



# The Society of Recorder Players

President: Jonathan Dove

Registered Charity No. 282751/SC038422

This document contains the reports by Officers prepared for discussion at the SRP Committee meeting on 1<sup>st</sup> October 2017. The reports are from the following Officers:

- \* Treasurer
- \* Membership Secretary
- \* Chair of the Walter Bergmann Fund
- \* Web Editor
- \* Moeck/SRP Competition Administrator
- \* Publicity Officer

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Treasurer's Report

I have been working on the accounts and they are ready to go to the auditor. Branch accounts are coming in and I hope that all branches will stick to the deadline of 15<sup>th</sup> October to send me their returns.

At the end of the financial year the **Central Fund** stood at £45,845, a little reduced from the previous year. Subs provided £32,168, the Cambridge festival £7,050, donations £158, and bank interest £357 in income (in total £39,789). Ex-gratia payments to branches and the WBF relating to two profitable festivals in the same year rather than in consecutive years were £10,066, the second biggest spending item after our subscription to the Magazine (£14,094). The cost of travel expenses to Committee meetings and to the Annual Conference totaled £7,500.

I would like to point out that the cost of the Annual Conference could be brought down if members of the National Committee who are serving as branch representatives were to represent their branch at the Annual Conference, a practice that was in place when I joined the committee as ordinary member in 2003 but seems to have been forgotten or ignored.

The **Walter Bergmann Fund** finished the year at £39,362. £4,146 was received in donations, £5,033 from festival surpluses, £298 interest and £156 in Gift Aid from 2013/4. £4,020 was spent on grants, and £200 on expenses and repair of instruments.

The **Arthur Ingram Fund** finished the year at £116,360, a reduction of £7,155. The main sources of income were Inland Revenue Gift aid from 2013/4 (£4,452), bank interest (£833), SRP/Moeck competition entries (£2,010), *Bravo Bonsor* CD (£423), and Alex Ayre music (Royalties £126, PRS £127). We made grants of £5,750 and gave a loan to the Concerto Fund (£5,000). A final payment for the Chilcot commission was £1,500, distribution of Festival music cost £571. 80<sup>th</sup> Birthday Music Vouchers to branches have cost £737 to date, and the cost of training workshops amounted to £1,066 in 2016/7. The cost of the SRP/Moeck Competition Winner's recital amounted to £535.

The **Concerto Fund** received donations of £1,032, bringing it up to £1,744. When payment of the commission was due we decided to advance the expected Gift Aid claims and paid £2,049 to Barbara Law (advancing £305). I have recently received a further donation of £100 from the South London Branch.

Since the beginning of the financial year on 1<sup>st</sup> September, I have received a donation of £300 from Glasgow branch, the major part of their 2017 Festival surplus. I had not approved their budget due to the fairly substantial loss they made 3 years ago and would have felt happier with a slightly increased participation fee and higher margin. They proved me wrong and generously donated most of their surplus as a thank you gesture for underwriting the loss making festival three years ago.

My thanks go to Tessa Rolph for dealing with our gift aid claim for 2013/4. This attracted interest of just under £60. Previously we allocated the interest from gift aid to subs to the WBF. I would like to suggest we allocate this interest to the Concerto Fund as this is in need of more funds.

**Ulli Burchette**

26/9/17

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Report by the Membership Secretary

Total membership for 2016-17 was more encouraging than was forecast in my last report. Thanks to the reduced-rate membership arrangement, the Society continued to recruit through most of the summer, so that the final total was 1392, a modest increase on 1377 for 2015-16.

The database continued to function brilliantly, so that it is hard now to imagine the job of membership secretary without it. Eighteen branches are currently signed up to enter membership data on-line. To date, thirteen have actually done so in the past year, and have clearly found the system easy and convenient to use.

The distribution of the membership list together with the summer issue of *Recorder Magazine* seems to have worked well. Where new members in 2017-18 wish to have a 2017 membership list, I have undertaken to send the appropriate number of copies to branch secretaries. Similarly the sending of cheques directly to the treasurer seems to have worked well, especially now that the database has the capability to produce a list of payments due from branches when required.

