

Trustees' Annual Report
For the year ended 31 July 2022

A photograph of a man with dark, curly hair, wearing a dark blue polo shirt, sitting at a piano. He is looking upwards and to the right with a wide, joyful smile, his mouth open as if laughing or singing. His hands are on the piano keys. The background is a bright, out-of-focus interior space with a window. The text 'THE ROYAL SOCIETY OF MUSICIANS' is overlaid in a large, red, sans-serif font across the center of the image.

THE
ROYAL
SOCIETY
OF
MUSICIANS

www.rsmgb.org

HELP TO GROW MEMBERSHIP AND HELP TO GROW OUR GIVING

Our Members are our eyes and ears in the profession, informing us of colleagues in need. So, by recommending your friends for membership, you are helping to grow our network and helping us to reach more people who need support. If you know a friend or colleague interested in joining our community of like-minded music professionals, send them to www.rsmgb.org/join to apply.



www.rsmgb.org/join

OBJECTIVES AND ACTIVITIES

The Trustees of The Royal Society of Musicians of Great Britain (the Society, RSM) present their Annual Report for the year ended 31 July 2022.

The objects of the Society as set out in the Royal Charters of 1790 and 1987 (amended 2018), are the relief of poverty and sickness among:

- a. Professional musicians and individuals professionally active in the world of music;
- b. Former professional musicians, individuals who were professionally active in the world of music and persons aspiring and intending to embark on careers as professional musicians; and
- c. The families and dependants of any of the foregoing.

We aim to help all applicants fitting the criteria above via our grant-giving programme, whether Members or non-members, except for those who seek support because of a lack of employment. Today, this extends to helping all music professionals unable to work because of accident, illness, stress or anxiety.

We aim to help all music professionals unable to work because of accident, illness, stress or anxiety.

We continue to meet these objectives by assessing all reasonable requests for support that come to us, including providing assistance to non-members in line with Charity Commission guidance on public benefit, and have done so since the Supplemental Charter of 1987. Applications from non-members must be supported by a Member or Honorary Member of the Society, an

approved organisation, or a report by the Head of Casework or Caseworker. The only restriction on eligibility relates to the applicant's profession.

In the year to 31 July 2022, 90% of grants were made to non-members (2021: 89%) in line with the applications received.

Assistance goes beyond the provision of funds. The Casework team provides encouragement and a listening ear to beneficiaries and is often able to direct beneficiaries or unsuccessful applicants to other sources of funds and advice. Through our partnership with The British Association of Performing Arts Medicine (BAPAM) and our Medical Advisers, we are able to offer beneficiaries medical advice attuned to their specific needs, enabling a swift return to good health.

Members of RSM are encouraged to notify us of colleagues in distress, and to promote the Society and its activities. They act as our ambassadors across the profession, so to be able to identify and respond swiftly to those in need, we actively seek to recruit new Members. By expanding our network, we can help more musicians in need.

Originally established as an insurance scheme for Members, membership is nowadays considered purely altruistic and many Members generously donate over and above their annual subscription. Without the voluntary assistance of Members both in terms of subscriptions and donations, but also crucially in notifying us of colleagues in need, we would be far less able to provide the current levels of support.

TOTAL GRANTS AWARDED

768
increase of 31% or 183 grants

TOTAL GRANT SPENDING

£777,252
increase of 31%

427 beneficiaries offered financial support, increase of 36% or 113 beneficiaries

AVERAGE GRANT SIZE

£1,114.43
increase of 6%

AGE SPREAD OF BENEFICIARIES

19 to 97, average age of **48**

90% of grants awarded to non-members, 10% to Members

GRANT TOTALS BY TYPE

141 physical therapy
139 living expenses
74 mental health
37 ENT (ear, nose and throat)

NEW MEMBERS

49
aged 25 to 84, average age of 52

TOTAL MEMBERS

2,026
aged 23 to 101, average age of 64

Members and supporters have contributed £524,550 to the Society this year

£184,333

in donations (2021: £191,826)

£31,568
in membership subscriptions (2021: £24,007)

£9,387
in Gift Aid (2021: £8,293)

£299,262
in legacies (2021: £360,686)

ACHIEVEMENTS AND PERFORMANCE

SUPPORT

This year has been one of development at RSM, with systems and processes now in place following last year's period of analysis and reflection. Most notably, our Casework strategic plan has been implemented, enabling us to increase grant giving and further improve the quality of help we provide. This has resulted in a 36% increase in the number of beneficiaries offered financial assistance this year and an increase of 31% in grant spending.

We have supported musicians and those professionally active in the world of music including performers, teachers, composers, directors, producers and administrators. Our work has helped those living in all four UK nations, of least 20 nationalities including Argentina, Australia, Bulgaria, Czech Republic, Denmark, France, Israel, Japan, Nigeria, Poland, Spain, Sweden, UK and USA. We have reached out to musicians aged between 19 and 97; although 42% of those offered assistance this year have been aged 40 or under, continuing the trend that started during the pandemic (2021: 26%).

With COVID-19 restrictions easing and eventually ceasing, this year has been a period of recovery for the profession, with many able to return to pre-pandemic working patterns. This, however, has come with its own challenges. The impact of returning to work after a prolonged period of absence during which time musicians spent little, if any

time performing, has resulted in injuries upon returning to work.

This has led to a steep rise in grants being awarded for physical therapies. During 2020-21 we awarded 37 grants in this category, but within the last year this has risen to 141 - 18% of our total grants awarded during the 2021-22 period.

This contrasts with the previous year when, with the exception of gifts, the highest number of grants were awarded to support emotional wellbeing.

We have supported performers, teachers, composers, directors, producers and administrators.

Since the COVID-19 pandemic, we are seeing increased communications surrounding mental health awareness in our day to day lives. Specialist mental health support services have also been established for the profession, most notably Music Minds Matter. Despite this, we mustn't forget that the fallout from the pandemic, including periods of lockdown, are still keenly felt. Many in the profession are struggling with the return to normal working life and performing in public again after a two-year hiatus and this fact continues to be reflected in the support we provide. This year 9.6% of grants awarded (74) were given for mental health support, in line with 12% the previous year (70 grants).

It is vital that musicians are able to rest and recuperate as advised by the specialists who are treating them. This may require additional time spent not working and during those periods we are able to offer grants towards living expenses. This year, support remained at the same level as it was during the pandemic with 139 grants (133 the previous year).

