

Trustees' Annual Report  
For the year ended 31 July 2023



THE  
ROYAL  
SOCIETY  
OF  
MUSICIANS

[www.rsmgb.org](http://www.rsmgb.org)

# REALLY BIG CHORUS

Sunday 12 May, 7pm, Royal Albert Hall

Join the ultimate community choir in their rendition of Mozart's Requiem, one of the best loved pieces of the choral repertoire. Take part as a singer or join the audience, with donations going to RSM

[www.rsmgb.org/events](http://www.rsmgb.org/events)



Sunday 14 April, 7.30pm,  
Wigmore Hall

Emmanuel Pahud, flute  
Trevor Pinnock, harpsichord  
Jonathan Manson, cello

A glorious programme of Bach  
and Telemann in support of RSM

# ANNUAL JACQUELINE DU PRÉ CONCERT



2016 Jacqueline du Pré concert with London Brass

[www.rsmgb.org/events](http://www.rsmgb.org/events)

*The Trustees of The Royal Society of Musicians of Great Britain (the Society, RSM) present their Annual Report for the Year Ended 31 July 2023.*

## OBJECTIVES AND ACTIVITIES

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.

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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 Director of Grant Giving or Grants Officer. The only restriction on eligibility relates to the applicant's profession.

In the year to 31 July 2023, 89% of grants were made to non-members (2022: 90%) in line with the applications received.

Assistance goes beyond the provision of funds. The Grants 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), 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.

**482** beneficiaries offered financial support, increase of **13%** or **55** beneficiaries

**AVERAGE GRANT SIZE**

**£1,020** decrease of **9%**

**AGE SPREAD OF BENEFICIARIES**

19 to 96, average age of **50**

**89%** of grants awarded to non-members,

**11%** to Members

**GRANT TOTALS BY TYPE**

**154** living expenses

**81** musculoskeletal (including physiotherapy, osteopathy, hand therapy)

**91** mental health (including psychiatry, DBT, psychotherapy)

**NEW MEMBERS**

**113** an increase of **131%** or **64** Members, aged 25 to 83, average age **54**

**TOTAL MEMBERS**

**2,028** aged 23 to 101, average age **65**

Members and supporters have contributed **£220,761** to the Society this year. This includes:

**£82,117** in donations (2022: £184,333)

**£29,100** in membership subscriptions (2022: £31,568)

**£6,677** in Gift Aid (2022: £9,387), and

**£56,092** in legacies (2022: £229,262)

## ACHIEVEMENTS AND PERFORMANCE

**SUPPORT**

RSM's 2022-23 financial year saw further growth in beneficiary numbers, with 482 music professionals receiving financial assistance - an increase of 13% on the previous year (2022: 427). We supported musicians aged between 19 and 96, at the start of their careers and into retirement. We helped those working on a freelance basis and in full-time employment including academics, administrators, arrangers, composers, conductors, directors, educators, performers and producers. Our work has impacted musicians in all four home nations England (355), Northern Ireland (2), Scotland (23) and Wales (17) of over 19 nationalities including Australia, Bulgaria, Canada, Croatia, Czech Republic, Denmark, France, Hungary, Ireland, Israel, Italy, Latvia, Lebanon, Lithuania, Netherlands, Nigeria, Poland, Portugal, Spain, UK and USA. We also supported British musicians living in Australia, France and Germany.

We have continued to work hard to ensure the support RSM provides reflects the current needs of the UK music sector and with the ending of COVID-19 restrictions reported in last year's Annual Report, this year has enabled us to compare the impact RSM has had on musicians' lives in a pre- versus post-COVID-19 world. It is perhaps unsurprising that demand for our services has increased during this period, with beneficiary numbers consistently growing year-on-year. Available beneficiary data highlights that post-pandemic, our work continues to impact music

**We supported musicians aged between 19 and 96, at the start of their careers and into retirement.**

professionals across the UK, of many nationalities and music specialisms, at all stages of their careers and beyond. There has however, been a shift in the ages of those we are now supporting, with increased numbers of younger musicians approaching us for help. In 2018-19, the year before the pandemic, the largest cohort of beneficiaries (20%) were aged between 45 and 54. This pattern continued into 2019-20 where musicians aged 45-54 and 55-64 were supported in equal numbers (17% each of total beneficiary numbers). However, during the height of the

pandemic (2020-21) this began to change, with 19% of musicians RSM supported aged between 25 and 34. This pattern continued into 2021-22 (26%) and remains the case in this reporting year, where 20% of musicians receiving financial assistance from RSM fell into this age bracket. The pandemic was devastating for the entire music sector, and it is too early to say whether the current trends will continue; however with Government data suggesting that the pandemic had a greater impact on younger people, these figures are possibly not surprising.

Looking at our beneficiaries' health, 33% of health grants were awarded to support mental health needs including counselling, Dialectical Behaviour Therapy (DBT), Psychiatry, Psychotherapy and speech and language therapy. 30% of our health grants supported musculoskeletal health, most notably physical therapies including physiotherapy and osteopathy. This is in comparison to the previous year where slightly more support was given for musculoskeletal health - most likely due to injuries resulting from musicians returning to work following a long period of absence during the pandemic. Lengthy NHS waiting lists have impacted the support RSM has given this year, with funding for consultations, associated tests and subsequent surgeries allowing musicians to be treated sooner, enabling a quicker return to work. After mental health and musculoskeletal grants, the highest number of health grants were given for consultations and associated tests (18% of total health grants). This includes funding for endoscopy, x-ray, MRI and stroboscopy. Musicians aged between 25 and 34 received the highest number of grants in each of these three categories. 16% of health grants were to support vocal health - an increase from 6% pre-pandemic (2018-19). With COVID-19 being a respiratory disease, this is perhaps unsurprising. We will continue to monitor all these figures in partnership with organisations including BAPAM and Help Musicians.

A total of 695 grants were awarded this year. Spending patterns remained consistent with previous years and were split across grants for health support and supplementary needs. As usual, this included grants for living expenses (22% of total grants awarded). >

RSM takes care to ensure that the focus for all musicians we help, remains on recovery rather than bill payments which can often be a real worry for anyone unable to work. This is something we remain particularly mindful of with the continued high cost of living and this year 154 grants were awarded in this category (139 the previous year).

RSM's work is in higher demand than ever before and so it is vital that we distribute grants in the most effective and efficient way. Last year, the CEO and Grants Team were given authority to award funding to individuals under RSM's delegated grants policy and this year 42% of grants awarded following receipt of an application for assistance form were processed in this way (2021-22: 43%). Any cases requiring further discussion, as well as those not meeting the delegated decision-making criteria, continue to be presented to Governors. The staff team also have authority to award immediate non-means tested grants of up to £200 from our various funds. These gifts are offered as a token of concern as soon as we become aware of a musician in distress and are always so gratefully received. This year 217 gifts were sent to musicians across the UK (2022: 205 gifts).

