Balance at 30 November 2020	<u>520,331</u>	<u>289,488</u>

Included within accruals and deferred income are amounts of deferred income as shown above. The deferred income comprises of pre-received donations and grants specifically given for the next financial year.

## 15 Movement in funds

	At 01.12.19 £	Incoming Resources £	Resources expended £	Tax, Gains, losses and transfers £	At 30.11.20 £
<b>Unrestricted fund</b>					
General fund	654,715	1,548,148	(1,387,429)	41,465	856,899
<b>Restricted funds</b>					
The Contra Bassoon Appeal	-	-	-	-	-
The Alastair Morton NYO Instrument Fund	132,054	-	(625)	-	131,429
The Violin Appeal	4,913	-	-	-	4,913
Esmee Fairbairn	-	60,000	(60,000)	-	-
The Steel Charitable Trust Composers Fund	212,699	8,956	(8,956)	(34,376)	178,323
The Martyn Ibbotson Legacy	-	11,369	(11,369)	-	-
Leverhulme Trust	-	158,661	(158,661)	-	-
Christine Woolridge Legacy	-	611	(611)	-	-
NYO Residencies & Concerts	-	71,000	(71,000)	-	-
NYO Inspire & Special Projects	-	176,500	(176,500)	-	-
The Thompson Family Charity Trust	-	70,000	(70,000)	-	-
<b>Total Restricted Funds</b>	<b>349,666</b>	<b>557,097</b>	<b>(557,722)</b>	<b>(34,376)</b>	<b>314,665</b>
<b>Endowment funds</b>					
NYO Expendable Endowment fund	1,938,628	-	(6,764)	12,684	1,944,548
<b>Total Expendable Endowment Funds</b>	<b>1,938,628</b>	<b>-</b>	<b>(6,764)</b>	<b>12,684</b>	<b>1,944,548</b>
Martyn Ibbotson capital fund – Permanent Endowment	270,008	-	-	(43,638)	226,370
Ian Theakston capital fund – Permanent Endowment	15,400	-	-	-	15,400
C Woolridge Legacy – Permanent Endowment	14,517	-	-	(2,346)	12,171
<b>Total Permanent Endowment Funds</b>	<b>299,925</b>	<b>-</b>	<b>-</b>	<b>(45,984)</b>	<b>253,941</b>
<b>Total funds</b>	<b>3,242,934</b>	<b>2,105,245</b>	<b>(1,951,915)</b>	<b>(26,211)</b>	<b>3,370,053</b>

The annual Arts Council Grant is no longer treated as Restricted as it supports NYO's core activities.

## Comparative Movement of Funds

	At 01.12.18 £	Incoming Resources £	Resources expended £	Tax, Gains, losses and transfers £	At 30.11.19 £
<b>Unrestricted fund</b>					
General fund	522,140	1,552,665	(2,049,076)	628,986	654,715
<b>Restricted funds</b>					
The Contra Bassoon Appeal	-	-	-	-	-
The Alastair Morton NYO Instrument Fund	91,554	-	(1,000)	41,500	132,054
The Violin Appeal	4,913	-	-	-	4,913
Esmée Fairbairn	-	60,000	(60,000)	-	-
The Steel Charitable Trust Composers Fund	198,696	11,095	(11,095)	14,003	212,699
The Martyn Ibbotson Legacy	-	13,775	(13,775)	-	-
Arts Council (Core Grant)	-	250,000	(250,000)	-	-
Leverhulme Trust	-	39,665	(39,665)	-	-
Christine Woolridge Legacy	-	714	(714)	-	-
Paul Hamlyn Foundation	-	47,500	(47,500)	-	-
NYO Residencies & Concerts	-	62,000	(62,000)	-	-
NYO Inspire & Special Projects	-	104,500	(104,500)	-	-
Cecil King Memorial Foundation	-	25,000	(25,000)	-	-
ABRSM	-	30,000	(30,000)	-	-
William Lanyon	-	100,000	(100,000)	-	-
Total Restricted Funds	295,163	744,249	(745,249)	55,503	349,666
<b>Endowment funds</b>					
NYO Expendable Endowment fund	2,283,228	-	(6,720)	(337,880)	1,938,628
Total Expendable Endowment Funds	2,283,228	-	(6,720)	(337,880)	1,938,628
Martyn Ibbotson capital fund – Permanent Endowment	254,447	-	-	15,561	270,008
Ian Theakston capital fund – Permanent Endowment	15,400	-	-	-	15,400
C Woolridge Legacy – Permanent Endowment	13,874	-	-	643	14,517
Total Permanent Endowment Funds	283,721	-	-	16,204	299,925
<b>Total funds</b>	<b>3,384,252</b>	<b>2,296,914</b>	<b>(2,801,045)</b>	<b>362,813</b>	<b>3,242,934</b>

