

JOHN ARMITAGE MEMORIAL TRUST

England & Wales · Charity number 1096150

Details

Other names JAM

Status Registered

Legal form Other

Registered 2003-02-21

Register [View on the Charity Commission register](#)

Contact

Address Ludwell House
High Street
Charing
Ashford
Kent
TN27 0LS

Phone 07771782890

Email info@jamconcert.org

Website www.jamconcert.org

Activities

Objects: TO ADVANCE PUBLIC EDUCATION IN THE ART OF MUSIC PARTICULARLY BY PROMOTING THE DEVELOPMENT OF CLASSICAL MUSIC COMPOSITION IN THE UNITED KINGDOM.

Activities: To nurture and promote the development of classical music composition in the UK

Classification

- **How:** Provides Services, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** UNITED KINGDOM
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£230,830	£226,789	-	-
2024-03-31	£204,593	£218,370	-	-
2023-03-31	£177,097	£195,106	-	-
2022-03-31	£195,305	£166,747	-	-
2021-03-31	£94,668	£94,519	-	-

Trustees

Name	Role	Appointed
MR ED ARMITAGE	Chair	
CHARLES MICHAEL DONDONALD COCHRANE		
MR TIM JACKSON		
Patricia Rolfe		2016-12-01
Sarah Jane Armitage		2024-03-26

JOHN ARMITAGE MEMORIAL TRUST

England & Wales - Charity number 1096150

Accounts



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	01	04	2024		31	03	25

Section A Reference and administration details

Charity name JOHN ARMITAGE MEMORIAL TRUST

Other names charity is known by JAM

Registered charity number (if any) 1096150

Charity's principal address 55 Kempshott Road

London

Postcode

SW16 5LJ

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	EDWARD ARMITAGE	CHAIR	WHOLE PERIOD	
2	CHARLES COCHRANE		“ “	CHARLES COCHRANE
3	MARAH DICKSON-WRIGHT		06/04/2024-17/12/2024	MARAH DICKSON-WRIGHT
4	TIM JACKSON		WHOLE PERIOD	TIM JACKSON
5	PATRICIA ROLFE		“ “	PATRICIA ROLFE
6	SARAH ARMITAGE		FROM 18/12/2024	SARAH ARMITAGE

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
AS ABOVE	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	TRUST DEED
How the charity is constituted (eg. trust, association, company)	TRUST
Trustee selection methods (e.g., appointed by, elected by)	RECOMMENDATION AND RESOLUTION OF THE TRUSTEES

Additional governance issues (Optional information)

You may choose to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Advice and support from existing trustees and chair.

JAM is overseen by its Trustees, with day-to-day management run by JAM Chair Edward Armitage and Artistic Director John Hudson. Once a year, the JAM Panel selects music submitted for performance in the next season launch in March at St Bride's Church, Fleet Street, London. Each year, the Artistic Director, Chair and Trustees decide upon the season's commission(s). The programming of concerts is coordinated by the Artistic Director, Chair, Curator and performers. JAM's President, internationally recognised composer Paul Meallor, has an honorary role, introducing at events, involved with JAM's composers' development and promoting JAM's profile within the industry. JAM proactively seeks out like-minded organisations to work with in achieving its objects. By this collaborative approach all parties mutually benefit and most importantly the development of classical music in the UK.

JAM's Kent based multi-arts festival each July, JAM on the Marsh, is programmed and coordinated by the Artistic Director in conjunction with the Curator; this is an invited role and can only be occupied by the same person for two years. Ed Armitage will curate the 2025 and 2026 festivals. The festival brings new audience into music by cross-pollinating interest/awareness from the multi-arts programming.

Ongoing relationships include: BBC South East tv, BBC Radio 3, BBC Radio Kent, BBC Singers, Canterbury Cathedral Choir, Changeling Theatre, Chapel Choir of Selwyn College Cambridge, Onyx Brass, London Mozart Players, Southbank Centre, Gulbenkian, Barbican and Hythe, North Wales, Rye, Peasmarsh and Stour Festivals, Romney Marsh churches, Romney Marsh Community Hub and local primary schools.

To manage risk, the Trustees, Chair and Artistic Director meet regularly to post evaluate recent activities, assess reserves and approve future activities and expenditure. Twice yearly the Trustees conduct a Risk Register as required by the Trust's Financial Policy whilst having regard to any additional obligations that may arise on an ongoing basis. Furthermore, twice yearly JAM Trustees review its Terms & Conditions, Safe Space, Inclusion & Diversity, Safeguarding, Environmental, Volunteers and Privacy Policies.

Summary of the objects of the charity set out in its governing document

To nurture and promote the development of classical music composition in the UK

Each year, JAM commissions at least one piece from an inspirational composer born or living in the UK. JAM also premieres the JAM on the Marsh Festival Commission resulting from the previous year's Composers' Residency.

In 2024 JAM delivered its third Composers' Residency during July's JAM on the Marsh, focussing on writing for opera, in collaboration with librettist Grahame Davies. The libretto drew inspiration from filmmaker/artist/activist and local past Romney Marsh resident Derek Jarman. The new works by the four participating early-career composers were premiered on the last Saturday of the festival.

Since 2021, JAM creates and films a series of 2-3 minute tutorials aligning with the focus of the Residency. To date, these tutorials onto JAM's YouTube channel have had over 100,000 views and increasing, confirming the demand for this resource.

Each Autumn, composers from UK colleges/universities and early-career composers are invited to submit works to JAM. A selection of submissions is promoted and performed in JAM's season launch concert, Music of our Time, the following March at St Bride's Church, Fleet Street, London. This is performed by highly skilled professional and amateur musicians.

All new works are filmed and broadcast on JAM's YouTube channel, boosting the composers' profile and career potential, as well as audience/public benefit.

For the composers and performers, involvement with JAM is a rich forum for development for a career in music-making. Over any given year, JAM works with approximately 150 musicians and 15 composers, nurturing skills, experience and careers. These activities support our commitment to nurturing classical music in the UK.

Nurturing community skills, interwoven with its annual, vibrant, multi-arts JAM on the Marsh festival, JAM continued year-round arts education across Kent's arts-devoid Romney Marsh. This culminates in events in the festival. 2024 included launching our multi-generational Festival Orchestra, playing side by side the London Mozart Players.

Each July classical music is at the heart of JAM on the Marsh, drawing awareness and interest from a broader catchment of the community, stimulating cross-pollination of audiences and, thus, appreciation of classical music composition through the performances. JAM films festival highlights, in the Autumn releasing concerts and exhibitions as JAM on the Marsh: VIRTUAL via YouTube. This enables greater public access and experience of classical music, overcoming barriers of age, income, travel and disability.

To draw in greater audience to new music, JAM often sympathetically programmes new music with the more familiar. This combination has proved very successful with audiences greatly enjoying the new works. Also, to engage greater audiences, JAM collaborates with festivals including Hythe, North Wales, Peasmarsh, Rye and Stour as well as like-minded arts organisations including Southbank, Gulbenkian, Hastings International Piano Concerto Competition and Hastings Contemporary. JAM also maintains a good relationship with BBC Rado 3 for promotion and broadcast of its music. Through all its performances, JAM actively develops new audiences (live and broadcast) who benefit from new experiences and grow their appreciation of/education in new music. Overall, the positive experiences gained by all participants strive to achieve our object; to develop classical music composition in the UK.

In fulfilling their role, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Additional details of objectives and activities (Optional information)

You may choose to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

N/A

Volunteer contribution by Trustees and Panel members was made via Zoom, with a Trustees meeting in person in January 2025. JAM coordinated a team of local volunteers to deliver Music of our Time and JAM on the Marsh events.

Section D

Achievements and performance

Summary of the main achievements of the charity during the year

In 2024, JAM delivered its third Composers' Residency. Recognising 30 years after his death, Derek Jarman was a major influence on this year's Composers' Residency in Writing for Opera. In April, JAM selected four composers, Toby Anderson, Sam Butler, Roseanna Dunn and Jago Thornton to be part of our Composers' Residency. From April they worked with the librettist, Grahame Davies, on four new short operas about Jarman. Over the Residency (1-13 July) they received daily tutoring from renowned composers Paul Mealor and Jonathan Dove. The composers also spent a day with Jonathan, writing at Prospect Cottage, Jarman's famous Dungeness home. The four stunning new works were premiered to great applause on the final Saturday of JAM on the Marsh by 4 singers from the Royal College of Music and pianist Travis Bloom. JAM is delighted with this new collaboration with RCM. Jago Thornton won the President's Commission, for premiere in 2025.

"I arrived on the residency lacking creative confidence and feeling worn-down by the struggles facing the industry, but have left feeling completely inspired!" (Participant)

From April JAM resumed its year-round, weekly educational activity on the under-resourced Romney Marsh. All ages and local partners to part, developing skills, creativity and experiences. In addition to the local schools, we were delighted to start a collaboration with the Romney Marsh Community Hub, supporting the community's elderly and isolated.

"JAM fills gaps we can't offer. This improves the social support system, supports our older community to remain active and enhances quality-of-life. JAM helps to reduce isolation & loneliness, builds resilience, integration & new life opportunities." CEO, RMCH

With weekly tuition by ex-BBC Singer Rebecca Lodge Birkebaek, St Nicholas and Brenzett primary schools and the RMCH's Sunflower Singers learnt Bob Chilcott's *A Sporting Chance*. Together they gave a rousing performance during JAM on the Marsh to delighted friends and family.

Over April – May, John Ballard led a 4-week watercolour project at the RMCH. The 15 participants, from novice to more experienced loved the weekly interaction and achievement. Their excellent paintings went on public display at the Hub. John had a 3-churches exhibition in JAM on the Marsh; JAM and the Hub coordinated a minibus for the participants to tour with John to see his exhibition, then back to his studio for tea!

From the demand after 2023's successful community project *The Sky Engine*, JAM launched the Festival Orchestra made up of 23 community players and 20 London Mozart Players. During the festival week, players and LMP rehearsed Vaughan-Williams' ever popular *The Lark Ascending* with stunning young soloist Aki Blendis and Gershwin's iconic *Rhapsody in Blue*. The multi-generational Orchestra aged 8-79 gave a stunning performance to a packed St Nicholas Church, receiving a standing ovation.

This activity, whilst developing creativity and experiences on the Marsh, drove ambition and opened new horizons for the players to continue playing classical music.

For 2024, JAM commissioned *Wild Earth Blazing* from burgeoning composer John Frederick Hudson which was premiered on 5th July in JAM on the Marsh (JOTM), performed by world-class tenor Mark Padmore, Ben Goldscheider (horn) and the London Mozart Players. In the same programme, LMP premiered JAM Festival Commission *Murmurations* by Jago Thornton, resulting from 2023's Composers' Masterclass series.

Giving performance opportunity to outstanding emerging professional players, JAM continued its talent development programme; JAM Sinfonia gave a stunning performance of Mahler's 4th; bringing a symphony to the Marsh for the first time.