With the COVID-19 pandemic and associated lockdowns being followed by high inflation rates and increases in the cost of living, it remains paramount that the correct support is made available as quickly as possible to all those who need us. We have always been incredibly proud to reach out to musicians on the same day we become aware that help is needed; however, with our internal processes requiring all applications for assistance to be presented to Governors for approval, our ability to distribute funds in the past, was not always as immediate. At the start of this year, we formalised a process for delegated decision-making, enabling applications fitting certain criteria to be agreed by the Casework team. Grants can be awarded on a delegated basis for mental health support, care costs and mobility aids, specialist consultations, physical therapies and assistance with funeral costs. As Trustees, our Governors continue to scrutinise these decisions; however, this process has enabled our funds to be released much more efficiently. This not only provides a better service to our beneficiaries but also enables Governors' time at their monthly meetings to be better spent looking at more complex applications. This year, 43% of our grants were awarded via this process. >

To support our delegated decision-making, detailed guidance has been drawn up by our Head of Casework, giving Governors and staff a clear rationale from which all funding decisions are now made. This enables transparency in our grant-making process and ensures more complicated cases continue to be presented to Governors for discussion and approval. Funding levels for individual grant types have been updated, with increases implemented for some awards, including therapy costs. Living expenses have also been scrutinised this year. These grants are made available to those recovering from illnesses and operations, or who are unable to work due to certain circumstances. Based on the work of the Joseph Rowntree Foundation, a set of Living Expenses Guidelines has been created to assist in the consideration of living expenses grants, which can be difficult to award with no structured guidance. All new applications for living expenses will be presented to Governors for approval in the first instance. 18% of grants awarded this year were in this category. All applications for support continue to be considered on a case-by-case basis. If there are extenuating circumstances that require consideration of support outside of the recommended levels, the case must be discussed in full by Governors. All policies and procedures will be reviewed annually.

Many of those approaching us for support will be experiencing significant stress and uncertainty in their lives. As such, we have reviewed all our application processes to ensure they remain as clear and straightforward as possible. This has included a significant modification of our funeral expenses grants, which has been approved by Governors in line with our Constitution and Charity Commission guidance. Our Casework team now have the authority to award an immediate £2,000 non-means tested contribution towards funeral costs on receipt of supporting documentation. Funeral expenses payments vary across other grant giving bodies and after comparison with other funds, this sum was deemed appropriate for a charity of our size. Should any additional financial assistance be required, a grant will be considered by Governors on receipt of an application for assistance form. In this way, the process of applying for funeral expenses has now been made as simple as possible for bereaved families and loved ones.

THE ROLE OF MEMBERS

Our Members act as our eyes and ears in the profession and it is their duty to get in touch when they hear of anyone who may need help. We continue to rely heavily on our Members to inform us of colleagues in need, something which has been particularly important this year as work across the profession resumed following the pandemic. When a Member gets in touch with our Casework team, a non-means tested grant of up to £200 can be made immediately available and sent as a token of concern. However, the fallout from the pandemic had a significant impact on the number of Members contacting us, resulting in a 31% reduction in the number of gifts sent. We are pleased to report that at the end of this period, gift giving has almost fully recovered to pre-pandemic levels, with 205 gifts being sent to musicians during the reporting period (2019: 223 gifts). These gestures are often the first link individuals will have with the Society and for us to reach out in this way provides a light at the end of a tunnel at what is often, such an incredibly difficult time.

HEALTH AND WELLBEING INITIATIVES

Our health and wellbeing initiatives have developed this year, with April marking the second anniversary of our Social Network. Formed of both Members and non-members, the Network continues to meet online twice a month and provides a lifeline for anyone feeling lonely or isolated. We remain incredibly grateful to Fiona Grant MBE and Chris Bain for everything they have done to manage the group, which has proved effective in spreading awareness of the Society, with some Social Network members joining as Members, and others approaching us for financial assistance – highlighting the importance of this initiative within our day-to-day activities. To further develop our Network we have, this year, partnered

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We continue to have a clear understanding of how changes to musicians' health needs impact the services we offer.

with the Musicians' Union and following the success of a joint RSM/MU Social Network event in June, the MU are now promoting our Social Network on their website and to their members. We look forward to welcoming many MU members to our gatherings, especially those who have not previously engaged with us. This partnership will enable cross-pollination between the two organisations and awareness of the Society to spread to MU members across the UK. We hope to partner with other organisations in the coming year.

Our free Healthy Practice Webinar Series has also remained popular. Run in partnership with BAPAM, sessions this year were developed in response to feedback from previous attendees, as well as the needs of the profession as highlighted in our grant giving and identified by BAPAM. Subjects this year included physical health for musicians, sleep psychology, tinnitus and hearing conservation, imposter syndrome, performance optimisation, health education and promotion, and sustaining a career into old age. Each session was presented by practitioners attuned to the specialists needs of musicians, with additional resources being made available to all attendees after each webinar. Attendance across the year remained high, with the Series continuing to provide an excellent opportunity to raise awareness of the Society and its activities. Evaluation questionnaires scored the sessions highly, with 100% of respondents saying they would recommend the sessions.

The development of the Webinar Series has also provided us with opportunities to partner with academic research projects and explore in more detail, matters raised during the sessions, most notably at last year's *Playing on the Edge* webinar and the increased focus on support of brass musicians following the launch of our Philip and Ursula Jones Fund. Plans are still in the early stages and it is hoped that our Members will have the opportunity to become involved with this work, the outcomes of which could be of significant value to clinicians and the wider music profession. Conversations with the Association of British Theatre Technicians (ABTT) since *Playing on the Edge* have also proved useful. With ABTT writing

health and safety guidance used by the performing arts, they have agreed that any new recommendations arising from post-webinar discussions could be included in future documentation, thus enabling their guidance to be rolled out for use within the music sector. In July, we were also invited to attend an event about eyesight for musicians at the University of York, developed as a result from our *Sustaining a Career into Old Age* webinar, at which musicians' visual health was discussed.

Our partnership with BAPAM remains strong, which also ensures we continue to have a clear understanding of how changes to musicians' health needs impact the services we offer. Working collaboratively with organisations strengthens us as a charity, enabling us to continue to provide assistance and advice attuned to the ever-changing needs of the profession. All applications for assistance need to be supported by a Member, Honorary Member, organisation or report from the Casework team. This year, 57% of applications for assistance considered this year were supported by organisations.