All RSM grants are awarded based on information provided by each applicant and in line with RSM's funding guidelines. We use the Joseph Rowntree Foundation's Minimum Income Standard as a benchmark for living expenses grants or cost of living guidance, which takes into account State Benefits, cost of living increases, and the size of the family being supported. All other grants are awarded with household income, expenditure and savings in mind. Our funding criteria is reviewed annually following recommendations from our Director of Grant Giving, ensuring all grants awarded are done so in the most appropriate manner. This year, in response to the continued cost of living crisis, we have applied grant increases to brown and white goods including radios, laptops and fridge freezers. Increases have also been applied to some furniture grants. There has been an update to debt clearance support to enable beneficiaries to clear their debts and get back on track with their finances, with rent and deposit only funded if applicants can meet subsequent rent payments; however, in extreme circumstances, cases can be brought back to Governors for consideration.

### INCREASING OUR NETWORKS AND DEVELOPING PARTNERSHIPS TO MAXIMISE GRANT GIVING

Our Members continue to play a key role in our grant giving process by raising awareness of our work across their networks and informing us of colleagues in need. We regularly encourage and remind the membership of their duty and remain grateful to all those who notify us of anyone who needs our help. During the reporting period, 88% of our immediate non-means tested gifts (190 grants) were able to be sent following contact from Members.

With a relatively small and focussed membership, compared to the wider UK musician population, we also collaborate with organisations throughout the UK music sector to enable RSM to maximise its grant giving. This year, as part of this work, we have developed relationships with organisations who can act as RSM Referral Partners to inform us of musicians in need and support any subsequent applications for assistance, if appropriate. In February, Attitude is Everything joined us in this capacity. A national organisation working to improve access to music and live events for disabled people, Attitude is Everything also presented our Neurodiversity Healthy Practice webinar in 2021. As such, we are delighted to have them on board. Other partnerships developed this year include the Music Industry Therapist Collective and the UK branch of the European String Teachers Association (ESTA). Our pre-existing relationships with other like-minded organisations remain strong, with many continuing to refer colleagues in need. More details can be found later in this Report. In February, our CEO spoke at the ABO Conference in Leeds enabling details of RSM's work and the types of support given to orchestral musicians to be presented. In November, we attended the launch of mental health support line, Music Minds Matter, at Abbey Road Studios in London. With demand for mental health support at RSM remaining high, we have been working closely with our Clinical Partner BAPAM and Help Musicians to ensure that we can maximise our support for musicians struggling with their mental health, across all areas of the music sector.

**RSM's work is in higher demand than ever before and so it is vital that we distribute grants in the most effective and efficient way.**

### We have adopted a more holistic approach to our support services, with our core grant giving programme complemented by our Healthy Practice Webinar Series and Social Network.

At the start of the reporting year, RSM participated in the first ever Musicians' Census - a joint project led by The Musicians' Union and Help Musicians, aiming to better understand the music professional population in the UK. As a member of the stakeholder group alongside organisations including Arts Council England, Black Lives in Music, The Ivors Academy, Parents & Carers in Performing Arts, and Phonographic Performance Limited (PPL), we were able to help shape the survey design, ensuring it was inclusive and representative. We also shared it with RSM Members and provided feedback on the results. With nearly 6,000 responses, the Census has given a fascinating insight into the UK musician population, and with a proposal to continue the Census every three years, our continued involvement in this initiative will enable us to ensure RSM provides the best possible support to musicians across the UK.

### HEALTH AND WELLBEING INITIATIVES

Since 2019-20, we have adopted a more holistic approach to our support services, with our core grant giving programme complemented by our Healthy Practice Webinar Series and Social Network. With both initiatives introduced in response to the COVID-19 pandemic, it has been important for us, this year, to assess their continued relevance and appeal across the music sector.

With high attendance rates at all sessions to date, we have been keen to continue our Healthy Practice Webinar Series but have been mindful of the potential fall in engagement if the same format were to continue for another year. As such, the Series has seen a slight refocus, with sessions dedicated to specific instrument types - the spotlight for this year being on keyboard players and vocalists. With our Governors having specialisms in both areas, we have been able to benefit from their guidance regarding content, which was devised in collaboration with specialist

clinicians who also presented each session. Increased communications ahead of each webinar, including the publication of video interviews with presenting clinicians, also ensured we were able to maximise awareness of the continuation of the Series.

This year's webinars were designed to sit as part of a larger project offering attendees the chance to join clinician-led peer support groups, enabling more detailed discussion of health and wellbeing matters with the ultimate aim of improving attendees' mental and emotional wellbeing. However, a lack of interest in these more focused discussions meant they did not take place. Although slightly disappointing, the reluctance for many musicians to discuss health concerns with their peers means this lack of interest is perhaps not surprising. Despite this, with our webinars offering subject matter not duplicated anywhere else, engagement has remained high; between 70 and 90 individuals signed up for each webinar - far more than similar initiatives run by other organisations.

Academic research projects devised in partnership with BAPAM, following previous Healthy Practice webinars have also continued this year. A postgraduate student undertaking research following our Healthy Brass Players webinar in 2022, has been given an honorary research contract by BAPAM to carry out further research relating to embouchure issues. Part of this work included distribution of a survey to RSM Members in December and with ethics proposal for further research now submitted, it is hoped that our Brass Research Steering Group, which was established after the initial webinar, will reconvene to assess the findings of this research. This group comprises Alan Watson - Music Performance researcher at Cardiff University, Kevin Price - RSM Member and Head of Music Performance at RWCMD, Dr Hara Trouli who runs the Masters Course in Performing Arts Medicine at UCL and RSM's CEO and Director of Grant Giving. These meetings will also be attended by the student's tutor. Following our Playing on the Edge webinar in 2021, RSM has partnered with BAPAM, the Association for British Theatre Technicians, the Stage Management association and Musicians' Union to put together guidance for stage managers working in a music environment. A call out was sent to RSM Members in August to submit pertinent stories for possible inclusion in the document. >

Our Social Network continues to meet online twice a month, with musicians both working and retired dialling in from across the UK. Conversations at each session remain very positive, and despite the lack of interest in our Healthy Practice Webinar peer-support groups, Social Network attendees have been able to support each other with various health needs through the informal discussion of shared experiences. We remain so very grateful to volunteer RSM Members Fiona Grant MBE and Chris Bain for carefully managing the Social Network and we also thank the MU, ISM and Help Musicians for raising awareness of this initiative across their networks, which has enabled us to welcome new attendees to the group.