Curated by Nicholas Cleobury, from 4-14 July with classical music at its core, JOTM included the above + outstanding performances by Canterbury Cathedral Choir, 2 open-air productions by Changeling Theatre, London Mozart Players and the Holst Singers. Within the Holst Singers concert, JAM programmed repeat performances of two emerging composers, Marisse Cato and Steve Richer, who had their music performed in JAM's *Music of Our Time* concert earlier that year in London. JOTM included solo play *Jarman* portraying the life of Derek Jarman, a screening of past local resident E. Nesbit's original *The Railway Children* and 5 exhibitions. 123 excited older community volunteers helped to deliver JOTM.

JOTM achieved broad appeal and accessibility, with many free events, all free to under-18s. The festival bus embraced those transport-isolated. Daytime and evening events enabled families, elderly and those working to participate. JOTM removed barriers so all can benefit from and enjoy the arts.

JOTM achieved our aims of high quality, new (work/approach) and education. 2024 delivered diverse, creative journeys for artists, increased audience engagement, community participation and creativity. Ambitious, inspirational programming, delivered through live events and digitally drew 20,988 audience and 6 million media reach via TV, radio, press, digital and social media. Also, the festival brought £61,000 into the low-income economy. JOTM24 cross-pollinated audience, igniting inspirational, memorable experiences.

"Romney Marsh needs and benefits hugely from JAM's cultural experiences." (Audience)
"Thank you for bringing outstanding music to our forgotten part of the world. The towns are too far and expensive. This is a new discovery; looking forward to 2026!" (Audience)

12 performances and 5 exhibitions from JOTM were professionally filmed & released as JOTM VIRTUAL from 2-15 September, driving public access & benefit, locally & worldwide.
"JOTM is terrific. Now I'm unable to come to concerts but recommend to others and love VIRTUAL." (Audience)

From 18-25 March 2025 JAM ran its second Big Give Arts for Impact crowdfund campaign, hitting the target of £10,000 towards the tuition and performance of Paul Mealor's 20-minute oratorio, *The Farthest Shore*. This work united all ages of the community and professional musicians and singers in JOTM. JAM was delighted to re-perform this 2013 commission.

On 26 March, JAM hosted *Music of our Time* at St Bride's Church, London; celebrating JAM's 25th anniversary. The concert spanned the 25 years, showcasing 4 works submitted to its recent Call for Music, revisited Tim Jackson's *No Answer* commissioned in 2002 and Paul Mealor's *Now Sleeps the Crimson Petal* commissioned in 2010 and premiered its 2025 commission *Seven Songs of Nature* by Joseph Phibbs. Soloists Claire Seaton (soprano) and Philippe Durrant (tenor), The Chapel Choir of Selwyn College, Cambridge, Onyx Brass and Simon Hogan (organ) performed, conducted by Sarah MacDonald.

Paul Mealor gave the President's Award to Nicholas Cleobury, recognising his long-standing commitment as a Panel Member, conductor and 2023-2024 Curator of JOTM. JAM also opened the call for the next Composers Residency; writing for piano and percussion.

JAM's programming continues to inspire audiences to give new music a go, supporting our object 'to nurture and promote the development of classical music composition in the UK'.

"I loved the range and variety of the music. The new music was moving and inspirational. It was lovely to hear pieces again which are beautiful and originally premiered at JAM concerts. The whole occasion was of an extremely high standard of musicianship."
"JAM continues to be a leading light in encouraging the composition and performance of new music. Too many other organisations are failing to promote emerging creators."

Section D

Achievements and performance

In 2024, JAM reached 6 million people via events, BBC South East tv, Radio 3 and BBC Radio Kent, regional press coverage, extensive digital and social media, achieving good audiences to all its events.

Of JAM's audience, 24% were new to JOTM and 19% were new to JAM London. 13% of JOTM were new to contemporary music whereas the March audience had experience new music before. As well as JAM's commitment to commissioning, these newcomers to JAM and new music confirm our achievement to nurture the future of composition.

In conclusion, by its reputation of high quality and interesting programming, JAM has continued its commitment to nurturing and promoting the development of classical music composition the UK, reaching many new people. JAM gave the world premiere of its commission by John Frederick Hudson, Jago Thornton and the 4 residency composers, reaching audience across the UK and worldwide. JAM's looks forward to Jago Thornton's President's Commission in 2025. Being on-line has given greater access and experience of our activity, overcoming barriers of age, travel, geography, income and disability. JAM has secured live and virtual audience to engage with going forward.

Over April 2024 – March 2025, with complex budgeting and financial monitoring, JAM has successfully raised sufficient funds and managed expenditure. JAM secured additional private donations and new funding from the Garfield Weston that at year-end it carries through £67,416 into the 2025/26 season.

Section E

Financial review

Brief statement of the charity's policy on reserves

To monitor regularly and remain in credit. Unrestricted funds as at 05.04.25 were £67,416

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Ticket Sales, Arts Council England, National Lottery Community Fund, Garfield Weston Foundation, Orchestras Live, Big Give, Kent County Councillors, Private Trusts/Foundations including Colyer Fergusson Charitable Trust, Roger de Haan Charitable Trust and Kent Community Foundation, performance partners, JAM Annual Supporters, Gift Aid and In-Kind.

Expenditure has enabled JAM to commission John Frederick Hudson and Jago Thornton deliver Music of our Time and JAM on the Marsh. This year included the world premieres of these commissions + 12 additional concerts, the second Composers' Residency and release JAM on the Marsh VIRTUAL. JAM featured music from 22 living composers, 23 contemporary works including 10 premieres and collaborated in performance with 256 high quality musicians. 2024/25 expenditure has enabled JAM to bring new music to 6 million people across the UK and worldwide, supporting its objective to nurture and promote the development of classical music composition in the UK.


With careful research, JAM invests in composers and musicians who are innovative, inspiring and deliver high quality results. JAM encourages involvement of all ethnicities, socio-economic groups, abilities and ages.

Section F

Other optional information

Section G**Declaration**

The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	EDWARD ARMITAGE	
Position (Secretary, Chair, etc)	CHAIR	Date: 03/10/2025



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name: John Armitage Memorial Trust No: 1096150

Receipts and payments accounts

CC16a

For the period from 01/04/2024 To 31/03/2025

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	178,158	-	-	178,158	154,717
Sales	36,346	-	-	36,346	40,636
Gift Aid	16,206	-	-	16,206	9,112
Interest	120	-	-	120	127
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	230,830	-	-	230,830	204,593
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	230,830	-	-	230,830	204,593
A3 Payments					
Production	132,447	-	-	132,447	114,406
Marketing	37,747	-	-	37,747	44,570
Administration	56,596	-	-	56,596	59,394
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	226,789	-	-	226,789	218,370
A4 Asset and investment purchases. (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	226,789	-	-	226,789	218,370
Net of receipts/(payments)	4,040	-	-	4,040	13,777
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	63,376	-	-	63,376	77,154
Cash funds this year end	67,416	-	-	67,416	63,376

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	CAF Gold (savings account)	6,999	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	60,317	-	-
	Total cash funds	67,416	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK


Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	EDWARD ARMITAGE	03/10/2025



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

JOHN ARMITAGE MEMORIAL TRUST

**On accounts for the year
ended**

31 March 2025

**Charity no
(if any)**

1096150

Set out on pages

3 to 11

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2025

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

Date: 03/10/2025

Name:

Paul Heighes FCA

**Relevant professional
qualification(s) or body
(if any):**

ICAEW

Address:

Hughes Waddell

The White House, 2 Meadow

Godalming, Surrey, GU7 3HN

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

JOHN ARMITAGE MEMORIAL TRUST

England & Wales - Charity number 1096150

Accounts



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	01	04	2023		31	03	24

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Other names charity is known by JAM

Registered charity number (if any) 1096150

Charity's principal address 55 Kempshott Road

London

Postcode

SW16 5LJ

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	EDWARD ARMITAGE	CHAIRMAN	WHOLE PERIOD	
2	CHARLES COCHRANE		“ “	CHARLES COCHRANE
3	MARAH DICKSON-WRIGHT		“ “	MARAH DICKSON-WRIGHT
4	TIM JACKSON		“ “	TIM JACKSON
5	PATRICIA ROLFE		“ “	PATRICIA ROLFE

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
AS ABOVE	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	TRUST DEED
How the charity is constituted (eg. trust, association, company)	TRUST
Trustee selection methods (e.g., appointed by, elected by)	RECOMMENDATION AND RESOLUTION OF THE TRUSTEES

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
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- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Advice and support from existing trustees and chair.

JAM is overseen by its Trustees, with day-to-day management run by JAM Chair Edward Armitage. Once a year, the JAM Panel selects music submitted for performance in the next season. Each year, the Panel and Trustees decide upon the season's commission(s). The programming of concerts is coordinated by the Chair & performers. JAM's President, internationally recognised composer Paul Mealor, has an honorary role, introducing at events, involved with JAM's composers' development and promoting JAM's profile within the industry. As approved by the Trustees in Spring 2024, after JAM on the Marsh 2024 John Hudson will be promoted to Artistic Director so running JAM day-to-day, with Edward's guidance. Edward will remain Chair and become JAM on the Marsh Curator for 2025-2026 continuing a close artistic and management relationship with John. JAM proactively seeks out like-minded organisations to work with in achieving its objects. By this collaborative approach all parties mutually benefit and most importantly the development of classical music in the UK.

JAM's Kent based multi-arts festival, JAM on the Marsh, is programmed and coordinated by the Chair in conjunction with the Curator (this is an invited role & can only be occupied by the same person for two years). The festival brings new audience into music by cross-pollinating interest/awareness from the multi-arts programming.

Ongoing relationships include: BBC South East television, BBC Radio 3, BBC Radio Kent, BBC Singers, Canterbury Cathedral Choirs, Changeling Theatre, Chapel Choir of Selwyn College Cambridge, Onyx Brass, London Mozart Players, Southbank Centre, Gulbenkian, Barbican and Hythe, North Wales, Rye, Peasmarsh and Stour Festivals.

To manage risk, the Trustees and Chair meet regularly to post evaluate recent activities, assess reserves and approve future activities and expenditure.

Summary of the objects of the charity set out in its governing document

To nurture and promote the development of classical music composition in the UK

Each year, JAM commissions a piece from an established British composer. For 2023, JAM commissioned *The Sky Engine* from burgeoning composer Richard Peat. JAM also commissioned James Aburn as composer to Changeling Theatre, writing scores for both of its summer 2023 productions, performed throughout its 40-performance tour, including JAM on the Marsh. 2023 also premiered JAM Festival Commission *Evening Star* by Christopher Churcher, resulting from 2022's Composers' Masterclass series.

In addition, composers from UK colleges/universities and early-career composers are invited to submit works to JAM. A selection of submissions are promoted and performed in JAM's season launch concert, Music of our Time, in March at St Bride's Church, Fleet Street, London. This is performed by highly skilled professional and amateur musicians.

Following the success of its second Composers' Masterclass series in 2022, in 2023 JAM evolved its nurturing of next generation composers into a Composers' Residency in JAM on the Marsh. This focussed on writing for strings, in collaboration with the Sacconi Quartet. To nurture writing skills, short 'how to' videos are recorded and released on YouTube.