MEMBERSHIP AND COMMUNICATIONS

In February, we welcomed Mark Brierley as Head of Membership and Communications - a redefined role developed from that of the Membership Secretary. Introduced to enable us to develop our membership and existing partnerships, it will also help to maximise our presence and appeal across the wider music profession and within other key stakeholder groups. Mark comes to us from The Royal Over-Seas League where he was Head of Communications. Prior to that he worked as a journalist for many years, editing publications on topics as diverse as philanthropy, language, clean energy and aviation.

Since Mark's recruitment, membership communications have been improved and processes streamlined. Subscription payment reminders are now being sent to all Members, with donors and Life Members being acknowledged and thanked more regularly. A welcome pack for newly-elected Members has also been updated. Member and non-member communications have all benefited from a redesigned format to improve their readability. >

In the past 12 months, 49 new Members have been welcomed to the Society, continuing the trend seen during the pandemic of lower-than-average applications. That leaves our total membership at just over 2,000 Members - the same as it was at the end of the previous reporting period. A *Recommend a Friend* campaign was launched this year to further encourage Members to ask their friends and colleagues to join. This looked to be bearing fruit towards the end of the reporting period, with monthly membership applications more than doubling in July 2022, with the trend continuing beyond the reporting period. This uptick points towards a return to pre-pandemic levels of recruitment, more details of which will be reported next year.

A *Leave a Legacy* campaign was also launched this year to encourage Members and other supporters to think of us when writing their will.

65% of Members open their monthly email updates, which is above the industry average. We greatly value the opinions and contributions of our Members and so a short Membership Survey was sent by email in April with the aim of gaining more insight about what Members want from the Society, what is being done well and what perhaps needs some improvement. We were therefore slightly disappointed that of the 1,700 Members to whom it was sent, nearly 1,200 had opened it, but fewer than 10% returned it. However, of those who did reply, responses, were generally positive in terms of opinions about the Society, support made available and overall membership satisfaction. Some comments did highlight confusion about the types of support RSM offers, including eligibility of both Members and non-members. With their permission, stories about beneficiaries and others connected with the Society have been introduced to our Communications Strategy. These stories have formed the basis of clearer messaging about our activities, in particular how we support the profession.

Consideration has also been given to other ways in which awareness of RSM can be developed across the UK. Website improvements, increased Social Media activity and email communications ensure that all our contacts are better informed. Our Facebook and Twitter profiles are regularly updated, not only with beneficiary stories, but also promotion of our activities and engagement with the wider music profession. This has resulted in healthy growth in views and engagement, as well as followers, with Facebook now standing at 2,558 followers and Twitter at 546

followers. While these figures don't mean much in isolation, now that they are being more closely monitored, future Annual Reports will be able to show the results of greater communications activity.

Some respondents to our Membership Survey voiced their willingness to raise awareness of RSM within their networks and standardised printed and electronic materials have been produced for distribution by that group. Members now have easy access to a step-by-step guide about the referral of colleagues both for assistance and for membership, and are reminded of their ambassadorial role in referring colleagues at the point of renewing their subscription each year.

The role of the Court of Assistant is also being considered. Although, in theory Court members are expected to act as ambassadors for the Society, in practice the members of the Court are disconnected from the organisation and unsure of their role within it. Governors agreed to convene the Court of Assistants for an in-person meeting on Monday 12 September (just after this reporting period) to discuss plans for their role going forward, which will hopefully see them out on the road around the UK, acting as our cheerleaders and encouraging referrals for support and membership, as well as donations.

Our Membership Survey also highlighted Members' desire to increasing our reach across more diverse areas of the profession - something which has also been discussed by Governors and staff this year. Governors have acknowledged the challenge of those applying for membership needing to be recommended by two current Members. This year, we have had to turn musicians away who don't fit the criteria and as such, consideration is now being given to ways in which our membership application process can enable the sustainable growth of the membership and make it more relevant and appealing to a broader range of the profession. A trial initiative began in August 2022 allowing applicants without two recommending Members to be recommended by Governors and the Court of Assistants, so long as certain stringent other criteria are met.

We greatly value the opinions and contributions of our Members.



FINE INSTRUMENT SCHEME

The Society's Fine Instrument Scheme has been discussed in detail this year. The Scheme was established by Governors in 2011 following agreement to diversify our investment portfolio and hold 5% in Fine Instrument investments. To date, we have invested, as part of syndicates, in six high quality stringed instruments, which are made available to professional musicians, for use on a long-term basis. This ensures each instrument continues to be played, which in turn, provides an opportunity to further increase awareness of our charity. The collection currently comprises a Simone Sacconi violin (New York 1932) on loan to Ben Hancox; a Simone Sacconi violin (Rome 1927) on loan to Hannah Dawson; a Nicolò Gagliano cello (Naples 1781) on loan to Cara Berridge; a Giovanni Grancino cello (Milan 1698) on loan to Brian O'Kane; a Giuseppe Rocca violin (Turin 1848) on loan to Darragh Morgan; and a David Tecchler cello (Rome 1714), loaned

to Guy Johnston until July 2022. In June, the Society also took ownership of a William Forster cello, generously gifted to us in its entirety by Julia Crockett. The instrument was left to Julia's father, the composer Alexander Goehr, by Edward (Lord) Boyle, who was Minister of Education in Edward Heath's government and Chancellor at Leeds University. Ben Tarlton was chosen to use the instrument and in June, Governors were treated to a short recital from Ben who performed works by Tchaikovsky, Bach and Tsintsadze.

To ensure transparency in the management of the Scheme, a Fine Instrument Scheme sub-Committee has now been established, formed of Governors Lawrence Wallington and Clare Tyack and Members Justin Pearson, Levon Chilingirian and Ben Hughes. The Committee will monitor the Scheme and the instruments that sit within it.

RSM PEOPLE

BEN TARLTON

For a musician to express themselves properly, they need not only ability, but also the right instrument. The Society's Fine Instrument Scheme enables professional musicians to have use of high quality stringed instruments on a medium to long-term basis. The Scheme has recently been gifted a William Forster cello which has been made available to Ben Tarlton. He tells RSM what it means to have world-class equipment at his disposal.

W

hat first interested you in becoming a cellist?

