



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)

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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 Meador, 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 the 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**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 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 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.