For the composers and performers, involvement with JAM is a rich forum for development for a career in music-making. Over any given year, JAM works with approximately 150 musicians and 15 composers, nurturing skills, experience and careers. These activities support our commitment to nurturing classical music in the UK.

Nurturing community skills, interwoven with its multi-arts festival, JAM resumed year-round arts education across Kent's Romney Marsh culminating in events in JAM on the Marsh.

Each year JAM promotes classical music within its vibrant JAM on the Marsh multi-arts festival in July, drawing awareness and interest from a broader catchment of the community, stimulating cross-pollination of audiences and, thus, appreciation of classical music composition through the performances. JAM also records highlights from the festival, in the Autumn releasing concerts and exhibitions via YouTube. JAM on the Marsh: VIRTUAL enables greater access and experience of classical music, overcoming barriers of age, income, travel and disability.

In order to draw in greater audience to new music, JAM often sympathetically programmes new music with the more familiar. This combination has proved very successful with audiences greatly enjoying the new works. Also, to engage greater audiences, JAM collaborates with festivals including Hythe, North Wales, Peasmarsh, Rye and Stour as well as like-minded arts organisations including Southbank, Gulbenkian, Hastings International Piano Concerto Competition and Hastings Contemporary. JAM also maintains a good relationship with BBC Rado 3 for promotion and broadcast of its music. Through all its performances, JAM actively develops new audiences (live and broadcast) who benefit from new experiences and grow their appreciation of/education in new music. Overall, the positive experiences gained by all participants strive to achieve our object; to develop classical music composition in the UK.

In fulfilling their role, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Additional details of objectives and activities (Optional information)

You may choose to include further statements, where relevant, about:

- policy on

N/A

- grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

Volunteer contribution by Trustees and Panel members was made via Zoom, with a Trustees meeting in person in March 2024. JAM coordinated a team of local volunteers to deliver Music of our Time and JAM on the Marsh events.

Section D

Achievements and performance

Summary of the main achievements of the charity during the year

23 years of Calls for Music has shown the need for tuition in composing. Following the well-received Writing for Brass and Organ in 2021 and Choral Writing in 2022, in 2023 JAM extended its commitment to composers' development by launching a Composers' Residency programme. Our first Residency focused on writing for strings, in collaboration with well-respected Sacconi Quartet. Short 'how to' videos by the Sacconi's were uploaded onto JAM's YouTube channel. Sketches were submitted in the late Spring with 4 composers chosen by the mentors. The Residency ran daily in JAM on the Marsh (4-16 July). Mentors included distinguished composers Gabriel Jackson and Paul Mealor and leader of the London Mozart Players, Ruth Rogers. The Residency culminated in Jago Thornton winning our third President's Commission. To date JAM's online tutorials have had over 15,000 views worldwide and remain on line to watch and learn from.

From April JAM resumed its year-round, weekly educational activity with people of all ages and local partners, developing arts skills, creativity and experiences in the typically under-resourced Romney Marsh. *The Sky Engine*, JAM's 2023 commission by Richard Peat with libretto by Timothy Knapman, is JAM's largest commission, bringing together a broad, diverse community of all ages and abilities, from all backgrounds, to benefit from this poignant, significant work about climate change. This activity, whilst developing creativity and experiences on the Marsh, also continues a connection with JAM beyond the festival, helping to draw audiences to JOTM.

After-school singing in Brookland and New Romney primary schools on Romney Marsh were led by past BBC Singer Rebecca Birkebaek-Lodge, learning *The Sky Engine*.

Coordinated by JAM, *The Sky Engine* involved community players from aged 8-74 playing alongside inspirational London Mozart Players. The community were committed and thrived in performing with LMP.

From 10th July, Michael Bawtree led rehearsals, bringing together the primary schoolchildren, Canterbury Cathedral Choir, the community players, LMP, a soprano and bass and a narrator, culminating in the vibrant world premiere of *The Sky Engine* in JAM on the Marsh (JOTM) to delighted parents and general public. The positive feedback from the community players and LMP has inspired launching a Festival Orchestra 2024.

From 4-16 July JOTM achieved our aims of high quality, new (work/approach) & education. 2023 delivered diverse, creative journeys for artists, increased audience engagement, community participation and creativity. Ambitious, inspirational programming, delivered through live events and digitally drew 21,386 audience & 6 million media reach via TV, radio, press, digital & social media.

JOTM live brought inspirational local & visiting artists, to the arts deprived rural Romney Marsh (SE Kent), bringing £44,000 into the low-income economy.

Curated by Nicholas Cleobury, in addition to *The Sky Engine*, JOTM enriched the cultural landscape with a further 28 events, exhibitions and workshops. Nearly all were sold-out, including jazz with the Joe Stilgoe Trio, tango with world-class guitarist Craig Ogden, a Noel Coward pub lunch talk and songs, Kent-based Sacconi Quartet (strings), 2 productions by Changeling Theatre with JAM commissioned music by James Aburn and 4 exhibitions. JOTM24 cross-pollinated audience, igniting inspirational, memorable experiences.

Giving performance opportunity to outstanding emerging professional players, JAM continued its talent development programme; JAM Sinfonia gave a stunning JOTM concert of 3 French greats; Debussy, Poulenc and Berlioz, joined by Glyndebourne's Hanna Hipp.

“JAM on the Marsh brings back-to-back new thrilling experiences, often of music I haven't heard before but I know with JAM it will be fantastic.” (JOTM 2023)

12 performances and 4 exhibitions from JOTM were professionally filmed & released as JOTM VIRTUAL from 1-10 September driving public access & benefit, locally & worldwide.

“JOTM VIRTUAL opens up my world. I can't get to music due to disability so I love this.”

In Spring 2024, JAM completed the filming and editing of the virtual resource to support music education in schools, funded by Genesis Kickstart. Mastering will be finished shortly after which it will be promoted and made available to schools.

From 19-26 March JAM ran its first Big Give Arts for Impact crowdfund campaign, successfully raising £10,000 towards the launch of the JAM Festival Orchestra; a free-to-participate initiative providing a unique opportunity for under-served Romney Marsh community players, of all ages and backgrounds, to perform alongside the London Mozart Players in JOTM 2024.

On 20 March, JAM hosted Music of our Time at St Bride's Church, London, showcasing 10 pieces, all world or regional premieres. The Chapel Choir of Selwyn College, Cambridge, Onyx Brass and Simon Hogan (organ) performed, conducted by Michael Bawtree.

The programme featured the world premiere of *Illumination* by Isabelle Ryder, winner of JAM's 2023 President's Commission and JAM's 2010 commission, *The Night's Untruth* by Tarik O'Regan. The works were performed with pieces by eight successful submitters, championing music from the diversity of next generation of UK composers: Toh Yan Ee, Steve Richer, Donald Wetherick, Marisse Cato, George W. Parris, Anselm McDonnell, Christopher Churcher and Jonathan Woolgar.

Also at this concert, Paul Mealor, JAM's President, gave the President's Award to Susan Pilcher, recognising her long-standing volunteer dedication in photographing and helping to deliver JAM events. JAM also announced the next Composers Residency; opera composition in collaboration with Royal College of Music.

JAM's programming continues to inspire audiences to give new music a go, supporting our object 'to nurture and promote the development of classical music composition in the UK'.

“Loved the London Mozart Players - great balance with well-known pieces in first half and something new and more stretching in the second. It was so exciting to hear the premiere of The Sky Engine also with LMP and local players. The quality of both events superb - great to experience and to be able to access high quality live classical music on Romney Marsh.”

“I always thought it (new music) wasn't my thing but I really enjoyed it.” (JAM on the Marsh)

“JAM on the Marsh online was a wonderful light in the darkness of 2020 - I had never come across JAM before. I can't travel the distance to visit; a big thank you for the new and familiar music each year in VIRTUAL.”

“JAM showcases and facilitates new contemporary choral music, providing a unique opportunity for composers and performers, and audiences.” St Brides

“Through JAM, I have come to new classical music late in life; I just love hearing the variety of compositions and exquisite playing. JAM has made a huge difference to me.” St Brides

In 2023, JAM reached 6 million people via events, BBC South East tv, Radio 3 and BBC Radio Kent, regional press coverage, extensive digital and social media, achieving strong audiences to all its events. JAM also ran a postcode targeted direct mail campaign with Royal Mail, which successfully drove audience to 21,386 from 17,378 in 2022.

Of JAM's audience, 48% were new to JOTM and 37% were new to JAM London. 10% of JOTM were new to contemporary music and 16% of the March audience. As well as JAM's commitment to commissioning, these newcomers to JAM and new music confirm our achievement to nurture the future of composition.

In conclusion, by its reputation of high quality and interesting programming, JAM has continued its commitment to nurturing and promoting the development of classical music composition the UK, reaching many new people. JAM gave the world premiere of its commission by Richard Peat *The Sky Engine*, reaching audience across the UK and worldwide. JAM also awarded and performed Isabelle Ryder's *Illumination* at St Brides with Jago Thornton's commission to be premiered in JOTM 2024. Being on-line has given greater access and experience of our activity, overcoming barriers of age, travel,

Section D

Achievements and performance

geography, income and disability. JAM has secured live and virtual audience to engage with going forward.

Over April 2023 – March 2024, with complex budgeting and financial monitoring, JAM has successfully raised sufficient funds and managed expenditure that at year-end it carries through £63,377 into the 2024/25 season.

Section E

Financial review

Brief statement of the charity's policy on reserves

To monitor regularly and remain in credit. Unrestricted funds as at 31.03.24 were £63,377

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You may choose to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Ticket Sales, Arts Council England, National Lottery Community Fund, Orchestras Live, Big Give, Kent County Councillors, Private Trusts/Foundations including Colyer Fergusson Charitable Trust, Roger de Haan Charitable Trust and Kent Community Foundation, performance partners, JAM Annual Supporters, Gift Aid and In-Kind.

Expenditure has enabled JAM to commission Richard Peat, James Aburn, Christopher Churcher and Isabelle Ryder, deliver Music of our Time and JAM on the Marsh. This year included the world premieres of these commissions + 14 additional concerts, the launch of our Composers' Residency and release JAM on the Marsh VIRTUAL. JAM featured music from 20 living composers, 23 contemporary works including 15 premieres and collaborated in performance with 181 high quality musicians. 2023/24 expenditure has enabled JAM to bring new music to 6 million people across the UK and worldwide, supporting its objective to nurture and promote the development of classical music composition in the UK.

With careful research, JAM invests in composers and musicians who are innovative, inspiring and deliver high quality results. JAM encourages involvement of all ethnicities, socio-economic groups, abilities and ages.

