



## 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)

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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 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 Mealor, 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 5<sup>th</sup> 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 4<sup>th</sup>, 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 25<sup>th</sup> 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	Period start date 01/04/2024	To	Period end date 31/03/2025
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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 £
<b>A1 Receipts</b>					
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
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b> (Gross income for AR)	<b>230,830</b>	<b>-</b>	<b>-</b>	<b>230,830</b>	<b>204,593</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>230,830</b>	<b>-</b>	<b>-</b>	<b>230,830</b>	<b>204,593</b>
<b>A3 Payments</b>					
Production	132,447	-	-	132,447	114,406
Marketing	37,747	-	-	37,747	44,570
Administration	56,596	-	-	56,596	59,394
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>226,789</b>	<b>-</b>	<b>-</b>	<b>226,789</b>	<b>218,370</b>
<b>A4 Asset and investment purchases. (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>226,789</b>	<b>-</b>	<b>-</b>	<b>226,789</b>	<b>218,370</b>
<b>Net of receipts/(payments)</b>	<b>4,040</b>	<b>-</b>	<b>-</b>	<b>4,040</b>	<b>13,777</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>63,376</b>	<b>-</b>	<b>-</b>	<b>63,376</b>	<b>77,154</b>
<b>Cash funds this year end</b>	<b>67,416</b>	<b>-</b>	<b>-</b>	<b>67,416</b>	<b>63,376</b>



## 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 £
<b>B1 Cash funds</b>	CAF Gold (savings account)	6,999	-	-
	CAF Cash (current account)	100	-	-
	Handelsbanken	60,317	-	-
	<b>Total cash funds</b>	<b>67,416</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
<b>B2 Other monetary assets</b>	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>	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	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.**