As my parents are both musicians and music runs in the family, I was surrounded by live playing constantly as a child and inevitably was given the chance to try out a few instruments. Whilst on the Junior programme at the Royal Welsh College of Music and Drama I quickly fell in love with the cello's sonority and began lessons immediately aged 5. It wasn't until I was around 9 or 10 that I began to take it more seriously and to push myself to develop quicker with the guidance of both my parents and the extraordinary teachers I was lucky enough to have.

How did you first hear about RSM's Fine Instrument Scheme and the work of the Society?

I heard about the Fine Instrument Scheme and the Society's work from Member Justin Pearson, a former Chairman and Treasurer of RSM, whose benevolence has led to me being able to have the wonderful opportunity to play on the William Forster cello.

How important is it to have a fine instrument such as this William Forster example to play as a professional musician?

The instrument a musician uses is their vehicle for expression and to be able to play on such a fine instrument as the William Forster cello is a privilege

and a luxury. Not only has it provided me with a sound world of colours and timbres that I had not been able to previously create, the instrument has taught me how to use my body in order to be able to get the best out of it and continues to teach me on a daily basis. This chance to grow my playing alongside discovering the capabilities of the cello is a beautiful journey to be on.

As the player and custodian of this cello, do you feel the responsibility of its care for future generations of cellists?

Absolutely. The cello has been around for over two hundred years, so to ensure that it can continue to be played by future generations of cellists, I feel a deep responsibility to care for it in a way that means it will sound just as good 200 years from now.

What are your upcoming plans? Where can we see you perform next?

I am hugely enjoying a varied career in the freelance UK scene at the moment as a performer, teacher and Festival Director. I have found that these elements are all connected to one another and certainly the creativity needed for each one helps fuel the other in so many enriching ways. In 2023, I'll be performing with Sinfonia Cymru, at Cadogan Hall with YMSO, in Banstead with pianist Robin Green, and at the Llantwit Major Chamber Music Festival, of which I am also Director.

FINE INSTRUMENT SCHEME

RSM's Fine Instrument Scheme was established in 2011 and currently comprises seven high quality stringed instruments, which form just over 5% of our total investment portfolio. Six of the instruments have been purchased by RSM as part of syndicates.

Ben's William Forster cello has generously been given to RSM in its entirety by Julia Crockatt, whose father, Alexander Goehr, Professor of Music at Leeds University, had been left the cello by his friend Lord Boyle, a minister in Winston Churchill's Government before becoming Vice-Chancellor of Leeds University.

All the instruments with the Fine Instrument Scheme are made available to professional musicians, for use on a medium to long-term basis. This ensures each instrument continues to be played, which in turn, provides an opportunity to further increase awareness of our charity.



The cello has been around for over two hundred years, so to ensure that it can continue to be played by future generations of cellists, I feel a deep responsibility to care for it.

RSM PEOPLE

TOBY THATCHER

While much of the support RSM provides is for treatments that bring musicians back to full health, just as much of the support goes towards managing long-term health issues, as is the case for Australian-British conductor Toby Thatcher. Find out how RSM has been able to help fund the consistent attention his health demands.

Image: Venetia Jollands

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oby Thatcher has already covered a lot of ground in his career, starting out as an oboist in Australia, continuing his studies at the Royal Academy of Music in the UK, making the transition to conducting while living between both countries, and adding several endeavours as artistic director to his oeuvre, all by his mid-thirties. But where did it all

start and why the change in direction to conducting?

“I initially made the choice to continue my studies as an instrumentalist, not as a conductor. But I have always been interested in how to interpret the way composers have put down their work, in how work can be performed, and in the personality of leadership” he explains.

“Whilst studying, I realised that as an orchestral instrumentalist I had free and constant access to the many prestigious conductors who came to work with us at the Academy. However, the closest the conducting students could get was the back of the hall, and they had to ask permission for additional contact. It made a lot of sense to me to make use of that free access and learn more about the orchestra from the inside.”

Alongside freelance conducting Toby has also developed his own projects, working as Director of Zeitgeist, an online multimedia gallery space which commissions and records work by emerging and under-represented artists, as well as his new ensemble, the Nineteenth Circle, a group of Classical and Romantic-specialists and performers >

Doing the work to get into the best possible state, making progress, although I don't know what my best possible state is yet, is incredibly motivating.



who are committed to diversifying the voice within classical music programming. That commitment of time meant that something had to give, which in the end was the oboe.

“While I did conduct and play concurrently for a time, I think the moment I changed to being ‘a conductor’ exclusively was six months after I graduated. I was invited to a big international conducting competition in Germany, the first one I had ever done, and I ended up as a finalist. Shortly after I was invited by the Sydney Symphony Orchestra to be their Assistant Conductor at the Sydney Opera House, at which point I committed to living in London and working in Sydney; quite the commute!”

But did he miss playing?

“There are things I miss, for sure. I have always really enjoyed being amongst the action alongside my fellow musicians and immersed in the process of music-making. But as an oboist in an orchestra, my opportunity to change anything about the way things operated was minimal. So, I definitely appreciate now that I have a greater ability to suggest and advocate for change.”

One thing that hasn’t changed throughout all of Toby’s professional progress has been the ongoing musculoskeletal issues and migraines he suffers.

“The ocular migraines I get are crippling and impact my ability to do anything. If I’m telling someone ‘I’m sorry, I can’t do x or y because I have a migraine, you can sometimes see in their response that they’re thinking “just take some painkillers, it’s a headache”. The reality is that I often don’t get headaches; I experience a loss of sensation in my fingers, my arms, my face, and severe tunnel vision. In the worst cases, I lose short term memory; my partner thought I had had a stroke the first time it happened when she was with me! On another occasion I was in the middle of a rehearsal when one struck, so I pulled myself out of the environment and I knew I had to tell someone or call emergency services, but when I got out my phone, none of the names in my contact list meant anything to me.

“So, they are complicated things and I’m constantly trying to find ways to both manage them, as well as the fear and anxiety that I could get one at any moment. I’m thankful that, touch-wood, they aren’t as frequent as they are for some people.

“I also have a variety of hereditary musculoskeletal issues; namely kyphosis, a curvature of the spine; and Scheuermann’s Disease, which causes me real problems. The vertebrae in my spine are significantly less malleable than most people’s, so it means I am round-shouldered and fixed in that position. These give me chronic and

severe neck pain and tension, and a reduction in motion and flexibility – a barrier when it comes to expressing and directing with gestures from the podium. Because most of my tension ends up within my nervous system in the base of my neck, if left unattended it severely impacts my vision, concentration and balance.”