Section F

Other optional information

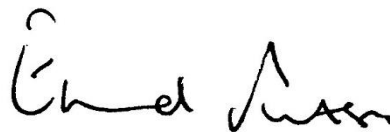
Section G

Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)



Full name(s)

EDWARD ARMITAGE

Position (Secretary, Chair, etc)

CHAIR

Date: 15/8/24



Receipts and payments accounts

CC16a

For the period
from

Period start date
01/04/2023

To

Period end date
31/03/2024

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	154,717	-	-	154,717	141,890
Sales	40,636	-	-	40,636	27,895
Gift Aid	9,112	-	-	9,112	7,225
Interest	127	-	-	127	87
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	204,593	-	-	204,593	177,097
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	204,593	-	-	204,593	177,097
A3 Payments					
Production	114,406	-	-	114,406	111,109
Marketing	44,570	-	-	44,570	36,636
Administration	59,394	-	-	59,394	47,361
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	218,370	-	-	218,370	195,106
A4 Asset and investment purchases. (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	218,370	-	-	218,370	195,106
Net of receipts/(payments)	- 13,777	-	-	- 13,777	- 18,009
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	77,155	-	-	77,155	95,164
Cash funds this year end	63,377	-	-	63,377	77,155

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	CAF Gold (savings account)	5,500	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	57,777	-	-
	Total cash funds	63,377	-	-

(agree balances with receipts and payments account(s))

OK OK OK

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-


B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	EDWARD ARMITAGE	15/08/2024



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

JOHN ARMITAGE MEMORIAL TRUST

**On accounts for the year
ended**

31 March 2024

**Charity no
(if any)**

1096150

Set out on pages

1 to 8

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2024

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

Date:

15/08/2024

Name:

Paul Heighes FCA

**Relevant professional
qualification(s) or body
(if any):**

ICAEW

Address:

Hughes Waddell

The White House, 2 Meadow

Godalming, Surrey, GU7 3HN

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

JOHN ARMITAGE MEMORIAL TRUST

England & Wales - Charity number 1096150

Accounts



Trustees' Annual Report for the period

	Period start date				Period end date		
From	01	04	2022	To	31	03	23

Section A Reference and administration details

Charity name JOHN ARMITAGE MEMORIAL TRUST

Other names charity is known by JAM

Registered charity number (if any) 1096150

Charity's principal address 55 Kempshott Road

London

Postcode

SW16 5LJ

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	EDWARD ARMITAGE	CHAIRMAN	WHOLE PERIOD	
2	TIM JACKSON		“ “	TIM JACKSON
3	CHARLES COCHRANE		“ “	CHARLES COCHRANE
4	MARAH DICKSON-WRIGHT		“ “	MARAH DICKSON-WRIGHT
5	PATRICIA ROLFE		“ “	PATRICIA ROLFE

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
AS ABOVE	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	TRUST DEED
How the charity is constituted (eg. trust, association, company)	TRUST
Trustee selection methods (e.g., appointed by, elected by)	RECOMMENDATION AND RESOLUTION OF THE TRUSTEES

Additional governance issues (Optional information)

You may choose to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Advice and support from existing trustees and chairman.

JAM is overseen by its Trustees, with day-to-day management run by JAM Chairman Edward Armitage. Once a year, the JAM Panel meets to select music submitted for performance in the next season. Each year, the Panel and Trustees decide upon the season's commission(s). The programming of concerts is coordinated by the Chairman & performers. JAM proactively seeks out like-minded organisations to work with in achieving its objects. By this collaborative approach all parties mutually benefit and most importantly the development of classical music in the UK.

JAM's Kent based multi-arts festival, JAM on the Marsh, is programmed and coordinated by the Chairman in conjunction with the Curator (this is an invited role & can only be occupied by the same person for two years). The festival brings new audience into music by cross-pollinating interest/awareness from the multi-arts programming.

Ongoing relationships include: BBC South East television, BBC Radio 3, BBC Radio Kent, BBC Singers, Canterbury Cathedral Choirs, Changeling Theatre, Screen South, Chapel Choir of Selwyn College Cambridge, Onyx Brass, London Mozart Players, Edinburgh Royal Choral Union, Southbank Centre, Gulbenkian, Barbican and Hythe, North Wales, Rye, Peasmarsh and Stour Festivals.

To manage risk, the Trustees and Chairman meet regularly to post evaluate recent activities, assess reserves and approve future activities and expenditure.

Section C Objectives and activities

Summary of the objects of the charity set out in its governing document

To nurture and promote the development of classical music composition in the UK

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Each year, JAM commissions a piece from an established British composer. For 2022, JAM commissioned *A Concerto for Clarinet and 11 strings* from respected composer Judith Bingham.

In addition, composers from UK colleges/universities and early-career composers are invited to submit compositions to JAM. A selection of the pieces submitted are promoted and performed in JAM's season launch concert, Music of our Time, in March at St Bride's Church, Fleet Street, London. This is performed by highly skilled professional and amateur musicians.

Following the success of its first Composers' Masterclass series in 2021, in Spring 2022 JAM began its second series, this year in choral writing, culminating in one composer winning our second President's Commission. To nurture writing skills, short 'how to' videos are recorded and released on YouTube.

For the composers and performers, involvement with JAM is a rich forum for development for a career in music-making. Over any given year, JAM works with approximately 250 musicians and 15 composers, nurturing skills, experience and careers. These activities support our commitment to nurturing classical music in the UK.

Nurturing community skills and interweaving with its multi-arts festival, with Covid abated, JAM resumed year-round arts education across Kent's Romney Marsh culminating in events in JAM on the Marsh.

Each year JAM promotes classical music within its vibrant JAM on the Marsh multi-arts festival in July, drawing awareness and interest from a broader catchment of the community, stimulating cross-pollination of audiences and, thus, appreciation of classical music composition through the performances. In 2022, whilst government Covid regulations had gone, JAM remained sensitive to audience nervousness and delivered its festival with spaced seating, limiting audience capacity to 70%. JAM also records highlights from the festival, in the Autumn releasing concerts and exhibitions via YouTube. JAM on the Marsh: VIRTUAL enables greater access and experience of classical music, overcoming barriers of age, income, travel and disability.

In order to draw in greater audience to new music, JAM often sympathetically programmes new music with the more familiar. This combination has proved very successful with audiences greatly enjoying the new works. Also, to engage greater audiences, JAM collaborates with festivals including Hythe, North Wales, Peasmarsh, Rye and Stour as well as like-minded arts organisations including Southbank, Gulbenkian, Hastings International Piano Concerto Competition and Hastings Contemporary. JAM also maintains a good relationship with BBC Radio 3 for promotion and broadcast of its music. Through all its performances, JAM actively develops new audiences (live and broadcast) who benefit from new experiences and grow their appreciation of/education in new music. Overall, the positive experiences gained by all participants strive to achieve our object; to develop classical music composition in the UK.

In fulfilling their role, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Additional details of objectives and activities (Optional information)

You may choose to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

N/A

Volunteer contribution was made via Zoom by Trustees and Panel members. Post Covid, artistic management was a hybrid of Zoom and in-person. JAM coordinated a team of local volunteers to deliver Music of our Time and JAM on the Marsh events.

Summary of the main achievements of the charity during the year

21 years of Calls for Music has shown the need for tuition in composing. Following the well-received Writing for Brass and Organ in 2021, for 2022 JAM collaboration with esteemed VOCES8 in running a masterclass series in choral writing. JAM coordinated recording of a series of bite-sized tutorial videos by VOCES8 as an online resource for composers. In April JAM launched the Call for Sketches, highlighting that the videos were available. JAM received 69 sketches from which 6 composers and their sketches were chosen for workshop in JAM on the Marsh in July, with Paul Mealor and VOCES8.

From April JAM resumed its year-round, weekly educational activity with people of all ages and local partners, developing arts skills, creativity and experiences in the typically under-resourced Romney Marsh. Each project culminated with an event in JAM on the Marsh (JOTM). This activity, whilst developing creativity and experiences on the Marsh, also continues a connection with JAM beyond the festival, helping to draw audiences to JOTM

2022 included 6 film masterclasses with Screen South leading to on-location and editing sessions, followed by a short film competition, putting theory into practise. The top 3 were critiqued at an Industry Day in JOTM, followed by a public screening at local Cinemarsh. Folkestone-based chef James Pearce won with his beautiful film *Time*. The top 3 films ran prior to feature films during JOTM; Cinemarsh chose to extend this for another 2 weeks.

After-school singing clubs in Brookland and New Romney primary schools on Romney Marsh were led by past BBC Singer Rebecca Birkebaek-Lodge, concluding with a vibrant performance with Onyx Brass of *Opening Night* to delighted parents and general public.

In collaboration with local artist Yolanda Houston, JAM ran mosaics workshops, completing a large-scale mosaic of each of the 13 mediaeval Romney Marsh churches. These created a mosaics trail in JAM on the Marsh, drawing people local and visiting to discover the area.

From 7-17 July JAM on the Marsh (JOTM) achieved our aims of high quality, new (work/approach) & education. 2022 delivered diverse, creative journeys for artists, increased audience engagement as well as participation & community creativity. Ambitious, inspirational programming, delivered through live events and digitally drew 18,424 audience & 5.5 million media reach via TV, radio, press, digital & social media.

JOTM live brought inspirational local & visiting artists, to the arts deprived rural Romney Marsh (SE Kent) in Covid conditions, bringing £31000 into the low-income economy.

Curated by Anna Tilbrook, inspirational London Tango Quintet, leading soprano Lucy Crowe, the Holst Singers & mosaicist Yolanda Houston made their debuts. 5 artists new to JAM brought excellent exhibitions from abstract oils to photography to ceramics. Rebecca Birkebaek-Lodge concluded the primary schools year of singing with top quintet, Onyx Brass, performing *Opening Night*. Returning artists included VOCES8, Fibonacci Quartet, Ashford Youth Jazz Orchestra & Changeling Theatre. Sensitive to audience nervousness of live events post Covid, JAM limited audience capacity to 70% and arranged space seating. The festival audience was delighted by our care and on-going quality.

"I wasn't confident to come to the live events last year. Now with my boosters, I didn't want to miss JOTM again!" (JOTM 2022)

Our Festival Commission *A Concerto for Clarinet* by Judith Bingham was in fact premiered by clarinettist Robert Plane and the London Mozart Players. Michael Collins sadly broke his wrist weeks before the premiere and could not play. Robert gave an outstanding performance and is a great find. Judith has been very involved with JAM's education and was the first JAM on the Marsh curator. In addition to compositional excellence, in 2022, Judith celebrated her 60th birthday, enabling JAM to draw additional media attention to this commission. Bingham's *Concerto* was joined by works by Copland, Debussy and Grieg.

Giving performance opportunity to outstanding emerging professional players, JAM created JAM Sinfonia to accompany world-class James Gilchrist & Lucy Crowe in Walton's extraordinary *Façade*. From the success of this initiative, JAM Sinfonia will perform in JOTM 2023 & beyond.

.../...

Extending JAM's commitment to music education, JAM hosted 2 open-to-the-public mentor sessions. Firstly, leaders from the Oslo Philharmonic mentored the Fibonacci Quartet, studying at the Guildhall. These professionals and students gave a stunning evening concert of Mendelssohn's *Octet*. Secondly, VOCES8 gave valuable mentoring to our choral composition participants to then complete their pieces for premiere in London in October. That evening VOCES8 captivated a sell-out festival audience with their sheer joy of singing.

