



# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	Day 01	Month 09	Year 2016		Day 31	Month 08	Year 2017

## Section A Reference and administration details

**Charity name**

**Other names charity is known by**

**Registered charity number (if any)**

**Charity's principal address**

120 Hopgarden Road	
Tonbridge	
Kent	
<b>Postcode</b>	TN10 4QX

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Victor Morris	Chairman		Annual Conference
2	Michael Wilkinson	Secretary		Annual Conference
3	Ursula Burchette	Treasurer		Annual Conference
4	David Rollason	Membership Secretary		Annual Conference
5	Sandra Foxall	Country & Overseas Secretary		Annual Conference
6	Moira Usher	Chairman, Walter Bergmann Fund		Annual Conference
7	April Munday	Training Co-ordinator		Annual Conference
8	Sarah Langdon	Competition Administrator		Annual Conference
9	Helen Hooker	Musical Adviser		Rotation
10	Alyson Lewin	Musical Adviser		Rotation
11	Eileen Silcocks	Musical Adviser	to June 2017	Rotation
12	Josée Beeson			Annual Conference
13	Rodney Callow			Annual Conference
14	Ciara Flanagan			Annual Conference
15	Pamela Flanagan			Annual Conference
16	Caroline Jones			Annual Conference
17	Evelyn Nallen			Annual Conference
18	Deborah Nicholas		from 9 <sup>th</sup> April 2017	Annual Conference
19	Frances Tuffery			Annual Conference
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**Names of the trustees for the charity, if any, (for example, any custodian trustees)**

Name	Dates acted if not for whole year

**Names and addresses of advisers (Optional information)**

Type of adviser	Name	Address

**Name of chief executive or names of senior staff members (Optional information)**

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**Section B Structure, governance and management**

**Description of the charity’s trusts**

Type of governing document (eg. trust deed, constitution)	The Rules of the Society, as adopted on 24 May 1981 and amended from time to time by the annual Conference, most recently on 19 April 2015.
How the charity is constituted (eg. trust, association, company)	Association
Trustee selection methods (eg. appointed by, elected by)	Elected by the annual Conference, officers annually and others for a 3-year term. The elected Musical Advisers serve as Trustees in rotation.

**Additional governance issues (Optional information)**

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity’s organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees’ consideration of major risks and the system and procedures to manage them.

\* Trustees are elected or re-elected by the annual Conference and before being first elected must declare that they are not disqualified from serving as charity trustees. Those newly elected are made aware of the Charity Commission’s guidance on the roles and responsibilities of trustees.

\* The trustees, and other officers of the Society, form the central Committee, which meets 2 or 3 times a year. A sub-committee has delegated responsibility for the Society’s Walter Bergmann Fund, which awards grants to support young recorder players. Other key activities, such as training and the SRP/Moeck Competition, are managed by individual trustees or officers.

\* The Society has 49 geographical Branches throughout Great Britain and one in Ireland, plus a central Country & Overseas Branch for people who are not members of a geographical Branch. The Branches in Great Britain and Ireland organise meetings usually weekly or monthly for group playing, and one or more Branches jointly organise the Society’s annual Festival. Most members belong to the Society centrally and to one or more Branches, or to the Country & Overseas Branch.

\* The activities of the Society carry only a slight risk of major unexpected expenses, adequately covered by the reserves and insurance. The Society has Public Liability, Employer’s Liability and Professional Indemnity insurance.

**Summary of the objects of the charity set out in its governing document**

The objects of the Society are the education of the public in the study, practice and appreciation of the art of music and the allied arts and, in particular, to promote the study, practice and appreciation of the recorder and its repertoire.

**Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)**

\* Any person who agrees to abide by the Rules and pays the annual subscription to the Society nationally (£23.50 individuals, £35 households and £17 for students for 2016/17), plus a sum to cover the costs of any local Branch(es) they join, may become a member and attend Branch and Society meetings. Each Branch is entitled to a subsidised visit, sometimes called a Pastoral Visit, each year by a conductor from the Society's Panel of Conductors. Each member receives the quarterly *Recorder Magazine*, which includes several pages of Society news. Visitors are welcome at Branch meetings.