So, what can be done to treat these musculoskeletal issues and the migraines, which even specialists struggle to find the cause for? Could something as commonplace and seemingly straightforward as Pilates be the answer, not only to alleviate the symptoms, but also to give Toby the confidence that he could make professional commitments without reservation?

“There is no one answer or panacea. But I’ve found that a solid mental health and mindfulness practice paired with physical therapy, sport, massage and yoga has helped my ability to manage symptoms. I’ve found a real fondness for Pilates which feels like a beautiful combination of mindful, thoughtful practice with movement. As a fast-moving active person, who struggles to sit still and think still, it’s been a revelation. For my kind of problems, it seems to really work.”

But, of course, to get to this point where Toby has found a fruitful way of managing his problems, takes a lot of time, and in many cases, money. This is where support was needed, and why he turned to RSM for help, along with Help Musicians UK.

“With the musculoskeletal stuff, the only thing that really gives me any relief is regularity of activity. But doing pilates once a week is prohibitively expensive, let alone including physiotherapy and swimming on top of that, which is what my body needs as a baseline.

“Thanks to recent appointments with the National Migraine Centre, I’ve been exploring a medication that I’m pleased to report appears to have significantly reduced the number of migraines I get over a long period.

“I’ve always had the feeling that my body has been holding me back. The support I’ve received from RSM and Help Musicians has helped to reduce that feeling as I’ve been able to explore these routes to long term sustainable health, and seek specialists when symptoms escalate. Doing the work to get into the best possible state, making progress, although I don’t know what my best possible state is yet, is incredibly motivating.”

I’ve found that a solid mental health and mindfulness practice paired with physical therapy, sport, massage and yoga has helped my ability to manage symptoms.

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OUR FINANCES

As ever, most of the money we spent this year went directly to supporting musicians through our grants. The Society awarded a total of £777,252 in grants, 56% of the total expenditure for the year. This was made up of:

- £184,518 from the **Members' Memorial Fund** (116 gifts of £200 and 68 living expenses awards)
- £20,700 from the **Stan Newsome Fund** for London-based musicians (67 gifts of £200 and 9 living expenses awards)
- £36,554 from the **Henry Wood Fund** through the Ex-Gratia grant programme for beneficiaries with long term health needs
- £58,467 to church musicians through the **John Birch Fund**
- £49,265 to brass musicians through the **Philip and Ursula Jones Fund**

- £2,770 to subsidise Members who cannot pay their subscription fees from the **Brereton Fund**, and
- £424,978 from the Society's **General Fund**.

Last year, we launched the Philip and Ursula Jones Fund to support brass players and their families across the UK. We are very grateful to Member Ursula Jones for her help and support with this project, and are pleased to report this year the fund has awarded nearly £50,000 in grants to 15 brass musicians. The Philip and Ursula Jones Fund was reclassified as a designated fund this year, to better reflect its nature. Designated funds are those monies set aside for a specific purpose by the Governors.

The Gershom-Parkington Fund was created to hold the income generated by the endowment left to the Society by Mr Frederick Gershom-Parkington. This year, this was re-routed to the Henry Wood Fund for simplicity, as both funds were created in the same spirit and are restricted to supporting musicians.

Other expenditure on charitable activities came to a total of £131,452 (2021: £140,170), and the cost of raising funds was £183,532 (2021: £164,916). The costs of running the Society this year were £282,620 (2021: £230,390). Charitable activities therefore accounted for 67% of total expenditure, raising funds 13%, and support costs were 20%.

We are grateful for the generosity of our Members and supporters, who contributed £524,550 to the Society this year. This included:

- £184,333 in donations (2021: £191,826)
- £31,568 in membership subscriptions (2021: £24,007)
- £9,387 in Gift Aid (2021: £8,293), and
- £299,262 in legacies (2021: £360,686)

The Governors would like to say a huge thank you to everyone who fundraised for and donated to the Society. In particular, we are grateful to the late Julian Bream CBE, Jane Manning OBE and Anthony Payne, who remembered the Society in their wills.

The remaining 63% of our income was from investments, including the building at 26 Fitzroy Square, and our portfolio of stocks and shares. The building remained fully tenanted during most of the year, bringing in a rental income of £107,929 (2021: £113,758). Premises costs attributable to raising funds this year were £50,798 (2021: £29,742).

The larger part of our income came, as usual, from our investment portfolio, which raised £803,364 (2021: £696,545) in dividends and interest. The portfolio continues to be managed on a discretionary basis. Governors remain fully informed of all updates to the portfolio and meet representatives from the Society's Broker, Vermeer Partners, on a quarterly basis to discuss trades and performance. It is the Society's policy to hold a broad and balanced medium-risk

investment portfolio which maximises the income stream whilst at the same time, aims to achieve capital growth.

Mindful of the ever-increasing pressure on charities to be responsible investors, and the continuing environmental and social impact of the Society's investments, this year our Governors reviewed the investment strategy through an ethical lens. They decided to adopt a scoring framework to assess the Environmental, Social and Governance (ESG) impact of its investments, and will not invest more than 5% of its portfolio in stocks that fall in the lowest 25% of the ESG ranking. In addition, the Society still does not invest in tobacco and gambling companies, arms manufacturers or those offering payday loans. We are also wary of alcohol companies and those seeking more than 10% of revenue from the extraction of fossil fuels.

Our investments continue to be managed as one portfolio which is then apportioned to the individual funds, and dividends, charges, gains and losses are allocated in the same proportions. This year, however, as the balances of the restricted funds are now quite low, they were taken out of the pooled investments and are held simply as cash. The Gershom-Parkington and John Birch endowment funds are still invested and any income generated by these funds is placed in the Henry Wood Fund.

Last year was a challenging one for the investments due to the global economic situation. However, the portfolio is diversified both in type of investment and industry sector, as well as geographically. This approach appears to have helped mitigate against the worst impacts of market volatility. This year, the portfolio maintained its value, despite many ups and downs throughout the reporting period. Our Brokers have worked with us to set prudent income and growth forecasts to ensure that the portfolio remains healthy for future years.