At the start of the academic year, in September 2022, Rebecca Birkebaek-Lodge continued weekly after-school singing at Brookland and New Romney primary schools. The schools gave a Christmas concert as well as the children from New Romney school singing at a community Carols and Cake Christmas celebration.

11 concerts, 6 exhibitions and 1 film from JOTM were professionally filmed & released as JOTM VIRTUAL from 8-25 September, driving public access & benefit, locally & worldwide.

On 12th October at St Bride's Church, Fleet Street, London, the 6 masterclass compositions were premiered by the VOCES8 Scholars. Due to the high quality, 2 instead of 1 composer received a President's Commission; Tara Creme to be premiered in Music of our Time March 2023 and Christopher Churcher in JAM on the Marsh 2023. To date JAM's online tutorials have had 5750 views and remain on line to watch and learn from.

This month, JAM launched its Call for Music for March 2023 performance and Call for Artists for JOTM 2023.

In January-February 2023, with Covid under control and the schoolchildren back up to speed with singing, JAM began filming for the virtual resource to support music education in schools, funded by Genesis Kickstart. Sadly, due to schools' illness, this was only partially done. Now that preparations and delivery of this year's festival has happened, remaining filming will be completed this Autumn.

In March, the children united to perform *Captain Noah* at St Nicholas Church, New Romney in preparation for Richard Peat's *Sky Engine* in the summer.

On 21st March, JAM hosted Music of our Time at St Bride's Church, London, showcasing 8 pieces, all world or regional premieres. The Chapel Choir of Selwyn College, Cambridge, Onyx Brass and Simon Hogan (organ) performed, conducted by Michael Bawtree.

The programme included the first performance of Mark-Anthony Turnage's *Onyx 30*, a co-commission between JAM and Onyx Brass. It also featured the world premiere of *The Song I Came to Sing* by Tara Creme, winner of JAM's 2022 President's Commission. Delayed by Covid, Daniel Saleeb's *Soliloquy* was given its London premiere, commissioned by JAM and premiered in JAM on the Marsh 2019. The works were performed with pieces by five successful submitters, championing music from the next generation of UK composers: Simon Beattie, Kerensa Briggs, David Knotts, James Mitchell and Pia Rose Scattergood.

Also at this concert, Paul Mealor, JAM's President, gave the President's Award to Sarah Armitage, recognising her long-standing dedication to JAM fundraising and marketing. JAM also announced the next masterclass series; strings composition in collaboration with the Sacconi Quartet.

JAM's programming continues to inspire audiences to give new music a go, supporting our object 'to nurture and promote the development of classical music composition in the UK':

"It was also a thrill to attend the world premiere of Judith Bingham's *Concerto for Clarinet* - impressive that JAM supports artists and commissions new work such as this. (JOTM 2022)

"I wouldn't choose to hear new music but I've loved the combination in JOTM." (VIRTUAL)

"The concert really showed that new music is accessible and enjoyable and should be shared with a wider audience." (October VOCES8 concert)

"I've never been to a concert featuring new music and I enjoyed it very much." (March 2023)

In 2022, JAM reached 5.6 million people via events, BBC South East tv, Radio 3 and BBC Radio Kent, regional press coverage, extensive digital and social media, achieving strong audiences to all its events, despite public nervousness post Covid.

..!...

Section D

Achievements and performance

Of JAM's audience, 41% were new to JAM London and 26% new to JOTM. 11% of the March audience and 9% of JOTM were new to contemporary music. As well as JAM's commitment to commissioning, these newcomers to JAM and new music confirm our achievement to nurture the future of composition.

In conclusion, by its reputation of high quality and interesting programming, JAM has continued its commitment to nurturing and promoting the development of classical music composition in the UK, reaching many new people. JAM gave the world premiere of its commissions, Judith Bingham's Concerto for Clarinet, reaching audience across the UK and worldwide. JAM also awarded and performed Tara Crème's *The Song I Cam to Sing* with Christopher Churcher's commission for premiere in JOTM 2023. Being on-line has given greater access and experience of our activity, overcoming barriers of age, travel, geography, income and disability. JAM has secured live and virtual audience to engage with going forward.

Over April 2022 – March 2023, with complex budgeting and financial monitoring, JAM has successfully raised sufficient funds and managed expenditure that at year-end it carries through £77,155 into the 2023/24 season.

Section E

Financial review

Brief statement of the charity's policy on reserves

To monitor regularly and remain in credit. Unrestricted funds as at 31.03.23 were £77,155

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Ticket Sales, Arts Council England, Kent County Councillors, National Lottery Community Fund, Orchestras Live, Kent Wildlife Trust, Private Trusts/Foundations including Colyer Fergusson Charitable Trust, Roger de Haan Charitable Trust and Kent Community Foundation, performance partners, JAM Annual Supporters, Gift Aid and In-Kind.

Expenditure has enabled JAM to commission Judith Bingham, deliver JAM on the Marsh including the Bingham's world premiere + 14 additional concerts, deliver a new masterclasses series and release JAM on the Marsh VIRTUAL. JAM featured music from 25 living composers, 29 contemporary works including 16 world premieres and collaborated in performance with 160 high quality musicians. 2022/23 expenditure has enabled JAM to bring new music to 5.6 million people across the UK and worldwide, supporting its objective to nurture and promote the development of classical music composition in the UK.

With careful research, JAM invests in composers and musicians who are innovative, inspiring and deliver high quality results. JAM encourages involvement of all ethnicities, socio-economic groups, abilities and ages.


Section F

Other optional information

Section G

Declaration

The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	EDWARD ARMITAGE	
Position (Secretary, Chair, etc)	CHAIR	Date: 01/11/23



Receipts and payments accounts

CC16a

For the period
from

Period start date
01/04/2022

To

Period end date
31/03/2023

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	141,890	-	-	141,890	174,082
Sales	27,895	-	-	27,895	20,925
Gift Aid	7,225	-	-	7,225	296
Interest	87	-	-	87	2
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	177,097	-	-	177,097	195,305
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	177,097	-	-	177,097	195,305
A3 Payments					
Production	111,109	-	-	111,109	90,549
Marketing	36,636	-	-	36,636	21,866
Administration	47,361	-	-	47,361	54,332
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	195,106	-	-	195,106	166,747
A4 Asset and investment purchases. (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	195,106	-	-	195,106	166,747
Net of receipts/(payments)	- 18,009	-	-	- 18,009	28,558
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	95,164	-	-	95,164	£66,606
Cash funds this year end	77,155	-	-	77,155	95,164

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	CAF Gold (savings account)	13,364	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	63,691	-	-
	Total cash funds	77,155	-	-

(agree balances with receipts and payments account(s))

OK OK OK

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-


B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	EDWARD ARMITAGE	01/11/2023



Section A Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
JOHN ARMITAGE MEMORIAL TRUST

**On accounts for the year
ended**

31 MARCH 2023 **Charity no
(if any)** 1096150

Set out on pages

1 & 2
(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2023.

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

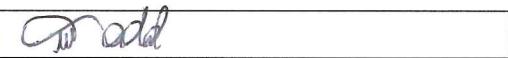
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed: 

Date: 01/11/2023

Name: NICHOLAS DODD, BA, BFP, FCA

**Relevant professional
qualification(s) or body
(if any):**

ICAEW

Address:

HUGHES WADDELL, THE WHITE HOUSE
2 MEADOW, GODALMING,
SURREY, GU7 3HN

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

JOHN ARMITAGE MEMORIAL TRUST

England & Wales - Charity number 1096150

Accounts



Trustees' Annual Report for the period

	Period start date				Period end date		
From	01	04	2021	To	31	03	22

Section A Reference and administration details

Charity name

JOHN ARMITAGE MEMORIAL TRUST

Other names charity is known by

JAM

Registered charity number (if any)

1096150

Charity's principal address

55 Kempshott Road

London

Postcode

SW16 5LJ

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	EDWARD ARMITAGE	CHAIRMAN	WHOLE PERIOD	
2	TIM JACKSON		“ “	TIM JACKSON
3	CHARLES COCHRANE		“ “	CHARLES COCHRANE
4	MARAH DICKSON-WRIGHT		“ “	MARAH DICKSON-WRIGHT
5	PATRICIA ROLFE		“ “	PATRICIA ROLFE

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
AS ABOVE	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	TRUST DEED
How the charity is constituted (eg. trust, association, company)	TRUST
Trustee selection methods (e.g., appointed by, elected by)	RECOMMENDATION AND RESOLUTION OF THE TRUSTEES

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Advice and support from existing trustees and chairman.

JAM is overseen by its Trustees, with day-to-day management run by JAM Chairman Edward Armitage. Once a year, the JAM Panel meets to select music submitted for performance in the next season. Each year, the Panel and Trustees decide upon the season's commission(s). The programming of concerts is coordinated by the Chairman & performers. JAM proactively seeks out like-minded organisations to work with in achieving its objects. By this collaborative approach all parties mutually benefit and most importantly the development of classical music in the UK.

JAM's Kent based multi-arts festival, JAM on the Marsh, is programmed and coordinated by the Chairman in conjunction with the Curator (this is an invited role & can only be occupied by the same person for two years). The festival brings new audience into music by cross-pollinating interest/awareness from the multi-arts programming.

Ongoing relationships include: BBC South East television, BBC Radio 3, BBC Radio Kent, BBC Singers, Canterbury Cathedral Choirs, Changeling Theatre, Chapel Choir of Selwyn College Cambridge, Onyx Brass, London Mozart Players, Edinburgh Royal Choral Union, Screen South, Southbank Centre, Gulbenkian, Barbican and Hythe, North Wales, Rye, Peasmarsh and Stour Festivals.

The Trustees and Chairman meet to post evaluate recent activities, assess reserves and approve future activities and expenditure.

Section C

Objectives and activities

Summary of the objects of the charity set out in its governing document

To nurture and promote the development of classical music composition in the UK

Each year, JAM commissions a piece from an established British composer. In addition, composers from UK colleges/universities and early-career composers are invited to submit compositions to JAM. The commission and a selection of the pieces submitted are promoted and performed throughout the UK by highly skilled professional and amateur musicians; approximately 250 musicians in any year. For the composers and performers, involvement with JAM is a rich forum for development for a career in music-making. In order to draw in greater audience to new music, JAM often sympathetically programmes new music with the more familiar. This combination has proved very successful with audiences greatly enjoying the new works. Also, to engage greater audiences, JAM collaborates with festivals including Hythe, North Wales, Rye and Stour as well as like-minded arts organisations including Southbank, Gulbenkian, Hastings International Piano Concerto Competition and Hastings Contemporary. Through all its performances, JAM actively develops new audiences (live and broadcast) who benefit from new experiences and grow their appreciation of/education in new music. Overall, the positive experiences gained by all participants strive to achieve our object; to develop classical music composition in the UK.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

For 2021 JAM commissioned burgeoning composer Jack Oades' evocative *Between the Stormclouds and the Sky*, with libretto by renowned poet Grahame Davies.