<b>Name of fund</b>	<b>Description, nature and purpose of fund</b>
The Contra Bassoon Appeal	This fund is for the purchase of a new Contra
The Alastair Morton NYO Instrument Fund	This fund is for the purchase of new string instruments
The Violin Appeal	This fund is for the purchase of a new violin
The Steel Charitable Trust Composers Fund	This fund is to fund the costs of the Orchestra's composer's course through the receipt of dividends on the investment assets.
The Ian Theakston Memorial Fund	This fund is for the support of those musicians of the orchestra who come from York, part of North Yorkshire between York and Easingwold, Malton and Scarborough and part of East Yorkshire between York and Market Weighton
The Martyn Ibbotson Legacy	This fund is to provide at least two annual bursaries for musicians of the orchestra
The Christine Woolridge Legacy	This fund is to contribute to the cost of bursaries for musicians of the Orchestra
NYO Expendable Endowment Fund	This fund is to support the charitable activity, strategic projects and organisational growth and development of NYO
Esmée Fairbairn Foundation	This fund supports NYO Inspire
Leverhulme Trust	This fund support Leverhulme Arts Scholars
NYO Residencies & Concerts	This fund supports NYO Residencies and Concert Activity and includes funding from Sir James Knott Trust, Marie-Louise von Motesiczky Charitable Trust, PRS for Music Foundation, The Elmley Foundation, and Houghton Dunn Charitable Trust
NYO Inspire & Special Projects	This fund supports NYO Inspire and Special Project activity and includes funding from Paul Hamlyn Foundation, Marie-Louise von Motesiczky Charitable Trust, Cecil King Memorial Foundation, Mr and Mrs Michael McGowan, Mr Ricardo Dorich, Mr Alex Graham and Mr and Mrs John Singer
The Thompson Family Charity Trust	This fund supports the NYO Thompson Scholars

## 16 Analysis of net assets between funds

	Tangible Fixed Assets £	Investments £	Current Assets £	Current Liabilities £	Long term Liabilities £	Total 2020 £
<b>Unrestricted fund</b>						
General fund	90,568	284,758	982,209	(500,636)	-	856,899
<b>Restricted funds</b>						
The Contra Bassoon Appeal	-	-	-	-	-	-
The Alastair Morton NYO Instrument Fund	112,000	-	19,429	-	-	131,429
The Violin Appeal	-	-	4,913	-	-	4,913
The Steel Charitable Trust Composers Fund	-	178,323	-	-	-	178,323
<b>Expendable Endowment funds</b>						
NYO Expendable Endowment fund	-	2,063,385	9,125	(127,962)	-	1,944,548
<b>Permanent Endowment funds</b>						
Martyn Ibbotson capital fund	-	226,370	-	-	-	226,370
Ian Theakston capital fund	-	-	15,400	-	-	15,400
C Woolridge Legacy	-	12,171	-	-	-	12,171
<b>Total funds</b>	<b>202,568</b>	<b>2,765,007</b>	<b>1,031,076</b>	<b>(628,598)</b>	<b>-</b>	<b>3,370,053</b>