Arrangements for the 2017-18 membership year are now in place. Thanks to an enormous amount of work by Anthony Hall, a new system for uploading pdfs of gift aid forms to the database for members newly registering for gift aid is now in place. This will ensure that any queries from the Inland Revenue about the eligibility of members can be rapidly dealt with.

**David Rollason**

15 November 2017

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Report by the Chair of the Walter Bergmann Fund

The Fund committee meets 3 times a year, usually in February, May and November.

At our last meeting in May we approved all 4 applications, one to participate in an international competition in Switzerland, another to assist a number of students to participate in an international competition in the Netherlands and 2 for money towards purchasing new recorders.

We have had a generous donation of an entire collection of recorder music and all her recorders from an SRP member who has had to give up playing. The recorders are currently being valued and will be sold, and the music has already brought in some £200 from donations from players at Summer School and the Summer Recorder Festival, for which many thanks.

We are very keen to attract more applications for funds and to advertise the fact that the WBF not only supports individual young players but also funds a wide variety of activities for groups and ensembles of all standards: playing days, workshops, concerts, competitions etc. There is a new group-activity application form available online, as is the usual individual form.

<https://www.srp.org.uk/walter-bergmann-fund>.

The next deadline is October 31<sup>st</sup> 2017.

**Moira Usher**, for WBF

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## **Web Editor's Report**

### **Membership System**

For 2017 onwards, the membership system holds the scans of gift aid declarations. It is hoped that this will simplify gift aid administration and improve its accuracy.

### **Increasing Engagement**

Notifications of website updates now go to the SRP Facebook Group and Twitter feed. Users can also subscribe to receive updates by email, though only a few people have done so.

We are now allowing comments on news items, and when comments are posted on news items that have gone to Facebook, they are automatically included in the news item on the website.

I have also started a series of short notes in the monthly newsletter to help people use the website.

### **Forums and Private Areas**

As I hope committee members are aware, there is now a forum for committee business. All committee members are automatically subscribed to receive email notification of everything posted on this forum.

We could also set up forums for other purposes, either open to the public or restricted to members.

We could also set up private pages on the website, open only to members, if we wished.

### **Improving the Website**

There have been some concerns raised that it is difficult to find some kinds of information on the website. The web editors are therefore working on a plan to improve various aspects of the website. We expect to rethink the overall structure of the site navigation, and also to improve the look and feel of the site, especially on mobile devices. I would like to make it clear to the committee, though, that this is something that the web editors cannot do on their own. Some of the problems raised are really questions of content or even of the membership structure of the Society itself. So we will need material from officers – for example on Society activities and benefits. We would also, obviously, welcome comments and suggestions about what improvements are needed, and perhaps there needs to some formal involvement of other committee members in the improvement process.

**Anthony Hall**

Report by the Moeck/SRP Competition Administrator

We have had another interesting year of entries to the competition including performers from Canada and the USA!

A total of 23 entries were received from the following countries:

- Italy – 2
- Germany – 5
- Canada – 1
- France – 1
- UK – 4
- USA – 1
- Japan – 1
- Denmark – 3
- Taiwan – 1
- Austria – 3
- Spain – 1
- Slovenia – 1



This year's finalists are (left to right) Silvia Berchtold, Guillaume Beaulieu and Mirjam-Luise Münzel

Our 3 finalists were selected blindly by the panel (Daniël Brügger, Chris Orton & Andy Watts – bassoonist from the carnival band). Silvia Berchtold who made the final in 2015 will be joined by Mirjam Münzel who is studying in London and Guillaume Beaulieu from France.

In April, Vic and I met with Heather and Peter from the Early Music Shop and a representative from Moeck. It was decided that:

- The name of the competition should remain the same.
- The prize money awarded did not need to be increased.
- EMS will match the expenses the Society pay the adjudicators for the winner and 1 accompanist in recital year (accommodation plus £300 travel).
- It was noted that the competition/recital did not make any sort of profit. This loss was even greater since the move to Blackheath but it was difficult to put any monetary value on this loss as many costs such as venue, stewards, harpsichord tuning etc. come as a package for the whole festival.