This year we have been considering ways in which we can develop our health and wellbeing initiatives and in June, we partnered with *Things Musicians Don't Talk About* – a podcast, blog, and online platform run by cellist and journalist Hattie Butterworth, and trumpeter Rebecca Toal, addressing health matters that musicians have traditionally not wanted to discuss publicly. With RSM advertised on their website and social media channels, and details of our support announced as part of every podcast, this is a very positive partnership which not only complements our Healthy Practice Webinar Series and Social Network, but also increase awareness of RSM to new audiences, including younger musicians.

Our health and wellbeing initiatives have been devised to equip musicians with the tools they need to better understand their own health and wellbeing, enabling them to be better supported throughout their careers. All initiatives also provide an excellent opportunity to increase awareness of RSM to new audiences, so musicians know where to turn if extra support is needed.

## MEMBERS AND COURT OF ASSISTANTS

113 Members were elected this year, an increase of 131% on the previous year (2021-22: 49 new Members). We have welcomed musicians aged between 25 and 83, with an average age of 54. This is in comparison to the entire membership, whose ages range from 23-101 (an average age of 65). Much of this growth is thanks to current Members who continue to propose and recommend colleagues; however, we have also

been working to broaden our membership by increasing our reach across areas of the music sector less familiar to RSM. In recent years, we have had to turn away musicians keen to apply for membership, as they do not know two current Members to act as their recommenders.

To alleviate this, we introduced at the start of this year, a three-month trial enabling us to accept applications from musicians with either one or no recommending Members. During the trial, each application was scrutinised to ensure they fitted all other aspects of RSM's application criteria, with any applications raising additional questions presented to Governors for discussion. All pertinent applications were highlighted in membership election ballot papers, with the names of Governors and members of the Court of Assistants willing to support each applicant, then added. With 12 musicians elected during the trial, it was deemed a success. Details were subsequently reported to Members at the 2022 AGM and this year 40 Members who would have previously been prevented from applying have been elected this way. This year, we have also invited membership applications from some individuals who have benefited from RSM's financial support. With contact only being made following recommendations from our Grants Team, carefully worded emails were sent to ensure that having received assistance, beneficiaries felt under no obligation to submit a subsequent membership application. We were delighted to welcome 14 Members who had previously received financial support from RSM during the year.

Attendance at our monthly Members' meetings was low at the start of the reporting period, with some months seeing fewer than five Members joining. With meetings still taking place online following the pandemic, it was clear that this format was no longer appealing to the membership and so the decision was made to introduce an in-person quarterly meeting format. Tying meetings in with the end of RSM's financial quarters would enable presentation of more detailed reports. With each meeting including musical performances and talks, it was hoped attendance levels would increase. Details were presented to Members at the 2022 AGM and with no objections, the first meeting took place in March at the Foundling Museum. RSM Member and Fine Instrument Scheme

**40 Members who would have previously been prevented from applying have been elected.**

violinist Darragh Morgan performed and attendees also enjoyed a talk about the Foundling's Handel collection from RSM Archivist Colin Coleman and Member Donald Burrows. We moved to Handel Hendrix House in June for a private view and talk about the museum's recent refurbishment from its Director and RSM Member, Simon Daniels. A short recital on one of the museum's harpsichords was given by Member Pawel Siwczak (pictured below), with Governor Carl Jackson MVO also giving an impromptu organ performance. Newly elected Members were invited for their formal admission and with the meetings taking place on different days and at different times, we were able to maximise opportunities for Members to attend. Opportunities for Members to remember deceased colleagues remained part of each meeting agenda and an online Book of Condolence held on the RSM website was created this year, to enable Members unable to attend meetings, to pay tributes. Options to hold meetings around the UK were also agreed this year, with the first taking place at the Royal Welsh College of Music in Drama in Cardiff, in the October just after the reporting period. Monthly membership elections will continue online as has been the case since April 2020.

Both London events were positively received, with 35 Members joining each event; however, with other Members preferring to interact with RSM in other ways (including 70-75% of the membership now regularly interacting with our monthly email updates), we continue to ensure that the services offered by RSM remain appealing to all Members.

The role of the Court of Assistants was further developed this year. In person and online meetings with Court members enabled discussions about how the group might best support Governors and staff, whilst ensuring their remit remains sufficiently varied from that of RSM Members. Following consultation with the group, a set of Terms of Reference was drawn up and distributed to all Court members in May, which now acts as a reference point about the ongoing role of the Court, including Constitutional obligations to elect RSM Members and Governors. Communications with the Court have been expanded this year to enable opportunities for the development of their role to be maximised. Our Head of Membership and Communications has also spoken to Court members to gain a better understanding of their motivations and ways in which they can most effectively contribute to the group. >



We would like to give thanks to all members of the Court for their continued commitment and we look forward to working even more closely with the group over the coming year. Membership of the Court provides an excellent training ground for RSM Members wanting to take more of an active role in our work, including those interested in standing for election as Governors. With a minimum of 24 and maximum of 48 Members able to sit on the Court of Assistants, we continue to encourage all RSM Members to consider joining the group. RSM Members voted last year to remove the role of Area Co-Ordinator with the aim of the entire Court representing RSM across the UK and as such, we welcome applications from Members across the UK.

#### BRANDING AND COMMUNICATIONS

Development of RSM's branding and communications has helped to drive our membership recruitment, with efforts made to access musicians across the UK music sector, both on- and offline. In September, we considered ways in which an update to our branding can best support the development of communications and inclusivity across RSM, with the positioning of our charity as a modern and forward-thinking organisation with a proud and illustrious history forming the basis of discussions. Our updated look was unveiled in last year's Annual Report and was well-received by Members, supporters and organisations alike. Our online presence has been further developed this year, with increased numbers of people interacting with our monthly email updates - up to an average of 72% of Members (65% last year). Facebook and Twitter (now known as X) followers and engagement have both risen rapidly and we have added Instagram, Threads and LinkedIn to our roster, giving musicians and other supporters even more ways to interact with us. These new avenues to explore are crucial to us reaching as much of the UK music sector as possible. Every person that shares our posts opens up a whole new potential audience of music professionals that may never have heard of RSM and the support that we offer and as such, we encourage all Members and supporters to share and interact with our social media posts as much as possible.

We have continued to highlight the people behind the numbers with further articles appearing across our website and social media channels, telling the stories of our beneficiaries, Members, Governors and others connected to the Society, including our President Judith Weir CBE. She discussed her involvement in The King's Coronation in May, her role as Master of the Queen's/King's Music and her Presidency of RSM.

In November, we also created a Spotify playlist called *Play to Pay*. Featuring a selection of music from which RSM earns royalties, the playlist has been set up with the aim of encouraging increased royalties and other bequests. Analysis of the click rate within emails announcing the initiative, suggests there has been much interest from Members and other supporters and it is hoped that many more will be encouraged to donate to RSM in this way.