Typically, each year JAM promotes classical music within its vibrant JAM on the Marsh multi-arts festival in July, drawing awareness and interest from a broader catchment of the community, stimulating cross-pollination of audiences and, thus, appreciation of classical music composition through the performances. In 2021, when Covid was still present, JAM delivered its festival within government guidelines, requiring audience to be temperature checked, wear face masks, be guided to allocated seating and following a one-way system. Seating was limited to 50% capacity. JAM also recorded the festival, in October releasing 9 concerts and 6 exhibitions via YouTube. JAM on the Marsh: VIRTUAL enabled greater access and experience of classical music, overcoming barriers of age, income and disability.

With 2020 submitted music still to be performed due to Covid, JAM did not run its annual Call for Music in Autumn 2020. Instead, throughout 2021 we ran a composers' masterclasses and workshop series, culminating in one composer winning our first President's Commission. This new activity supports our commitment to nurturing classical music in the UK.

Sadly, with Covid on-going, it was not possible to run our film masterclass series or after-school singing clubs for primary schools on Romney Marsh.

We were however delighted to host our March 2022 Music of our Time concert in London.

In fulfilling their role, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

N/A

Volunteer contribution was made via Zoom by Trustees, Panel members and Artistic Management. Due to Covid, JAM coordinated a team of local volunteers to deliver each events, responsible for temperature checking, mask wearing, guidance to allocated seating and one-way system. Marketing was reduced given the limited venue capacity as a result of social distanced seating.

Section D

Achievements and performance

Summary of the main achievements of the charity during the year

Usually from April JAM would continue its year-round, weekly educational activity with schools and local partners, developing arts skills and experiences in the typically under-resourced Romney Marsh. Sadly, Covid halted this in 2021.

In late April, Richard Peat committed to composing a large-scale community oratorio, involving primary school singers, secondary school musicians, amateur players, professional musicians and actors for premiere in JAM on the Marsh, originally planned for premiere in July 2022. Given the uncertainty of working with schools due to Covid and the schools having no singing tuition during the pandemic, it was agreed to delay the oratorio until July 2023. In early 2021, we were delighted to secure full funding for Richard Peat from a private donor, John Parke Wright. We were also delighted to receive Genesis Kickstart funding towards the virtual resource JAM will produce to support music education in schools and learning Richard Peat's oratorio.

20 years of Calls for Music has shown the need for tuition in composing for organ and brass. In May, JAM launched its first composition masterclass series, for these forces, led by Francesca Massey, Organist and Director of Music at Rochester Cathedral and Onyx Brass. JAM produced a series of bite-size tutorial videos by Francesca and Onyx, as an online resource for composers, now and in the future, broadcast via YouTube. To date they have had 3,045 views and are still on line to watch and learn from. Following the masterclasses and promotion of our call for sketches, JAM received 12 organ sketches and 36 for brass. 6 were chosen for in-person, Covid-safely workshop in JAM on the Marsh on 13th July, with Paul Mealor, Onyx and Francesca.

Planning 2021 Covid-cautiously, from 8-18 July JAM on the Marsh (JOTM) achieved our aims of high quality, new (work/approach) & education. Following strict audience Covid-safety guidelines, 2021 delivered diverse, creative journeys for artists, increased audience engagement as well as participation & community creativity. Ambitious, inspirational programming, delivered through live events and digitally drew 23006 audience & 6.2 million media reach via TV, radio, press, digital & social media.

JOTM live brought inspirational local & visiting artists, to the arts deprived rural Romney Marsh (SE Kent) in Covid conditions, bringing £30000 into the low-income economy.

Created by new Curator Anna Tilbrook, JOTM debuts included outstanding artists James Gilchrist, Lesley Garrett, Michael Collins, Kosmos Ensemble & Canterbury Cathedral Choir. Returning artists included Changeling with A Midsummer Night's Dream; Michal Rogalski (oboe) & Fabio Fernades (guitar) Latin performance & Yuanfan Yang's vibrant piano recital. With this mix, at 50% capacity & socially distanced, nearly all events were sold out drawing returning & new audience. Covid safety procedures by local volunteers ensured safety & a friendly buzz at each event.

Festival Commission *Between the Stormclouds and the Sea*, by Jack Oades, with Grahame Davies' text inspired by the Marsh community, was premiered by Caritas Choir. Performing our 2003 commission *The Far Theatricals of Day* by Jonathan Dove & 2010 commission by Paul Mealor *Now Sleeps the Crimson Petal*, with Onyx Brass & soloists, delivered our commitment to new UK music over 3 decades.

During the festival, 5 of the 6 composers from our choir and brass masterclasses series came to Hythe for highly stimulating and developmental workshops with Francesca Massey and Onyx Brass, led by Professor Paul Mealor. With learnings from the workshop the composers completed pieces for performance at St Brides Church, London on 13th October.

Covid prevented our weekly schools singing & Children's Sunday. When regulations relaxed just in time for the festival, JAM coordinated 2 inspirational workshops for the 3 local schools; world music of Kosmos Ensemble for KS2 & London Mozart Players' lead violinist Ruth Rogers + her son performing Ferdinand the Bull to KS1, delighting 575 children. These workshops also rekindled JAM's relationships with the schools for future collaboration.

Jon Foreman created a striking sculpture trail outside 5 Marsh churches. JOTM included 6 exhibitions of photography, sculpture, cyanotype & print, in local community spaces including the carriages of the Romney Hythe & Dymchurch steam railway, Leisure Centre & Visitor Centre; art in unexpected places & outside &/or where people could Covid-safely go without crowding. Cyanotype workshops further boosted local creativity and engagement.

On 13th October at St Bride's Church, Fleet Street the 6 masterclass compositions were premiered by Francesca Massey and Onyx Brass, with a live audience. Janet Wheeler's *Film Noir* won the first President's Commission, to be premiered in March at St Brides.

"This has been such a brilliant opportunity to compose for a combination I've not written for before. I've found it enormously instructive, and the chance to work with Onyx Brass is really invaluable." Janet Wheeler

9 concerts & exhibitions from live JAM on the Marsh were professionally filmed & released as JOTM: VIRTUAL from 22nd October – 19th November, driving public access & benefit, locally & nationwide.

Through our programming, we have inspired audience that wouldn't consider new music to give it a go, supporting our object 'to nurture and promote the development of classical music composition in the UK'.

"First JAM concert. Very enjoyable. Excellent & varied programme. Covid risk handled v efficiently. So good that you feature new music. We SHALL return." (Newcomer, Deal)

"The JAM Festival is a wonderful initiative and highly valued, it brings new music, art and theatre to Romney Marsh which is hugely appreciated. It also brings a wider audience to the stunning churches in the locality. Those taking part often experience this beautiful part of Kent for the first time and leave enriched and looking forward to their next visit. "

"The mix of old & new music is wonderful."

"What a treat! and two composers attending. A spellbinding choice of items with a first performance (we absolutely loved the McDowall) and the chance to hear Ben Goldscheider whom we had admired in the Young Musician Final. Very impressive. Thank you to all involved."

"It was an incredible evening (Oades premiere). Great care taken ref social distancing etc. A wonderful first post lockdown experience."

"Very high standard of music. Not "run of the mill." Brilliant."

"LMP great concert especially Cecilia's new piece ... Melaor concert...wow...Great to hear Dove piece live."

"The Paul Mealor concert was exceptional. I have always enjoyed them but this was truly the best ever. I introduced a friend to JAM and this concert and she was absolutely blown away."

Section D

Achievements and performance

"As ever, very enjoyable concerts on 'old' and 'new' music which exceeded my expectations which rise every year."

"I thoroughly enjoyed being able to access the music of the festival - it was impossible for me to attend live. It has inspired me to attend the festival in 2022."
(First JOTM festival, Leicestershire)

"I have watched the premiere of Stormclouds + other VIRTUAL events & am loving them. We definitely want to be there for 2022, Covid permitting." Alberta, Canada

Paul Mealor's *Piano Concerto* (2020) was a co-commission with North Wales International Music Festival. The postponed 2020 performance was filmed and broadcast on 4th November 2021.

In the new year, JAM resumed after-school singing in Marsh primary schools led by vocal tutor Rebecca Lodge and film education in collaboration with Screen South.

On 23rd March 2022, JAM was delighted to host Music of our Time at St Bride's Church, Fleet Street to perform at last the works submitted to its 2020 Call for Music and Janet Wheeler's President's Commission. The Chapel Choir of Selwyn College, Cambridge, Onyx Brass, Simon Hogan (organ) and tenor soloist Mark LeBrocq, narrator Jane Shearsmith, conducted by Michael Bawtree gave the performance. The programme included works submitted by Philip Lancaster, Christopher Best, Kathryn Rose, Richard Peat, Will Harmer, the world premiere of *Up In The Morning Early* by Janet Wheeler and the London premiere of Jack Oades *Between the Stormclouds and the Sea*.

Also at this concert, Paul Mealor, JAM's President, gave the first President's Award to Sarah McDonald, Director of Music at Selwyn College, Cambridge, recognising her long dedication and support of JAM since 2002.

JAM also announced the next phase of the masterclass series; choral composition in collaboration with world-class vocal ensemble VOCES8.

In 2021, JAM achieved 6million reach including BBC South East tv, Radio 3 and BBC Radio Kent, regional press coverage, extensive digital and social media, and a rare 4* Financial Times review, aiding 6% growth in total audience.

Of JAM's audience over this financial period, 30% were new to JAM. 5% of the March audience were new to contemporary music, 15% were new to contemporary music at the festival. As well as JAM's commitment to commissioning, these newcomers to JAM and new music confirm our achievement to nurture the future of composition.

In conclusion, by being prudent and responsible, JAM has continued its commitment to nurturing and promoting the development of classical music composition in the UK, reaching many new people. JAM gave the world premiere of its commissions, Jack Oades' *Between the Stormclouds and the Sea*, reaching audience across the UK and worldwide. JAM also awarded and performed Janet Wheeler's President's Commission *Up In The Morning Early*. Being on-line has given greater access and experience of our activity, overcoming barriers of age, geography, income and disability. JAM has secured live and virtual audience to engage with going forward.

Over April 2021 – March 2022, with complex budgeting and financial monitoring, JAM has successfully raised sufficient funds and managed expenditure that at year-end it carries through £95,164 into the 2022/23 season.

Section E

Financial review

Brief statement of the

To monitor regularly and remain in credit. Unrestricted funds as at 31.03.22 were £95,164.

charity's policy on reserves

None

Details of any funds materially in deficit

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Ticket Sales, Arts Council England, Kent County Councillors, National Lottery Community Fund, PRS, Orchestras Live, Kent Wildlife Trust, Private Trusts/Foundation including Colyer Fergusson Charitable Trust, Roger de Haan Charitable Trust and Kent Community Foundation, performance partners, JAM Annual Supporters, Gift Aid and In-Kind.

Expenditure has enabled JAM to commission Jack Oades, deliver JAM on the Marsh including the Oades' world premiere + 13 additional concerts, deliver a new masterclasses series and release JAM on the Marsh: VIRTUAL. JAM featured music from 24 living composers, 31 contemporary works including 14 world premieres, collaborated with 147 high quality musicians as we carefully perform again to live audiences. 2020/21 expenditure has enabled JAM to bring new music to 6.2 million people across the UK and worldwide, supporting its objective to nurture and promote the development of classical music composition in the UK.