I am looking forward to hearing another fantastic final but would be grateful if anyone wanted to write a review for the Magazine, or knows of anyone who might, as it is unlikely that I will be able to hear the whole thing.

**Sarah Langdon**

27<sup>th</sup> September 2017

Report by the Publicity Officer

Hello everyone. Apologies I can't make it to the committee meeting but below is my report on how the SRP is doing on the publicity side.

It all starts with the 2017 National Festival in Cambridge and how things have evolved from there before continuing with the analytics of our Facebook Group and Twitter Account and culminating in my plans for the future.

**National Festival 2017**

The National Festival in Cambridge made our social media profiles explode. It by far generated the most popular posts. There were over 400 reactions (likes) and 50 comments on our posts in the 7-18<sup>th</sup> April spike.

Many people commented on what a great time they had and the pictures that Helen took were viewed the most.

I collated all the social media posts into a timeline which can be viewed at the bottom of the SRP 2017 Festival page <https://www.srp.org.uk/srp-festival-2017>. Because we used a hashtag #SRPFest17 this was made a lot easier.

During the meeting, an idea was brought up to create a social media guide to aid members in knowing how to connect with us online. I've been creating this including other popular recorder players and resources that are on Facebook and Twitter as well as a basic overview of how to use social media and links to further resources. Copies can be distributed through eNews and emailed to branch secretaries.

After the meeting, there were many more posts on Twitter as members became aware that we have a Twitter account, something I hope will continue with the publication of the social media guide. Also, an innovative member of Dorset Branch created a Twitter account for themselves @SRP\_Dorset.

**Social Media Analytics**

In the accompanying PDF we can see the statistics for our Facebook Group from the last three months (note not all of my statistics can be seen in the PDF.)

Members post twice the number of links than they do videos and text-based entries. The group also gets 5 reactions on every post.

The group seems to get a bigger reach towards the end of the month (20<sup>th</sup> to 30<sup>th</sup>), averaging between 5-7 posts and 40-50 reactions. The most popular time is for posts to be published is 2pm, 7pm and 8pm on Tuesdays and Wednesdays.

Posts that seem to do well either relate to big one of a kind events in the recorder world (like our 80<sup>th</sup> anniversary and the premiere of the Graham Fitkin concerto) or are funny.

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If we could somehow put a bit of humour into advertising our playing days and other offerings we could increase our members' interaction.

While nearly all of our posts are interacted with in some way (97%), only a third are commented on or shared which is an average of one comment per post.

The main problem in our Facebook Group is the number of members that don't engage. Over 80% don't post anything and 70% don't comment. Is this a case of they don't know how to receive alerts when something is posted (which can be resolved in my social media guide detailed below) or are we not providing content interesting enough?

On Twitter, we've also had a big uptake since Cambridge (8,000 impressions) and it's stayed that way with 5,000 and 3,000 in subsequent months. We average two clicks and one like a day over a three month period.

Our best tweets tend to be those featuring other high-profile recorder members like Sophie Westbrooke and Palisander.

68% of our audience is female and 92% use desktops (a third on mobile devices) so we should primarily optimise our page for those users using picture sizes that look good on a bigger screen.

### **The Future**

I've been in contact with April Munday about the 2018 National Festival and she has created a hashtag #SRPFest2018 and I've suggested to her to create a tweetwall (like a live version of Storify) which adds posts automatically using the hashtag and can be displayed in real time.

I've also asked Sarah Jeffery about creating a video on group playing and possibly mentioning us as a part of it and in return we'd promote it through our social media, eNews and on our website. Her #TeamRecorder videos are very popular with players around the world with over 11 thousand subscribers on YouTube.

Videos are extremely popular with young people and perform well on social media so this could be a great opportunity for us to get some exposure without having to get recording equipment.

Another effective way to increase social media reach is through paid advertising. For as little as £2 you can double the number of people that see your posts which would be great for SRP-funded events like Festivals.

**Louise Findlay**

20<sup>th</sup> September 2017

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