Offline, our Head of Membership and Communications has created a collection of printed resources including posters, flyers, cards and stickers for distribution to anyone looking to promote RSM amongst their networks. Members have been keen to use these at their concerts, workplaces, conservatoires and other events, and we encourage any Member wishing to do the same to contact us.

We remain grateful to all RSM Members who present opportunities to raise awareness of our work, which this year has included London Cello Society Director Justin Pearson, who enabled RSM to partner with London Cello Society and the Stradivari Trust in November for a Concert at the Royal Academy of Music celebrating our Fine Instrument Scheme; to International Arts Managers Association CEO, Atholl Swainston-Harrison for promoting RSM to the IAMA membership and to Onyx Brass members Niall Keatly, Andrew Sutton, Amos Miller and David Gordon-Shute for including RSM in the Ensemble's 30th Anniversary celebrations by encouraging donations to RSM, as well as donating a percentage of all merchandise sales at the events.

RSM also featured in the June edition of Classical Music Magazine, highlighting the support we provide, both on an individual and outreach basis.

**These new avenues to explore are crucial to us reaching as much of the UK music sector as possible.**

## 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](http://www.rsmgb.org/legacy)

RSM PEOPLE

# THANK YOU TO TONY AND JANE

Composer Anthony Payne and soprano Jane Manning OBE were at the very centre of British musical life for decades, thanks not only to their individual careers and the work they made together, but also for their incredible support for fellow musicians, which is now continuing at RSM thanks to a generous gift they have left the Society.



Like so many in our profession, I owe Jane and Tony so much for their generosity of spirit and their loving kindness.

**T**ony, known for his modernist take on English Romanticism and completion of Elgar's *Third Symphony*, and Jane for her performances of contemporary classical works and as the founder of group Jane's Minstrels, the pair married in 1966 and were inseparable from then on, eventually passing away just a month apart in the Spring of 2021.

Anyone who met them will tell you what champions they were of musicians, encouraging those around them, especially young people, to fulfil their potential. Whether it was as a part of Jane's Minstrels, or just a sympathetic ear, both Jane and Tony always wanted the best for the musicians they met.

The great affection in which they were held can be seen in the many wonderful tributes that have been given for them both, read two from those closely associated with RSM below:

"I first met Jane properly in January 1979 when she was to give the world premiere of a song cycle written for her and Richard Rodney Bennett by John Casken. I was promotions manager at Schott Music London and John was one of our exciting new signings. So the occasion was auspicious and – as always with the first performance of a new work – slightly breathless with a touch of anxiety. I picked Jane and Richard up (they both

lived in Islington) and off we went in my battered little Mini. Richard said in his beautiful drawl that Jane would have to sit in the front because she would talk all the time and he needed some sleep, so he folded himself into the back of the mini and – he was right! Jane did not stop talking ONCE. I nearly drove into the safety barrier on the M1 more than once as I listened to her hair-raising but entirely gentle gossip/remarks/observations/thoughts. She opened my eyes to all sorts of fascinating things.

Of course, she, with Richard, gave the most magnificent, unforgettable performance of John's piece, *La Orana, Gauguin*, to a sea of ladies in hats at the Leicestershire Museum and Art Gallery (they subsequently recorded it).

Like everyone Jane met, I was taken under her wing, swept along to suppers with Tony at their wondrous, tiny house which contained worlds and was peopled always with musicians and composers talking and exchanging ideas. Jane and Tony presided, inseparable and yet so totally different. And I came to work with Tony at the RVW Trust, where he served as a wise and hugely knowledgeable trustee. His support for other composers, no matter how different to him, was unswerving.

Like so many in our profession, I owe Jane and Tony so much for their generosity of spirit and their loving kindness."

Sally Groves MBE, RSM Governor

"I first met Jane and Tony on the stairs backstage at the Purcell Room in 1976, after a not-very-important young composers' concert. They immediately treated me as a colleague, and soon also as a friend. It amazed me, and still does, that these two, whose lives were already full of music – performing, writing, touring and teaching – could find so much time for students and unknown, emerging artists.

They were always available at the end of a phone, affable and generous, like ideal family members. I learned so much from them, about a huge range of music, and about the business of writing and performing it. They were such good company, but also very serious about the almost moral importance of good music. In my head when composing (especially for orchestra) I often hear Tony's wry and self-effacing remarks about his own working processes. And I still find myself quoting some of Jane's trenchant observations about right and wrong in music, and in the world more generally. They were unusual, original people, and I continue to feel their influence."

**They were always available at the end of a phone, affable and generous, like ideal family members. I learned so much from them.**

Judith Weir CBE, RSM President

## THE MANNING-PAYNE BEQUEST

That legacy of helping musicians, wherever they find themselves in their careers, has been continued thanks to the huge generosity the couple showed when considering RSM in their wills, having both been Members for many years. Not only did they leave funds for RSM to distribute where there is most need, but they also signed over the rights to some of their most popular music, meaning RSM will continue to receive income from royalties for years to come.

Already, £142,447 of the funds has been distributed amongst 67 musicians, helping to fund physiotherapy, medical equipment and tests, and living expenses, among others, with plenty more to follow.

We cannot thank Jane and Tony enough for their generosity. Their commitment to music and musicians will see the health of the profession protected for a long time.

If you would like to offer your support to fellow musicians in need, please consider leaving RSM a gift in your will. However, large or small, every penny counts.

Visit [www.rsmgb.org/legacy](http://www.rsmgb.org/legacy) to find out more.

## RSM PEOPLE

## JESS'S STORY

As any singer knows, keeping your voice in top condition is paramount to a long career. So, to run into trouble in your first year as an undergraduate is anyone's worst nightmare, but that's what happened to Jess Parnell. A bout of illness that left her tonsils swollen, left her facing invasive surgery that could potentially affect her voice and her prospects. Find out how she coped and how RSM was able to help.

**C**urrently studying at Guildhall School of Music and Drama in London, Jess began her musical education at Yorkshire's Rippon Grammar School, where she first found her love for music.

"I had an incredibly enthusiastic Director of Music, who was a really big inspiration to me. I began singing chorally at school, and from there, went to a specialist performing arts college in Wakefield for two years training in musical theatre. During that time, I was a choral scholar, the first ever female, at Wakefield Cathedral."

The interruption of Covid lockdowns didn't blunt her progress, instead taking the opportunity of Covid to double down and focus on music completely.

"Gareth Malone led a virtual choir during lockdown called the Great British Home Chorus. I absolutely loved it, he was one of my early inspirations and led me to also be interested in directing and conducting. Afterwards, someone suggested we do a thank you song for Gareth. I thought this was a job for Jess Parnell!"

