



Trustees' Annual Report for the period

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

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)

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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.

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 Mealar'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 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)

	
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Full name(s) EDWARD ARMITAGE

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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:

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

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
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets			Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use		Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities		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	22/06/2021
CCXX R2 accounts (SS)	2		22/06/2021