The Society's reserves are split into Endowment Funds (which cannot be spent but generate income), Restricted Funds (which can only be used for the purposes for which they were given) and Unrestricted Funds which are available for the general purposes of the Society. At the financial year end, the Society's Unrestricted Funds amounted to £36,829,550, of which £36,800,736 was represented by investments and fixed assets. >

	2022 £	2021 £	2020 £	2019 £	2018 £
Restricted Fund Grants					
Gershom-Parkington Fund	-	3,996	-	59,425	71,526
Henry Wood Fund	36,554	54,421	-	20,879	25,136
Members Memorial Fund	184,518	209,800	7,400	11,100	11,000
Stan Newsome Fund	20,700	16,950	21,300	20,400	19,400
John Birch Fund	58,467	10,961	6,311	8,510	14,792
Brereton Fund	2,770	-	200	145	-
	303,009	296,128	35,211	120,459	141,854
Unrestricted Fund Grants					
Philip and Ursula Jones Fund	49,265	3,000	-	-	-
General Fund	424,978	294,950	540,083	354,626	324,663
	474,243	297,950	540,083	354,626	324,662
Total Grants	777,252	594,078	575,294	475,085	466,516

The Governors would like to say a huge thank you to everyone who fundraised for and donated to the Society.

These provide a valuable source of income for the Society. The free funds available at 31 July 2022 were, therefore, £28,814 (2021: £889,003). Charity law and regulations require Trustees to consider the level of funds needed to ensure the continuance of the organisation. For the Society it has been considered prudent to continue to aim to hold an amount equivalent to six months' expenditure as free reserves: currently this would be over £800,000. However, due to current high levels of inflation, Governors decided that it would be more sensible to hand these funds to the investment brokers to hold as a cash float than hold them in deposit accounts, so they are included in our investments. These funds are available as needed with only a few days' notice required.

Our beneficiaries are often vulnerable people and it is vital that they are safe in all their interactions with the Society.

RISK FACTORS

The Trustees regularly review the main risks faced by the Society and ensure that appropriate mitigation is put in place. The key risks identified in 2022 are:

- Keeping people safe – our beneficiaries are often vulnerable people and it is vital that they are safe in all their interactions with the Society, and that our staff and Governors know what to do to ensure this. We have introduced new complaints and safeguarding policies and procedures this year, and all staff and Governors will be given safeguarding training where relevant for their roles.
- Ensuring our Board has the necessary skills, commitment and diversity to lead effectively – Governors and staff have begun to reflect on what this means for the Society, and how we can improve on equity, diversity and inclusion throughout the organisation, using these ideas as a way of expanding our reach and impact. This is an ongoing project which we are keen to build on in the coming year.
- The risk of fraud or error – like any organisation, this is a risk that becomes ever more complex as the threat of cyber fraud grows and as we aim to help more people. This year, we set up an audit committee to have oversight of risks and their management, starting with our financial systems.

MAKE MUSIC YOUR LEGACY

By bestowing a gift to The Royal Society of Musicians in your will, you are helping musicians across the UK to continue doing what they love, making music. Your support will continue the tradition began in 1738 of helping musicians in their time of need, which has allowed the musical life of our nation to flourish for centuries, and with your help, into the future.

Find out more at www.rsmgb.org/legacy

SUMMARISED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 July 2022

	Unrestricted funds £	Restricted funds £	Endowment funds £	2022 Total funds £	2021 Total funds £
Income and endowments from:					
Donations and legacies	235,518	289,032	-	524,550	584,812
Other trading activities	600	-	-	600	450
Investments	901,826	9,800	-	911,626	810,383
Total	1,137,944	298,832	-	1,436,776	1,395,645
Expenditure on:					
Raising funds	225,571	116	1,565	227,252	201,575
Charitable activities	843,751	303,853	-	1,147,604	1,527,979
Total	1,069,322	303,969	1,565	1,374,856	1,729,554
Net Valuation gains/(losses)	469,930	-	1,534	471,464	5,471,080
Net income for the year	538,552	(5,137)	(31)	533,384	5,137,171
Transfers between funds	22,000	(22,000)	-	-	-
Net movement in funds	560,552	(27,137)	(31)	533,384	5,137,171
Reconciliation of funds:					
Total funds brought forward	36,268,998	580,982	349,856	37,199,836	32,062,665
Total funds carried forward	36,829,550	553,845	349,825	37,733,220	37,199,836

These summarised financial statements are not the statutory accounts but are a summary of information relating to the Statement of Financial Activities and Balance Sheet. The full accounts have been audited and given an unqualified report. A copy of the full accounts has been sent to the Charity Commission and may be obtained from the Society's registered office.

The accounts were approved by the Governors on 3 November 2022 and are signed on its behalf by:

John Smith OBE  Chairman
November 2022

SUMMARISED BALANCE SHEET

at 31 July 2022

	2022 £	2021 £
Fixed Assets		
Intangible assets	89,573	104,465
Tangible assets	2,832,872	2,745,954
Investments	34,228,116	33,466,041
Total fixed assets	37,150,561	36,316,460
Current Assets		
Debtors	528,554	266,294
Short term deposits	338,241	702,578
Cash in hand and at bank	12,270	145,475
Total current assets	879,065	1,114,347
Total assets	38,029,626	37,430,807
Current liabilities		
Creditors falling due within one year	(296,406)	(230,971)
Net Current Assets	582,659	883,376
Total Assets less Current Liabilities	37,733,220	37,199,836
Funds		
Unrestricted funds	36,829,550	36,268,998
Restricted funds	553,845	580,982
Endowment Fund	349,825	349,856
Total	37,733,220	37,199,836

RESTRICTED AND ENDOWMENT FUNDS

The income funds of the charity include the following restricted funds which were established at various points in the Society's history to provide funds for particular categories of beneficiaries as detailed in the Trustees' Report.