With careful research, JAM invests in composers and musicians who are innovative, inspiring and deliver high quality results. JAM encourages involvement of all ethnicities, socio-economic groups, abilities and ages.

Section F Other optional information

--

Section G Declaration

The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees

Signature(s)



Full name(s)

EDWARD ARMITAGE

Position (Secretary, Chair, etc)

CHAIR

Date: 10/08/22



Receipts and payments accounts

CC16a

For the period
from

Period start date
01/04/2021

To

Period end date
31/03/2022

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	174,082	-	-	174,082	84,281
Sales	20,925	-	-	20,925	576
Gift Aid	296	-	-	296	9,806
Interest	2	-	-	2	5
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	195,305	-	-	195,305	94,668
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	195,305	-	-	195,305	94,668
A3 Payments					
Production	90,549	-	-	90,549	45,417
Marketing	21,866	-	-	21,866	7,099
Administration	54,332	-	-	54,332	42,003
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	166,747	-	-	166,747	94,519
A4 Asset and investment purchases. (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	166,747	-	-	166,747	94,519
Net of receipts/(payments)	28,558	-	-	28,558	149
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	£66,606	-	-	66,606	66,457
Cash funds this year end	95,164	-	-	95,164	66,606

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	CAF Gold (savings account)	11,590	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	83,475	-	-
	Total cash funds	95,164	-	-

(agree balances with receipts and payments account(s))

OK

OK

OK

B2 Other monetary assets

Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-
	-	-	-

B3 Investment assets

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-


B4 Assets retained for the charity's own use

Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-
		-	-

B5 Liabilities

Details	Fund to which liability relates	Amount due (optional)	When due (optional)
		-	
		-	
		-	
		-	
		-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	EDWARD ARMITAGE	10/08/2022



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
JOHN ARMITAGE MEMORIAL TRUST

**On accounts for the year
ended**

31 MARCH 2022

**Charity no
(if any)**

1096150

Set out on pages

1 & 2

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2022.

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below *) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

** Please delete the words in the brackets if they do not apply.*

Signed:

Date:

11/08/2022

Name:

NICHOLAS DODD, BA, BFP, FCA

**Relevant professional
qualification(s) or body
(if any):**

ICAEW

Address:

HUGHES WADDELL, THE WHITE HOUSE

2 MEADROW, GODALMING

SURREY, GU7 3HN

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

JOHN ARMITAGE MEMORIAL TRUST

England & Wales - Charity number 1096150

Accounts



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	01	04	2020		31	03	21

Section A Reference and administration details

Charity name

Other names charity is known by

Registered charity number (if any)

Charity's principal address

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	EDWARD ARMITAGE	CHAIRMAN	WHOLE PERIOD	
2	TIM JACKSON		" "	TIM JACKSON
3	CHARLES COCHRANE		" "	CHARLES COCHRANE
4	MARAH DICKSON-WRIGHT		" "	MARAH DICKSON-WRIGHT
5	PATRICIA ROLFE		" "	PATRICIA ROLFE

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
AS ABOVE	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

Name of chief executive or names of senior staff members (Optional information)

Section B Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	TRUST DEED
How the charity is constituted (eg. trust, association, company)	TRUST
Trustee selection methods (e.g., appointed by, elected by)	RECOMMENDATION AND RESOLUTION OF THE TRUSTEES

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Advice and support from existing trustees and chairman.

JAM is overseen by its Trustees, with day-to-day management run by JAM Chairman Edward Armitage. Once a year, the JAM Panel meets to select music submitted for performance in the next season. Each year, the Panel and Trustees decide upon the season's commission(s). The programming of concerts is coordinated by the Chairman & performers. JAM proactively seeks out like-minded organisations to work with in achieving its objects. By this collaborative approach all parties mutually benefit and most importantly the development of classical music in the UK.

JAM's Kent based multi-arts festival, JAM on the Marsh, is programmed and coordinated by the Chairman in conjunction with the Curator (this is an invited role & can only be occupied by the same person for two years). The festival brings new audience into music by cross-pollinating interest/awareness from the multi-arts programming.

Ongoing relationships include: BBC Radio 3, BBC Radio Kent, BBC Singers, Canterbury Cathedral Girls' Choir, Changeling Theatre, Chapel Choir of Selwyn College Cambridge, Onyx Brass, London Mozart Players, Edinburgh Royal Choral Union, Screen South, Southbank Centre, Gulbenkian, Barbican and Hythe, North Wales, Rye, Peasmarsh and Stour Festivals.

The Trustees and Chairman meet to post evaluate recent activities, assess reserves and approve future activities and expenditure.

Section C

Objectives and activities

Summary of the objects of the charity set out in its governing document

To nurture and promote the development of classical music composition in the UK.

Each year, JAM commissions a piece from an established British composer. In addition, composers from UK colleges/universities and early-career composers are invited to submit compositions to JAM. The commission and a selection of the pieces submitted are promoted and performed throughout the UK by highly skilled professional and amateur musicians; approximately 250 musicians in any year. For the composers and performers, involvement with JAM is a rich forum for development for a career in music-making. In order to draw in greater audience to new music, JAM often sympathetically programmes new music with the more familiar. This combination has proved very successful with audiences greatly enjoying the new works. Also, to engage greater audiences, JAM collaborates with festivals including Hythe, North Wales, Rye and Stour as well as like-minded arts organisations including Southbank, Gulbenkian, Hastings International Piano Concerto Competition and Hastings Contemporary. Through all its performances, JAM actively develops new audiences (live and broadcast) who benefit from new experiences and grow their appreciation of/education in new music. Overall, the positive experiences gained by all participants strive to achieve our object; to develop classical music composition in the UK.

In its 20th anniversary year, for 2020 JAM commissioned Paul Mealor's dramatic and evocative *Piano Concerto*. Also, JAM co-commissioned Rachel Fryer's *Variations Down the Line* project, weaving 5 new works around Bach's famous *Variations* by UK composers including Nicola LeFanu and Michael Finnissy.

Typically, each year JAM promotes classical music within its vibrant JAM on the Marsh multi-arts festival in July, drawing awareness and interest from a broader catchment of the community, stimulating cross-pollination of audiences and, thus, appreciation of classical music composition through the performances. In 2020, when so many events were cancelled or postponed due to the pandemic, JAM remained passionate about supporting classical music, artists and audience. Adhering to strict government guidelines, JAM on the Marsh: VIRTUAL broadcast 12 new events; 9 concerts including premieres of its 2020 commissions and 3 stunning photography exhibitions. Enabling optimum access, the events were free to view, yet inviting donations. JAM on the Marsh: VIRTUAL achieved greater access and experience of classical music, overcoming barriers of age, income and disability.

With 2020 submitted music still to be performed due to Covid, JAM did not run its annual Call for Music in Autumn 2020. Instead, throughout 2021 we will run a composers' masterclasses and workshop series. Over its 20 years of Calls for Music, JAM has recognised a need for composer tuition in organ and brass writing. This project responds to this and will be open to composers of all ages, from across the UK, encouraging a wide range of compositional styles. JAM will produce an online resource for composers, now and in the future.

Where Covid halted our music education, a virtual Industry Day in October concluded the first year of our film education with Screen South and The Fifth Continent Landscape Partnership Scheme. Filmmakers, media, funders and public joined us on-line, celebrating our ambition to nurture creativity, skills and opportunity in the area and becoming aware of JAM's multi-arts commitment.

Sadly, with the UK still in lock-down and choirs under heavy restrictions, we had to postpone our March 2021 Music of our Time concert in London.

In fulfilling their role, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Additional details of objectives and activities (Optional information)

You may choose to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

N/A

Via Zoom, Trustees, Panel members and Artistic Management. Due to Covid, local marketing and staffing did not happen this year as festival events were filmed adhering to strict Covid guidance and marketed digitally; see later detail.

Section D

Achievements and performance

Summary of the main achievements of the charity during the year

Usually from April JAM would continue its year-round, weekly educational activity with schools and local partners, developing arts skills and experiences in the typically under-resourced Romney Marsh. Sadly, Covid halted this in 2020.

When so many events were cancelled or postponed due to the pandemic, JAM remained committed to its charitable object of nurturing and promoting the development of classical music composition in the UK. Adhering to strict government guidelines, and overhauling the capability of our website, JAM on the Marsh: VIRTUAL broadcast 12 new events in July; 9 concerts from jazz, choral to orchestral by outstanding musicians including its 2020 commissions and 3 stunning photography exhibitions. Enabling optimum access, the events were free to view, yet inviting donations; £10,254 was donated, comparing well with past ticket sales. Through its expanded reach and Covid-perseverance, JAM attracted new annual supporters, increasing by 30%. Over the filming period JAM gave work experience to an emerging drama student and work experience to a local young cameraman.

As confirmed by Google Analytics 2020/YouTube Insight 2020, our virtual festival was enjoyed by 17,248 people, up 6% year-on-year. 51% were new which shows positive reach of existing and new, vs 36% new in 2019. 82% of audience was in the UK, yet reaching the US, Australia, Middle East and China. A significant audience was in the South East of England, i.e. the festival upheld its ambition to benefit the Romney Marsh/South East Kent area. JAM on the Marsh: VIRTUAL has helped to drive the profile of the area as a leading destination for arts and culture, locally, nationally and beyond.

"Well done for pushing yourselves and trail-blazing where others have failed. I have just enjoyed listening again to last night's wonderful concert; so uplifting during these dreadful Covid times." (Romney Marsh)

"Thank you all so much for putting on this festival of stunning music – you're a great discovery. Well done for bravely leading the way." (Devon)

"Being a full-time carer, I can't get out much. It was great to discover these events as I wouldn't have in a normal year." (New to JAM, Romney Marsh)

"I was thrilled with my experiences both at home alone and with others sharing special moments. I was disappointed not to be in the churches but pleasantly surprised at this new experience. The interaction was more rewarding than expected." (New to JAM, Romney Marsh)

"Loved it and hope to join you in person in 2021." (New to JAM, Aberdeen)

"I would never have got to the Marsh; such a treat to visit from home." (London)

"Before I moved to Cumbria, I used to attend JAM every year. I have "attended" more than ever before. I have listened to concerts again and again. They have given me great joy and solace. Online allowed me to share a concert with my daughter and show my little grandchildren the wonderful sand art not so far from where they used to live. I am over 70 and live alone. It's been a difficult time and is about to get worse. JAM has given me a connection and a re-connection with the past I thought was lost. And I have found something new and alive in it."

