



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	01	04	2022		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)

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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, 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 <i>A Concerto for Clarinet and 11 strings</i> 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.

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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.

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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 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.