	Balance 2021 £	Income £	Expenditure £	Investment gains (losses) £	Fund transfers £	Balance 2022 £
Restricted funds						
Gershom-Parkington Fund	3,114	-	-	-	(3,114)	-
Henry Wood Fund	60,244	12,534	(37,514)	-	3,114	38,378
Members' Memorial Fund	178,666	21,383	(184,518)	-	-	15,531
The Stan Newsome Fund	169,133	2,415	(20,700)	-	-	150,848
Brereton Fund	4,792	-	(2,770)	-	-	2,022
John Birch Fund	143,033	-	(58,467)	-	-	84,566
Philip and Ursula Jones Fund	22,000	-	-	-	(22,000)	-
The Manning-Payne bequest	-	262,500	-	-	-	262,500
	<u>580,982</u>	<u>298,832</u>	<u>(303,969)</u>	<u>-</u>	<u>(22,000)</u>	<u>553,845</u>
Endowed funds						
Birch Endowment Fund	52,033	-	(233)	228	-	52,028
Gershom-Parkington Endowment Fund	297,823	-	(1,332)	1,306	-	297,797
	<u>349,856</u>	<u>-</u>	<u>(1,565)</u>	<u>1,534</u>	<u>-</u>	<u>349,825</u>
Unrestricted funds						
Philip and Ursula Jones Fund	-	715	(49,265)	-	48,550	-
General Fund	36,268,998	1,137,229	(1,020,057)	469,930	(26,550)	36,829,550
	<u>36,268,998</u>	<u>1,137,944</u>	<u>(1,069,322)</u>	<u>469,930</u>	<u>22,000</u>	<u>36,829,550</u>
All funds	<u>37,199,836</u>	<u>1,436,776</u>	<u>1,374,856</u>	<u>471,464</u>	<u>-</u>	<u>37,733,220</u>

PLANS FOR THE FUTURE

As our grant giving increases, our focus in the coming year will be on income generation. We will continue to work hard to encourage donations and legacies and will also look at the development of other income streams, including our building in London's Fitzroy Square. With staff continuing to work from home, consideration will now be given to maximising income from the two floors currently in use by the Society. Rental of both floors on a long-term basis will enable us to generate much-needed additional funds and this matter will be discussed in detail by Governors in the coming months. Our other investments will also be scrutinised to ensure they continue to generate the necessary returns to enable the continued growth of our charity.

We have supported more musicians during this reporting year than in any other year in our history and our Members have played a key role in that process, by informing us of colleagues who need our help. Despite this increase in Casework activity, overall engagement from our Members has fallen. We are incredibly mindful of the devastating impact the pandemic has had on our Members and that coming out of that period, many of their priorities will have changed. However, the disappointing response rate to our Membership Survey coupled with low attendance rates at our monthly Members meetings means we must find new ways to keep our Members engaged. The re-defining of the Court of Assistants' role will support that process and we also giving consideration to the format of our Members' meetings. We are looking to bring back in-person gatherings, but rather than taking place monthly, these will be on a quarterly basis at venues both in London and in other areas of the UK. We hope Members will support this move, which will not only see more detailed reports presented by our Governors, but will also enable each get-together to be more of an event, with opportunities for musical performances and guest speakers. All Members will be encouraged to attend these gathering where possible, which will also enable them to catch up with colleagues and chat to other Members they may not have met before.

To ensure the continued growth of the Society, our charity must be relevant to musicians of all ages, across all sectors of the profession. With RSM existing in an ever more visual world, our branding is integral to that process and as such, work will be carried out to ensure our 'look' does not inhibit opportunities to foster new relationships across the profession.

In October (just after the reporting period), Governors agreed that BAPAM will remain as our clinical partner for a further year. We are delighted that this relationship will be continuing as it will not only enable us to reach more musicians in need of support, but will also enable Governors and staff to remain up to date about clinical protocols and procedures, trends, and other medical matters including those relating to the NHS which may impact our Casework activity. Our Healthy Practice Webinar Series will also be developed and instrument-focused Peer Support groups will be introduced to enable conversations about the specific needs of musicians to be discussed in far more detail than was possible in previous sessions. We hope our Social Network will also continue to grow, with new partnerships being formed with like-minded organisations who are able to promote this initiative to their networks.

GOVERNANCE AND ADMINISTRATION

As noted in the header to the Report, the Society is a Registered Charity incorporated by Royal Charter.

The Society was established as a membership organisation run by its Members. Members elect a Court of Assistants consisting of no fewer than 24 members and no more than 48 members. Members of the Court and Governors elect 12 Members of the Society as Governors, who have the principal responsibility for the conduct of the Society's affairs. In turn, the Governors elect a Chairman, Vice-Chairman and Treasurer each January from their number. In January 2022, John Smith OBE was re-elected as Chairman and Clare McCaldin was elected as Vice-Chairman, having been co-opted to the position in April 2021 following the resignation of Benedict Cruft in March 2021. Chris Bain was also re-elected as Treasurer. Governors report to the monthly meeting of the Court of Assistants and Members. Details of those who have served as members of the Court of Assistants and Governors throughout the period and to the date of this report are provided elsewhere in this paper. >

At their Strategy Days in May, Governors agreed to establish an Audit Committee who will be responsible for assisting the Governors in monitoring the integrity of RSM's financial statements, the effectiveness of the systems of internal controls, and the effectiveness, performance and objectivity of the external audit. The Committee shall consist of three Governors, one of whom shall be the current Treasurer. Committee Members shall be appointed by Governors annually at their January meeting and it was agreed that Jonathan Rennert, Patrick Garvey and Chris Bain form the Committee for the rest of the 2022 calendar year.

Governors delegate much of the Society's business to the staff, the Chief Executive, Head of Casework, Caseworker, Head of Membership & Communications and Finance & Administration Officer, who have responsibility for day-to-day operations. This includes liaising with applicants and beneficiaries, managing the membership, running the office and providing reports for the monthly Governors' meeting and quarterly Finance Committee meetings. All major grants are determined by the Governors based on the reports they receive. Major or unusual expenditure is also authorised by Governors, who also retain responsibility for setting staff remuneration, recruitment and dismissal.

Newly-elected Governors are advised about the responsibilities of their role and are supported by more experienced colleagues. Governors receive guidelines relevant to their role, including information from the Charity Commission, auditors, solicitors and brokers as it is available. In addition, Governors attend induction and training sessions and are required to sign the Governors' Code of Conduct. From October 2020, a Declaration of Interests form has also been completed by all Governors.

ARRANGEMENTS FOR SETTING REMUNERATION

The remuneration of all members of staff is reviewed annually by the Governors. Staff are appraised annually by the Chairman and one other Governor and their recommendations are considered alongside details of movement in standard indices prepared by the Office of National Statistics including CPI, RPI and average earnings.