"I was 17 at the time, but I took it on and there ended up being over 3,000 people in the group. We did *Thank You for the Music* by ABBA, absolute cheese-fest, but it was great!"

"That was a really pivotal moment for me in everything I've done musically, to actually head a project that big. Off the back of that, I got interest in my teaching, so I set up my own online choir, Together in Harmony, which has about 300 members. I love doing it, there's such a range of people from all around the world. It's such an amazing community."

From there sprung the ambition to apply for conservatoire, but for Jess, Guildhall seemed like a bridge too far.

"I actually applied too late for Guildhall because I was convinced I didn't have enough experience and I was too young – this imposter syndrome that most musicians suffer from. I got into a couple of other conservatoires, so I thought I would give Guildhall a shot. The day after my second audition, I got a letter offering me a place, I was mind-blown. I'm off to London, I'm off to the big city."

And that brings us up to date, with Jess starting at Guildhall in September 2021. But only days into her course, the problems began to surface.

"When I moved to London in September, we all got Freshers Flu, and afterwards my tonsils got really swollen to the point where my throat was closing up. My voice sounded very clouded, it affected my resonance when singing. It went on for weeks and they never got better, so I went to the GP, who said there's no sign of infection, so it was quite unexplained. It felt really uncomfortable though, it felt like I had golf balls in the back of my throat."

"I got referred to BAPAM, who organised a clinician to see me, who then referred me to an ENT specialist. I got some funding through another organisation to see an ENT privately, who took one look in my throat in December and said, "Oh my goodness, they are coming straight out", but the funding didn't cover anything beyond the ENT appointments."

That's where RSM came in, to help shoulder the cost of tonsillectomy surgery.

"I come from quite a low-income background, so there was no way I could have funded it myself. The wait on the NHS was over 10 months, and my teachers were also very keen for me to have the operation now in my first year when it's going to be the least disruptive to my studies. So, I applied to RSM. I didn't really know how it

worked but I filled in the application form without really expecting the full grant to be given. The staff were really amazing, it all happened in a couple of weeks. It was such a huge weight off my shoulders when I got that email. I am so grateful."

With the surgery completed in February 2022, the question remained as to how the recovery would go and what effect it would have, if any, when Jess began to resume her singing activities.

"The surgeon said there's always a risk with any operation; they don't know the affect the removal of the tonsils is going to have, but said it would most likely it would be positive because you will have more space to resonate. They were careful in how they did things though because I am singer. For example, they didn't tube me through my vocal folds, instead using what's called a laryngeal mask, which sits on top of your vocal chords and reduces the trauma to them."

So, six weeks after the surgery, without any post-op hiccups, has the procedure been a success?

"So far, so good. The first week, day five or six, was horrible. The pain got worse as the area heals and scabs over in the back of your throat. Looking at it in the mirror the week after, I nearly passed out it was so gruesome! But it was a short term pain for long term gain. I ate a lot of shepherd's pie, I never want to see shepherd's pie again!"

"My teachers have been really understanding, so as I start to sing again in classes, there isn't a big pressure for it to be perfect. My voice is my instrument, so the level of understanding and care around it has been really amazing. My teacher is also a vocal rehab specialist, so that's quite useful, in that she is just giving me warm-up exercises at the moment. I can sing and it feels crystal clear. It feels very different."

Let's hope the progress continues in Jess's recovery, and we hear from her again as her studies progress, and beyond. To help others like her, please consider donating to The Royal Society of Musicians. Visit [www.rsmgb.org/donate](http://www.rsmgb.org/donate).

**There was no way I could have funded it myself, so I applied to RSM. The staff were amazing, it all happened in a couple of weeks.**



## OUR FINANCES

– Our Finances	16
– Risk Factors	18
– Summarised Statement of Financial Activities	19
– Summarised Balance Sheet	20
– Restricted and Endowment Funds	21
– Plans for the Future	22

This year, RSM awarded a total of £635,920 in grants, 50% of the total expenditure for the year. This was made up of:

- £22,000 from the **Members' Memorial Fund** (110 gifts of £200)
- £42,042 from the **Stan Newsome Fund** for London-based musicians (85 gifts of £200 and 37 living expenses awards)
- £14,176 from the **Henry Wood Fund** through the Ex-Gratia grant programme for beneficiaries with long term health needs
- £11,815 to church musicians through the **John Birch Fund**
- £39,535 to brass musicians through the **Philip and Ursula Jones Fund**
- £675 to subsidise Members who cannot pay their subscription fees from the **Brereton Fund**
- £142,447 from the **Manning-Payne Bequest**, of which £115,000 was for singers and composers, and
- £363,230 from the Society's **General Fund**.

A generous legacy from Members Jane Manning OBE and Anthony Payne was received this year. As per the terms of the legacy, a specific fund has been created in their name, with monies being spent as RSM sees fit. An interim payment of £200,000 had been received, part of which has been used for grants to support composers and singers, to reflect the interests of Jane and Anthony. We are pleased to report that 67 musicians have been supported by the Fund this year.

Other direct expenditure on charitable activities came to a total of £143,628 (2022: £131,452), and the costs of raising funds was £185,024 (2022: £183,532). The costs of running the Society this year were £296,931 (2022: £282,620). Charitable activities therefore accounted for 62% of total expenditure, raising funds 15%, and support costs were 24%.

Income received from donations and legacies was lower than the previous year; however we remain grateful for the generosity of our Members and supporters, who contributed £217,038 to the RSM this year (2021-22 £524,440). This included:

- £78,394 in donations including included various gifts of musical instruments (2022: £184,333)
- £75,075 in membership subscriptions (2022: £31,568)
- £6,677 in Gift Aid (2022: £9,387), and
- £56,092 in legacies (2022: £299,262)

The Governors would like to say a huge thank you to everyone who fundraised for and donated our funds. In particular, we are grateful to the late Freda Beaven, Annemauraide Hamilton, Judith Waddington, Cynthia Gomme, and Pamela Munks who remembered RSM in their wills.

The remaining 83% 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 the year, bringing in a rental income of £163,054 (2022: £107,929). Premises costs attributable to raising funds this year were £47,416 (2022: £50,798). With the RSM staff team continuing to work from home on a long-term basis, we have been able to further increase income from our building, with the first-floor unit previously used as the staff's office, now rented out on a long-term commercial basis.

Detailed discussions have also taken place about whether to maximise all opportunities presented at 26 Fitzroy Square, by also making the ground floor meeting room available for a long-term commercial let. Despite being available for hire for ad hoc events since 2017, demand for the space has been exceptionally low, with minimal income being generated - £125 for the reporting period (2022: £450). After much discussion and careful consideration over a number of months, Governors recognised the importance of RSM retaining a physical home and as such, agreed that the room be retained by RSM and used as an entertaining space for Members, guests and potential benefactors. The room would also continue to be made available for hire for ad hoc events.