JAM on the Marsh: VIRTUAL included:

- 3 photography exhibitions:
 - Carsten Birkebaek's drone photography of Jon Foreman's astonishing beach art in JAM on the Marsh 2019
 - Susan Pilcher's *Confessions of a Night Owl*
 - Tristan Fewings' *Between the Sea and the Sky*
- The Gesualdo Six: *Passion and Polyphony*
- Onyx Brass: *Onyx Noir*
- Rachel Fryer: *Variations Down the Line I*
- Organ Recital: Daniel Cook
- *Fillu* by Green Opera
- Rachel Fryer: *Variations Down the Line II*
- Rebecca Afonwy-Jones (mezzo) & Anna Tilbrook (piano)
- Fauré *Requiem* with The Gesualdo Six and London Mozart Players with new poems by Grahame Davies reflecting the impact of the pandemic
- Paul Mealor *Piano Concerto* – World Premiere – John Frederick Hudson (piano) and London Mozart Players

New, High Quality & Education remain core to JOTM, including world premieres by inspirational UK composers Paul Mealor, Nicola LeFanu, Michael Finnissy, Samuel Barber, Julian Broughton and Alison Kay. Our events featured outstanding artists including The Gesualdo Six, London Mozart Players, Onyx Brass and Anna Tilbrook. This year JAM has enabled new works, nurtured composers and artists and given performances to musicians and audience; particularly significant when Covid has decimated the arts.

Through our programming, we have inspired audience that wouldn't consider new music to give it a go, supporting our object 'to nurture and promote the development of classical music composition in the UK'.

"I would never have entertained an organ recital but this was brilliant."

"I don't normally enjoy new music but the two new pieces in this concert were stunning. The whole concert was superb and exhilarating."

"So much of this was new to me and I loved it."

In September, as one of the UK's finest pianists, Anna Tilbrook took over curation of JAM on the Marsh for 2021-22, bringing exciting and innovative programming ideas and performers.

Paul Mealor's *Piano Concerto* is a co-commission with North Wales International Music Festival. Sadly, due to Covid, NWIMF performance scheduled for September 2020 has been postponed to 2021.

Despite Covid halting our music in schools across 2020, a virtual Industry Day in October concluded the first year of our film education with Screen South and The Fifth Continent Landscape Partnership Scheme. After 6 masterclasses with professionals in early 2020, short films were submitted by emerging Kent/Sussex filmmakers; all entries had to have a Marsh connection. The top 3 were screened and industry-critiqued with Corinna Lewis' *The Stoneman* announced as the winner. We have built upon this first year with enhanced activity to include practical days for 2021. Regarding music in schools, we have sourced a local leader and will resume weekly music as soon as Covid permitted.

Since Autumn 2020, JAM has been planning an organ and brass masterclass and workshop series. 20 years of Calls for Music have shown the need for tuition in composing for these forces. Francesca Massey, Organist and Director of Music at Rochester Cathedral and Onyx Brass will lead this education project, open to open to composers of all ages, from across the UK. An organ masterclass and one for brass will be filmed for free YouTube broadcast to the composing community. Encouraging a wide range of compositional styles, composers will be invited to submit sketches from which 3 organ and 3 brass pieces will be selected for live workshop in JAM on the Marsh 2021. These pieces will then be completed for performance in the Autumn with ...

Section D

Achievements and performance

... one composer winning a JAM commission for premiere in March 2022 in our Music of our Time concert in London. The masterclasses, housed on JAM's website, will be a valuable compositional resource for composers now and in the future, supporting our commitment to nurturing classical music in the UK.

In 2020, anticipating £0 income due no ticket sales, JAM reduced marketing spend, focussing on PR, digital and social media working closely with agency Media in a Box. JAM achieved 6 million reach including BBC South East tv, Radio 3 and BBC Radio Kent, regional press coverage, extensive digital and social media, and a rare 4* Financial Times review, aiding 6% growth in total audience.

In conclusion, by being innovative and resilient, JAM has continued its commitment to nurturing and promoting the development of classical music composition in the UK, reaching many new people. During Covid, our expanded audience was uplifted, enjoyed being part of a daily festival and the quality of the productions. JAM gave world premieres of its commissions, Paul Mealor's *Piano Concerto* and *Variations down the Line* with Rachel Fryer, reaching audience across the UK and worldwide. Being on-line has given greater access and experience of our activity, overcoming barriers of age, geography, income and disability. JAM has secured live and virtual audience to engage with going forward.

Over April 2020 – March 2021, with complex budgeting and financial monitoring, JAM has successfully raised sufficient funds and managed expenditure that at year-end it carries through £66,606 into the 2021/22 season.

Section E

Financial review

Brief statement of the charity's policy on reserves

To monitor regularly and remain in credit. Unrestricted funds as at 31.03.21 were £66,606

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You may choose to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Ticket Sales, Arts Council England, Kent County Councillors, National Lottery Community Fund, PRS, Orchestras Live, Kent Wildlife Trust, Private Trusts/Foundations including Colyer Fergusson Charitable Trust, Roger de Haan Charitable Trust and Kent Community Foundation, performance partners, JAM Annual Supporters, Gift Aid and In-Kind.

Expenditure has enabled JAM to commission Paul Mealor and co-commission with Rachel Fryer, promote and perform 9 concerts, continue its film education project with Screen South, develop a new masterclasses series and adapt its festival into JAM on the Marsh: VIRTUAL. JAM featured music from 14 living composers, 25 contemporary works including 6 world premieres, collaborated with 45 high quality musicians in a year when so much has been cancelled, with composers, musicians and audiences suffering as a result. In 2020/21 expenditure enabled JAM to bring new music to 6 million people across the UK, supporting its objective to nurture and promote the development of classical music composition in the UK.

With careful research, JAM invests in composers and musicians who are innovative, inspiring and deliver high quality results. JAM encourages involvement of all ethnicities, socio-economic groups, abilities and ages.


Section F**Other optional information**

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Section G**Declaration**

The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees

Signature(s)

	
---	--

Full name(s)

EDWARD ARMITAGE	
-----------------	--

Position (Secretary, Chair, etc)

CHAIR	Date: 22/6/21
-------	---------------



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
JOHN ARMITAGE MEMORIAL TRUST

**On accounts for the year
ended**

31 MARCH 2021

**Charity no
(if any)**

1096150

Set out on pages

1 & 2

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 March 2021.

**Responsibilities and
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent
examiner's statement**

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

N. Dodd

Date:

22/06/2021

Name:

NICHOLAS DODD, BA, BFP, FCA

**Relevant professional
qualification(s) or body
(if any):**

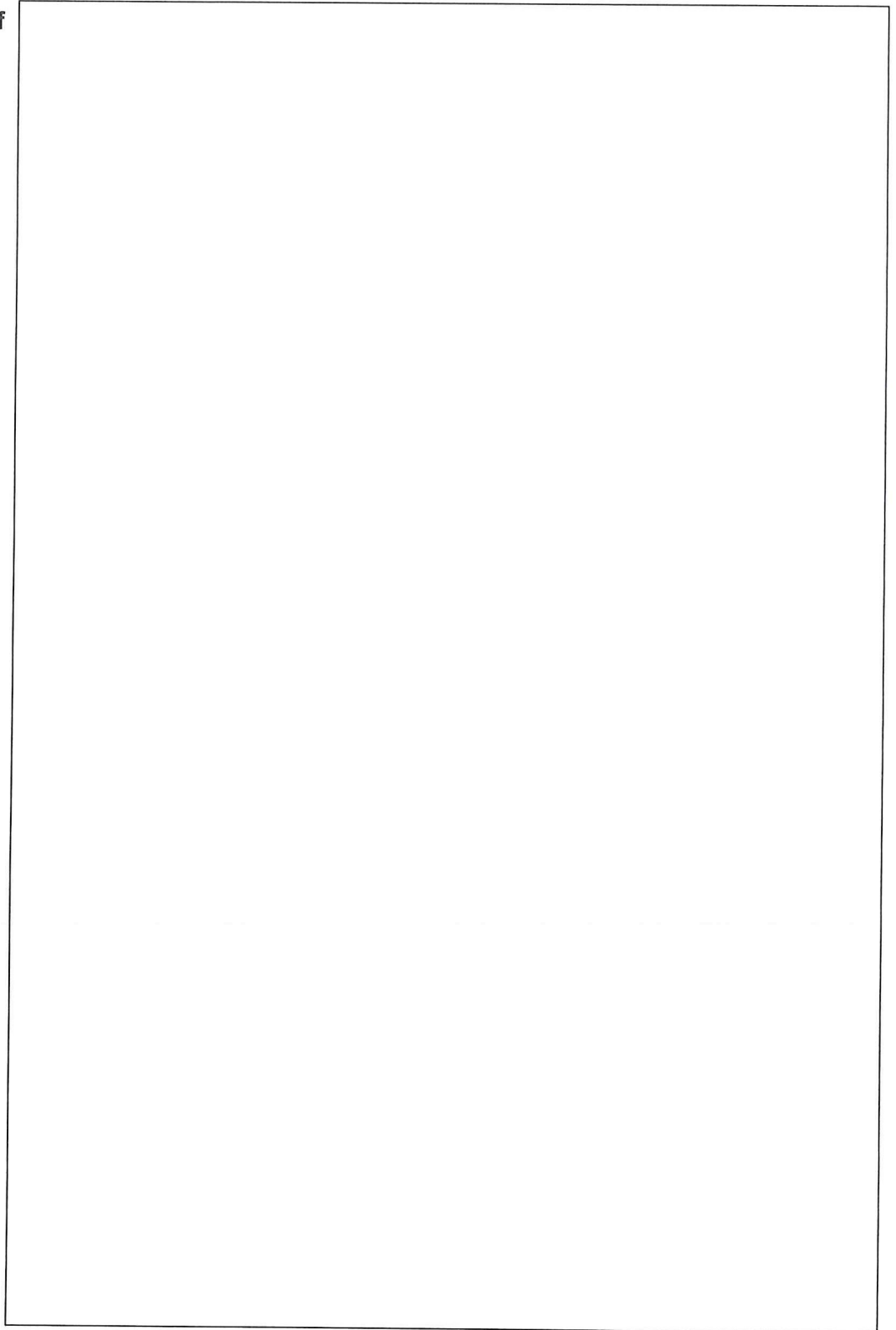
ICAEW

Address:

HUGHES WADDELL, THE WHITE HOUSE, 2 MEADOW,
GODALMING, SURREY GU7 3HN

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.





CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity Name: John Armitage Memorial Trust

No: 1096150

Receipts and payments accounts


CC16a

For the period from	Period start date 01/04/2020	To	Period end date 31/03/2021
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Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	84,281	-	-	84,281	137,545
Sales	576	-	-	576	22,876
p	9,806	-	-	9,806	3,556
Interest	5	-	-	5	49
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	94,668	-	-	94,668	164,026
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	94,668	-	-	94,668	164,026
A3 Payments					
Production	45,417	-	-	45,417	69,694
Marketing	7,099	-	-	7,099	29,547
Administration	42,003	-	-	42,003	47,224
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	94,519	-	-	94,519	146,465
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	94,519	-	-	94,519	146,465
Net of receipts/(payments)	149	-	-	149	17,561
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	£66,457	-	-	66,457	48,896
Cash funds this year end	66,606	-	-	66,606	66,457

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	CAF Gold (savings account)	10,619	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	55,887	-	-
	Total cash funds	66,606	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
B2 Other monetary assets	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B4 Assets retained for the charity's own use	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B5 Liabilities	Details	-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		EDWARD ARMITAGE	22/06/2021	