This report has been prepared in accordance with relevant statutory requirements, the requirements of the Royal Charter and Constitution and the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). It has been agreed by the Governors and is signed on their behalf by:

John Smith OBE  **Chairman**
November 2022

THANK YOU

The Society is grateful to:

- BAPAM for their specialist work with those professionally active in the world of music
- CBSO Benevolent Fund, Equity, European String Teachers Association, Help Musicians UK, Incorporated Society of Musicians, Musicians' Union, PRS Members' Fund, SSAFA – the Armed Forces charity, Trinity Laban, Warner Chappell Music for referring musicians to us for support.

The following, for their services this year;

- Medical Advisers Dr Anthony Ordman (Consultant in Pain Medicine) Mr Duncan Edworthy (Consultant Dental Surgeon), Dr Michael Lunn (Consultant Neurologist) and Mr Guri Sandhu (Consultant Otolaryngologist Head and Neck Surgeon)
- Archivist: Colin Coleman
- IT Consultant: Matt Jenkins
- Auditors: Moore Kingston Smith LLP, Devonshire House, 60 Goswell Road, London EC1M 7AD
- Fine Musical Instrument Advisers: J & A Beare Ltd, 30 Queen Anne Street, London W1G 8HX
- Honorary Members John Chown and Richard Legge and Member Richard Baker for attending and advising at the quarterly Finance Meetings.

Our Staff:

- Chief Executive: Charlotte Penton-Smith
- Head of Casework: Leon Hart
- Caseworker: Yinka Fasawe
- Head of Membership & Communications: Mark Brierley from 7 February 2022
- Finance & Administration Officer: Ruth Lorimer

NEW MEMBERS

We have welcomed 49 Members who have been elected since the last report. These include:

James Anderson	Alexander Hambleton	Paul Rogers
Donal Bannister	Gareth Hudson	William Russell
Susan Bishop	Simon Jones	Helen Sanders-Hewett
John Blackshaw	Niall Keatley	Helen Sanderson
Katherine Butler	Matthew Kitteringham	Lenny Sayers
Deborah Calland	Claudia Lang-Colmer	Patrick Savage
Uta Close	Georgina Leo	Matthew Senior
David Cole OBE MVO	Christine Messiter	Imogen Smith
Abigail Dance	Andrew Nethsingha	Anthony Spencer
Barry Deacon	John Owen	John Summers OBE
Francesco Domenichetti	Geoff Parkin	Ben Tarlton
Bernie Fawcett	Kimon Parry	Alan Wakeman
Marion Friend MBE	Helen Paskins	Alastair Warren
Christopher Gough	Sabrina Pullen	Paul White
Francis Pott	Timothy Rhys-Evans MBE	Alexander Wide

IN MEMORIAM

Sadly, each year we are notified of Members who have passed away either within the current year or earlier.

We announce the deaths of the following Members and former Members since the last Annual Report:

Clive Baker	John Henry
Victor Barber	Martin How MBE
Freda Beaven	Anthony Jennings
William Bennett OBE	David Littaur
Reuben Berrill	David Lloyd-Jones
Michael Bloomberg	Laurie Lovelle
Helena Braithwaite MBE	Martin Lovette
John M Bradbury	Robert Munns
Jean Burrow	Carl Pini
Yvonne Clarke	Simon Preston CBE
Charles Fullbrook	Judd Procter
Annemauride Hamilton,	Mary Ryan
Joseph Horovitz	Anita Smith
Margaret Darwall-Smith	Julian Smith
Pamella Dow	Michael Tomalin
Gillian Eastwood	Malcolm Troup
Edmond Fivet	Elizabeth Watson
Chris Fletcher	Nans Wheldon
Paul Frowde	Frank White
Andrew Garrett	Stephen Wilkinson MBE
Patricia Guillaume	John Woolf
Bernard Haitink CH KBE	

With permission from the bereaved families, each name will be inscribed in the Book of Remembrance held in the Musicians' Chapel at the National Musicians' Church, St Sepulchre-without-Newgate in the City of London and announced at a Service of Thanksgiving, taking place on Wednesday 17 May 2023 at 5pm. A second Service of Thanksgiving will take place at 5pm. on Wednesday 13 September 2023 in lieu of the 2021 event which had to be cancelled due to the COVID-19 pandemic. Former colleagues, family and friends are warmly invited to both commemorations which will also acknowledge musicians who were not Members of the Society, but who have also passed away. We are grateful to our Members Gillian Cracknell, Christopher Field, Tim Jones, Simon Lindley, Richard Lyne, Andrew Morris and Mark Wildman, who, with other Trustees of the Friends of the Musicians' Chapel, are responsible for arranging this.

GOVERNORS AND MEMBERS OF THE COURT OF ASSISTANTS
1 August 2021 – 2 November 2022

The Society's AGM in 2021 was held on 19 December.

Governors

Chris Bain
Benedict Cruft *resigned at AGM 2021*
Jacoba Gale
Patrick Garvey
Sally Groves MBE
Carl Jackson MVO *elected at AGM 2021*
Clare McCaldin
Kim Murphy
Jonathan Rennert
John Smith OBE *Chairman from January 2021*
Clare Tyack
Lawrence Wallington
Diane Widdison

Court of Assistants

Oliver Brockway *elected AGM 2021*
Vyvyan Brooks
Adrian Brown
Elaine Cocks *retired AGM 2021*
Nickie Dixon
David Flood
Phoebe Lydbrook
David Gordon-Shute
Linda Esther Gray *retired AGM 2021*
Sandra Hambleton-Smith *retired AGM 2021*
Dr Philip Hammond *retired AGM 2021*
Chris Hankin
Keith Harling
Benjamin Hughes
Jamie Hutchinson
Jacquelyn Hynes
Carl Jackson MVO *resigned AGM 2021*
Jean Kelly *retired AGM 2021*
Miriam Keogh
Jane Lister
Lennox Mackenzie OBE
Judy Manning *retired AGM 2021*
Joanna Marsh *retired AGM 2021*
Ashley Mason
Sophie Mather
Brenda Meek
Amos Miller
Alison Moncrieff-Kelly
Viktor Obsust
Marianne Olyver
David Openshaw
Kevin Price
Paul Pritchard
Alistair Scahill
Brian Schiele
Paul Speirs
Richard Thomas
Elinor Tolfree
George Vass
Sarah Watts
Howard Williams
Sarah Williams
Yvonne Wooldridge



RSM

THE ROYAL SOCIETY
OF MUSICIANS
OF GREAT BRITAIN

Founded 1738

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Incorporated by Royal Charters 1790 & 1987 (revised 2019) and registered as Charity No: 208879