The larger part of our income came, as usual, from our investment portfolio, which raised £901,133 (2022: £803,364) in dividends and interest. The portfolio continues to be managed on a discretionary basis and Governors remain fully informed of all updates to the portfolio, meeting representatives from the Society's Broker, Vermeer Partners on a quarterly basis to discuss trades and performance. Market volatility resulting from concerns about inflation, the cost-of-living crisis

and political uncertainty both in the UK and internationally, has resulted in a reduction in the value of the portfolio at the end of the year to £27,093,732 (2022: £29,074,456). Despite this, the diversification of the portfolio in type of investment, industry sector and geography, and the prudent approach taken by the Brokers to manage RSM's investments, has meant that some of the worst impacts of this volatility were mitigated.

It is RSM'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. The Broker has been mindful of the increased demand for income this year, which has enabled the portfolio for the first time, to generate income in excess of £1million – we give thanks to our Broker, Vermeer Partners, for this achievement during what has been, such a difficult year for the markets. Our Brokers have also worked with us to set prudent income and growth forecasts to ensure that the portfolio remains healthy for future years.

	2023 £	2022 £	2021 £	2020 £	2019 £
<b>Restricted Fund Grants</b>					
Gershom-Parkington Fund	-	-	3,996	-	59,425
Henry Wood Fund	14,176	36,554	54,421	-	20,879
Members Memorial Fund	22,000	184,518	209,800	7,400	11,100
Stan Newsome Fund	42,042	20,700	16,950	21,300	20,400
John Birch Fund	11,815	58,467	10,961	6,311	8,510
Manning-Payne Bequest	142,447	-	-	-	-
Brereton Fund	675	2,770	-	200	145
	<b>233,155</b>	<b>303,009</b>	<b>296,128</b>	<b>35,211</b>	<b>120,459</b>
<b>Unrestricted Fund Grants</b>					
Philip and Ursula Jones Fund	39,535	49,265	3,000	-	-
General Fund	363,230	424,978	294,950	540,083	354,626
	<b>402,765</b>	<b>474,243</b>	<b>297,950</b>	<b>540,083</b>	<b>354,626</b>
<b>Total Grants</b>	<b>635,920</b>	<b>777,252</b>	<b>594,078</b>	<b>575,294</b>	<b>475,085</b>

Following last year's review of RSM's investment policy, Governors continue to monitor investments with increased ethical considerations in mind. Monitoring of ESG scores continues, with no more than 5% of RSM's portfolio invested in stocks that fall in the lowest 25% of the ESG ranking. In addition, RSM 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. A list of ESG scores for all the RSM's equity investments are presented to Governors at their quarterly finance meetings.

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. The majority of unrestricted funds not needed for day to day purposes are invested in the portfolio, as are the Gershom-Parkington and John Birch endowment funds. Any income generated by the endowed funds is placed in the Henry Wood Fund.

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 £35,081,239, of which £34,960,437 was represented by investments and fixed assets. These provide a valuable source of income for the Society. The free funds available at 31 July 2023 were, therefore, £120,802 (2022: £340,981). 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 most of 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.

## RISK FACTORS

Our Governors (Trustees) regularly review the main risks faced by RSM and ensure that appropriate mitigation is put in place. The key risks identified in 2023 are:

- Income generation – With the number of beneficiaries increasing each year, it is paramount that RSM continues to generate sufficient income to meet operational need. Governors will continue to explore ways to maximise income generation across all areas of activity, including encouraging donations and legacies from the membership.
- Failure to effectively search for potential beneficiaries – At their 2023 Strategy Days, Governors discussed the definitions of a 'musician' and 'individual professionally active in the world of music' with RSM's Laws in mind. The definition of 'professional' as outlined in our Constitution was also considered to ensure RSM continues to meet its charitable objects. Regular networking with partner/associated organisations in a musical and non-musical setting and increasing beneficiary numbers via non-membership means, has helped to ensure RSM's grant giving programme is transparent and inclusive. Confident, clear and effective promotion of RSM across all networks has also helped to increase awareness of our work across the music sector. This work will continue, as will the forging of partnerships with like-minded organisations who can act as RSM referral partners.
- Loss of key staff – With RSM employing a small staff team, the impact of any staff member leaving the organisation, often has a significant operational impact. To minimise disruption, key systems, plans and projects are documented, with details accessible to all relevant staff members. Recruitment processes are regularly reviewed by Governors to ensure RSM continues to recruit staff with relevant experience and qualifications. All incoming staff members receive detailed handovers. RSM also invests in staff development and lifelong learning for all staff members, with training opportunities always available to all members of the staff team.

**With the number of beneficiaries increasing each year, it is paramount that RSM continues to generate sufficient income to meet operational need.**

# SUMMARISED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 July 2023

	Unrestricted funds £	Restricted funds £	Endowment funds £	2023 Total funds £	2023 Total funds £
Income and endowments from:					
Donations and legacies	192,864	27,897	-	220,761	524,550
Other trading activities	5,360	-	-	5,360	600
Investments	1,059,286	10,843	-	1,070,129	911,626
Total	<u>1,257,510</u>	<u>38,740</u>	<u>-</u>	<u>1,296,250</u>	<u>1,436,776</u>
Expenditure on:					
Raising funds	232,616	-	1,545	234,161	227,252
Charitable activities	797,910	233,155	-	1,031,065	1,147,604
Total	<u>1,030,526</u>	<u>233,155</u>	<u>1,545</u>	<u>1,265,226</u>	<u>1,374,856</u>
Net Valuation gains/(losses)	<u>(1,975,295)</u>	<u>-</u>	<u>(22,475)</u>	<u>(1,997,770)</u>	<u>471,464</u>
Transfers between funds	-	-	-	-	-
Net (expenditure)/income for the year/ Net movement in funds	<u>(1,748,311)</u>	<u>(194,415)</u>	<u>(24,020)</u>	<u>(1,966,746)</u>	<u>533,384</u>
Reconciliation of funds:					
Total funds brought forward	36,829,550	553,845	349,825	37,733,220	37,199,836
Total funds carried forward	<u>35,081,239</u>	<u>359,430</u>	<u>325,805</u>	<u>35,766,474</u>	<u>37,733,220</u>

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 1 November 2023 and are signed on its behalf by:

Clare Tyack  Chairman  
November 2023

# SUMMARISED BALANCE SHEET

at 31 July 2023

	2023 £	2022 £
<b>Fixed Assets</b>		
Intangible assets	105,626	89,573
Tangible assets	1,524,602	2,832,872
Investments	33,435,835	34,228,116
<b>Total fixed assets</b>	<u>35,066,063</u>	<u>37,150,561</u>
<b>Current Assets</b>		
Debtors	343,188	528,554
Short term deposits	534,734	338,241
Cash in hand and at bank	22,545	12,270
<b>Total current assets</b>	<u>900,467</u>	<u>879,065</u>
<b>Total assets</b>	<u>35,966,530</u>	<u>38,029,626</u>
<b>Current liabilities</b>		
Creditors falling due within one year	(200,056)	(296,406)
<b>Net Current Assets</b>	<u>700,411</u>	<u>582,659</u>
<b>Total Assets less Current Liabilities</b>	<u>35,766,474</u>	<u>37,733,220</u>
<b>Funds</b>		
Unrestricted funds Including revaluation gains of £2,791,516 (2022: £6,335,857)	35,081,239	36,829,550
Restricted funds Including revaluation gains of £0 (2022: £0)	359,430	553,845
Endowment Fund Including revaluation gains of £12,637 (2022: £34,371)	325,805	349,825
<b>Total</b>	<u>35,766,474</u>	<u>37,733,220</u>

# 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 2022 £	Income £	Expenditure £	Investment gains (losses) £	Fund transfers £	Balance 2023 £
<b>Restricted funds</b>						
Henry Wood Fund	38,378	17,872	(14,176)	-	-	42,074
Members' Memorial Fund	15,531	16,996	(22,000)	-	-	10,527
The Stan Newsome Fund	150,848	3,872	(42,042)	-	-	112,678
Brereton Fund	2,022	-	(675)	-	-	1,347
John Birch Fund	84,566	-	(11,815)	-	-	72,751
The Manning-Payne bequest	262,500	-	(142,447)	-	-	120,053
	<u>553,845</u>	<u>38,740</u>	<u>(233,155)</u>	<u>-</u>	<u>-</u>	<u>359,430</u>
<b>Endowed funds</b>						
Birch Endowment Fund	52,028	-	(230)	(3,342)	-	48,456
Gershom-Parkington Endowment Fund	297,797	-	(1,315)	(19,133)	-	277,349
	<u>349,825</u>	<u>-</u>	<u>(1,545)</u>	<u>(22,475)</u>	<u>-</u>	<u>325,805</u>
<b>Unrestricted funds</b>						
Philip and Ursula Jones Fund	-	1,497	(39,535)	-	38,038	-
General Fund	36,829,550	1,256,013	(990,991)	(1,975,295)	(38,038)	35,081,239
	<u>36,829,550</u>	<u>1,257,510</u>	<u>(1,030,526)</u>	<u>(1,975,295)</u>	<u>-</u>	<u>35,081,239</u>
<b>All funds</b>	<u>37,733,220</u>	<u>1,296,250</u>	<u>(1,265,226)</u>	<u>(1,997,770)</u>	<u>-</u>	<u>35,766,474</u>

## PLANS FOR THE FUTURE

With string players forming the largest percentage of musicians RSM supported this year, our Healthy Practice Webinar Series for the coming year will see a focus on string players, with sessions for upper strings, lower strings, guitars and guitar-like instruments being offered. The increased demand for mental health support also means we will be offering a webinar dedicated to this subject, which will be open to all musicians. We hope our Social Network will continue to develop this year, with new partnerships formed with like-minded organisations who are able to promote this initiative to their networks.

In October (just after the reporting period), Governors agreed that BAPAM will remain as our clinical partner for a further year. As was the case last year, we are delighted that this relationship will be continuing as it not only enables us to reach more musicians in need of support, but also enables 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 grant-giving activity.

With RSM now returning to in-person Members' meetings, we will also be focusing our efforts over the coming year, on resuming other live events. This includes our next Annual Jacqueline du Pré Charity Concert, which will be taking place at Wigmore Hall at 7.30pm on Sunday 14 April 2024, featuring Trevor Pinnock, Emanuel Pahud and Jonathan Manson performing a programme of Bach and Telemann. This event was due to take place in 2021, but was postponed due to the COVID-19 lockdown. We are incredibly grateful to the artists for agreeing remain involved, despite the unavoidable delays and with sponsorship for the event now in place and tickets available from the Wigmore Hall Box Office from 23 January 2024, we look forward to welcoming back many of our Members and other supporters, to what has been, a memorable event in RSM's calendar. The following month, RSM will be at The Royal Albert Hall as the beneficiary charity of The Really Big Chorus' Mozart Celebration. Taking place on 12 May 2024, the programme for this event will be *Eine kleine Nachtmusik*, 3rd Horn Concerto (soloist Ben Goldscheider) and The Requiem sung by an assembled choir of c.2,000. Vocal soloists for this concert will be announced early in 2024.

The English Festival Chorus and Orchestra will be performing, directed by Brian Kay and with 1,500 seats also available for audience members, this event will provide an excellent opportunity to raise awareness of RSM to a new audience, who are less familiar with our work.

Our Members' meetings will continue in person and following requests from some Members who had attended our quarterly meetings this year, these gatherings will now take place every other month in our building in London's Fitzroy Square. The first meeting for 2024 will be held in February and full details will be announced to the membership in due course. Following the success of our RSM on the Road event in Cardiff in October (just after the reporting period), we will also continue to plan events across the UK which will be open to both Members and non-members. We encourage any Member able to offer a venue for such an event to contact the office to discuss this further.

### GOVERNANCE AND ADMINISTRATION

As noted on the back cover 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 2023, Clare Tyack was elected as Chairman and Clare McCaldin was re-elected as Vice-Chairman. Jonathan Rennert was elected as Treasurer. Governors report to the meetings 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.

The Audit Committee, who are 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, comprised Jonathan Rennert, Patrick Garvey and Chris Bain from August to December 2022. In January 2023, Jonathan Rennert stayed on the Committee as elected Treasurer, and Carl Jackson MVO and George Vass were elected to replace Chris Bain and Patrick Garvey.

Governors delegate much of the Society's business to the staff, the Chief Executive, Director of Grant Giving, Grants Officer, 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 other Governors 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:

**Clare Tyack**  **Chairman**  
November 2023

### 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, Guildhall School of Music and Drama, Help Musicians, Incorporated Society of Musicians, Music Industry Therapist Collective, Musicians' Union, PRS Members' Fund, Royal Academy of Music, Royal College of Music, Royal Theatrical Fund, Royal Variety Charity, SingersResound, Ulster Orchestra and Young Classical Artists Trust for referring musicians to us for support.
- Archivist: Colin Coleman
- IT Consultant: Matt Jenkins
- Auditors: Moore Kingston Smith LLP, Devonshire House, 60 Goswell Road, London EC1M 7AD
- Brokers: Vermeer Partners 130 Jermyn Street, London SW1Y 4UR
- 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. We give particular thanks to John Chown, who, after many years as an RSM Financial Adviser, retired from this position in November.