## Comparative Analysis of net assets between funds

	Tangible Fixed Assets £	Investments £	Current Assets £	Current Liabilities £	Long term Liabilities £	Total 2019 £
<b>Unrestricted fund</b>						
General fund	89,291	278,049	576,946	(289,571)	-	654,715
<b>Restricted funds</b>						
The Contra Bassoon Appeal	-	-	-	-	-	-
The Alastair Morton NYO Instrument Fund	112,000	-	20,054	-	-	132,054
The Violin Appeal	-	-	4,913	-	-	4,913
The Steel Charitable Trust Composers Fund	-	212,699	-	-	-	212,699
Arts Council (Core Grant)	-	-	20,933	(20,933)	-	-
Fidelity NYO Database Fund	-	-	-	-	-	-
Keith Watson String Bursaries Fund	-	-	-	-	-	-
<b>Expendable Endowment funds</b>						
NYO Expendable Endowment fund	-	2,029,238	9,125	(99,735)	-	1,938,628
<b>Permanent Endowment funds</b>						
Martyn Ibbotson capital fund	-	270,008	-	-	-	270,008
Ian Theakston capital fund	-	-	15,400	-	-	15,400
C Woolridge Legacy	-	14,517	-	-	-	14,517
<b>Total funds</b>	<b>201,291</b>	<b>2,804,511</b>	<b>647,371</b>	<b>(410,239)</b>	<b>-</b>	<b>3,242,934</b>

## 17. Comparative SOFA

	Unrestricted Funds £	Restricted Funds £	Permanent Endowment Fund £	Expendable Endowment Funds £	Total Funds 2019 £
<b>Income &amp; Endowments</b>					
<b>Income from</b>					
Donations	729,407	618,665	-	-	1,348,072
Legacies	318,887	100,000	-	-	418,887
Investments	26,093	25,584	-	-	51,677
Charitable activities	478,278	-	-	-	478,278
<b>Total income &amp; Endowments</b>	<b>1,552,665</b>	<b>744,249</b>	<b>-</b>	<b>-</b>	<b>2,296,914</b>
<b>Expenditure</b>					
<b>Expenditure on</b>					
Raising funds	518,229	-	-	-	518,229
Investment Management Fees	-	-	-	6,720	6,720
<b>Charitable activities</b>					
Residencies & Concerts	984,379	403,249	-	-	1,387,628
Recruitment & Auditions	197,058	-	-	-	197,058
Inspire & Special Projects	349,410	342,000	-	-	691,410
<b>Total resources expended</b>	<b>2,049,076</b>	<b>745,249</b>	<b>-</b>	<b>6,720</b>	<b>2,801,045</b>
<b>Net incoming/(outgoing)</b>					
<b>Resources before investment gains/(losses)</b>	<b>(496,411)</b>	<b>(1,000)</b>	<b>-</b>	<b>(6,720)</b>	<b>(504,131)</b>
Unrealised & Realised gains/(losses) on investment assets	19,341	14,003	16,204	112,120	161,668
<b>Net income/(expenditure) before tax</b>	<b>(477,070)</b>	<b>13,003</b>	<b>16,204</b>	<b>105,400</b>	<b>(342,463)</b>
Orchestra Tax Credit	140,645	-	-	-	140,645
<b>Net income/ (expenditure)</b>	<b>(336,425)</b>	<b>13,003</b>	<b>16,204</b>	<b>105,400</b>	<b>(201,818)</b>
<b>Transfers between funds</b>					
Transfer from Expendable Endowment	450,000	-	-	(450,000)	-
Gains/(losses) on revaluation of Fixed Assets	19,000	41,500	-	-	60,500
<b>Net movement in funds</b>	<b>132,575</b>	<b>54,503</b>	<b>16,204</b>	<b>(344,600)</b>	<b>(141,318)</b>
<b>Reconciliation of funds</b>					
Total funds brought forward	522,140	295,163	283,721	2,283,228	3,384,252
Total funds carried forward	654,715	349,666	299,925	1,938,628	3,242,934