**Our Staff:**

- Chief Executive: Charlotte Penton-Smith
- Director of Grant Giving: Leon Hart
- Grants Officer: Yinka Fasawe
- Head of Membership & Communications: Mark Brierley
- Finance & Administration Officer: Ruth Lorimer (until 11 May 2023)

**NEW MEMBERS**

We have welcomed 113 Members who have been elected since the last report:

Tochukwu Aaron	Judith Gore	Jonathan Papp
Enrico Alvares	Matt Gough	Bhavesh Patel
Emre Araci	Timothy Hamilton	Jake Phillips
Elsbeth Attwood	Rebecca Hammond	Elena Piras
Jaroslav Augustyniak	Clifton Harrison	Anthony Pleeth
John Babbs	Mark Hartt-Palmer	Constantine Politis
Robert Bailey	Thomas Hewitt-Jones	Lowri Porter
Tamara Beldom	Craig Higgins	Lorna Price
Heather Birks	Fiona Higham	Anna Randall
Peter Blackett	Edward Hilton	Gemma Riley
Aaliyah Booker	Janet Hilton	Orphy Robinson
Paul Boyd MBE	Amanda Hurton	Victoria Rowe
Rachel Broadbent	Anthony Inglis	John Shaddock
Federico Bruera	Julian Jacobson	Ruth Shaddock
Francis Bucknall	Cameron Jay	Rachel Sherry
Antony Camillo	Sara Jones	Morag Simpson
Makala Cheung	Sarah Kaznowski	Miriam Skinner
David Chivers	Linda Kitchen	John G Smith
Anna Cleworth	Tally Koren	Christopher Spencer
Jo Cole	Veronika Klirova	David Steadman
David Condry	Eri Konii	Jennifer Stinton
Stephen Coombs	Oliver Lallemand	Andrew Sutton
Stephen Cottrell	Anne Law	Atholl Swainston-Harrison
Rebecca Crawshaw	Hugh Lloyd	Rebecca Toal
Bridget Cunningham	Sean Lyons	Gregory Topping
Simon Daniels	Oliver Mansfield	Thiago Trindade Silveira
Daniel Davies	Odilon Marcenaro	Jonathan Tunnell
Gabriela Demeterova	Charlotte Marino	James Turnbull
Alexander Douglas	Sydney Mavris	Julia van Beuningen
Peter Doyle	Kenneth McAllister	Patricia Vella-Burrows BEM
Mary Dullea	Bruce Miller	Charlotte Van Passen
William Duncombe	Ignacio Molins	Andrew Walton
Gavin Edwards	Ruth Molins	Abigail Ward
Lowri Estell	Hannah Morgan	Rosalind Waters
Joanne Fairclough	Robert Moseley	Lorna West
Sara Feldmann Brummer	Helen Neilson	Sidonie Winter
Charles Fok	James Oram	Damaris Wollen
John Gibbons	Simon Pagan	

**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 Honorary Members since the last Annual Report:

Gerald Barnes	Roger Groves
Peter Beaven	Ruth Harte MBE
Charles Beldom	Jackie Hartley
E Jane Bennett	Niel Immelman
Heather Birks	Michael Jones
James Bowman CBE	Barbara Kellerman
Colin Bradbury	John Ludlow
Nigel Brown OBE	David Lumsden
R J Buckley	Patricia Lynden
Leonard Byrne	Geoffrey Pratley
Alexander Cameron	Catherine Smith
Benedict Cruft	Michele Strong
Peter Dickinson	John Poole
Terence Edwards	Stephen Roberts
Michael Freegard	Katharine Thulborn
Joseph Giddis-Currie	Judith Waddington
Rachel Godlee	Christopher Wellington
Gwyneth Griffiths	

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 Services of Thanksgiving on Wednesday 13 September 2023 and Wednesday 24 April 2024. 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 2022 – 1 November 2023

*The Society's AGM in 2022 was held on 18 December.*

### Governors

Chris Bain *retired at AGM 2022*  
George Caird *elected at AGM 2022*  
Jacoba Gale  
Patrick Garvey *re-elected at AGM 2022, resigned 11 January 2023*  
Sally Groves MBE  
Carl Jackson MVO  
Clare McCaldin *re-elected at AGM 2022*  
Kim Murphy  
Marianne Olyver *co-opted 14 February 2023*  
Jonathan Rennert *re-elected at AGM 2022*  
Alistair Scahill *elected at AGM 2022, resigned 7 September 2023*  
John Smith OBE *retired at AGM 2022*  
Clare Tyack *Chairman from January 2022*  
George Vass *elected at AGM 2022*  
Lawrence Wallington  
Diane Widdison *resigned at AGM 2022*

### Court of Assistants

Chris Bain *elected at AGM 2022*  
Oliver Brockway  
Vyvyan Brooks *re-elected at AGM 2022*  
Adrian Brown *re-elected at AGM 2022*  
Nickie Dixon  
David Flood  
Fiona Grant, MBE *elected at AGM 2022*  
Phoebe Lydbrook  
David Gordon-Shute *re-elected at AGM 2022*  
Chris Hankin  
Keith Harling *re-elected at AGM 2022*  
Benjamin Hughes *re-elected at AGM 2022*  
Jamie Hutchinson  
Jacquelyn Hynes  
Miriam Keogh  
David Lee *elected at AGM 2022*  
Jane Lister *elected at AGM 2022*  
Lennox Mackenzie OBE  
Ashley Mason *re-elected at AGM 2022*  
Sophie Mather *re-elected at AGM 2022*  
Brenda Meek *retired at AGM 2022*  
Amos Miller *re-elected at AGM 2022*  
Alison Moncrieff-Kelly  
Viktor Obsust *re-elected at AGM 2022*  
Marianne Olyver *resigned 14 February 2023*  
David Openshaw *re-elected at AGM 2022*  
Kevin Price *re-elected at AGM 2022*  
Paul Pritchard *re-elected at AGM 2022*  
Victoria Samek *elected at AGM 2022*  
Alistair Scahill *resigned at AGM 2022*  
Brian Schiele  
Paul Speirs  
Richard Thomas *re-elected at AGM 2022*  
Elinor Tolfree  
George Vass *resigned at AGM 2022*  
Sarah Watts  
Howard Williams  
Sarah Williams *re-elected at AGM 2022*  
Paul Wing *elected at AGM 2022*  
Yvonne Wooldridge



THE ROYAL SOCIETY  
OF MUSICIANS  
OF GREAT BRITAIN

Founded 1738

26 Fitzroy Square, London W1T 6BT  
020 7629 6137  
[enquiries@rsmgb.org](mailto:enquiries@rsmgb.org)  
[www.rsmgb.org](http://www.rsmgb.org)

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