\* The Society organises and subsidises training workshops in topics such as baroque music and dance, conducting, technique, theory and unbarred music. Attendance is open to all for fees of £12 or £17.

\* The Society's Walter Bergmann Fund, named after one of its founders, awards grants to young people under the age of 30 to support their development as recorder players. These grants can be for the purchase of instruments, lessons, attendance at courses, entry to competitions, educational activity promoting recorder playing etc and are available to qualifying groups as well as individuals. Awards are usually subject to applicants providing evidence of financial need.

\* Other grants are given from time to time to individuals or groups when these would further the objects of the Society.

\* With Moeck UK and the Early Music Shop, the Society organises and subsidises a biennial international solo recorder playing competition for young players. The competition is held in odd-numbered years, with the winner giving a public recital the following year.

\* Each year one or more Branches of the Society host a national weekend Festival. In most years there is also a one-day Scottish Festival. The Festivals are open to everyone, whether Society members or not, and include conducted recorder playing sessions, recitals, workshops and other activities. Instrument and music shops attend to enable participants to see and buy items to enhance their playing.

\* The Society centrally commissions new music for recorder consorts and ensembles. The organisers of each national Festival also commission a piece, often with a local theme, for first performance at the Festival, with copies for Branches and affiliated Orchestras for further practice and performance.

*When appointed, trustees' attention is drawn to the guidance issued by the Charity Commission, including that on their roles and responsibilities. In the opinion of the Society all its activities, including those described above, are public benefits in accordance with the guidance.*

## Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

\* The Society's grant making activities are described above.

\* The Society does not hold or make investments as such. All the funds held by the Society nationally are kept in current or deposit accounts.

\* Almost all the Society's activities are undertaken by volunteers, who can claim reimbursement from the Society for expenses only. Professional musicians may charge fees for conducting etc, but are not paid for their service as trustees.

## Section D

## Achievements and performance

### Summary of the main achievements of the charity during the year

\* The Society continued to promote the recorder as a serious instrument, to encourage the raising of standards, and to provide opportunities for learning and playing by members and non-members, through Branch meetings, Playing Days, workshops and at the National and Scottish Recorder Festivals.

\* The National Recorder Festival, held in Cambridge on 7<sup>th</sup>-9<sup>th</sup> April 2017, celebrated the Society's 80<sup>th</sup> anniversary and was attended by many well-known performers. Amongst many activities was the first performance of *Quercus Quodlibet* by David Gordon.

\* The Society's annual Conference was held during the Festival weekend. During the Conference, Jonathan Dove was formally confirmed as the Society's new President, to succeed the late Sir Peter Maxwell Davies CH CBE.

\* Four subsidised training workshops were held on the subjects of Gabrieli canzonas, Tudor music and two on conducting.

\* The Concerto Fund established by the Society attracted donations to support the commissioning by two of the Society's members of a Recorder Concerto from composer Graham Fitkin. The Concerto was given its first performance by Sophie Westbrooke (recorders) and the BBC National Orchestra of Wales on 26<sup>th</sup> May 2017 in Cardiff.

\* Various recorders belonging to the Society continued to be on loan to the National Youth Recorder Orchestras (charity 1153705) for the use of participants in their training courses. In addition the Society awarded a grant of £5,000 to NYRO to support its activities in 2016/17.

\* Laura Schmid from Germany was the winner of the 2015 International Solo Recorder Playing Competition and gave her winner's recital on 12<sup>th</sup> November 2016 during the Early Music Festival in Blackheath, London. The Competition and recital are organised by the Society and sponsored jointly with Moeck UK and the Early Music Shop. The Society had a stand at the Festival to raise awareness of its activities.

\* The Society's Walter Bergmann Fund continued to give grants to support young recorder players in financial need to purchase instruments, attend courses etc. Many members and non-members contributed cash, instruments or music to support the Fund.

## Section D

## Achievements and performance

\* The manuscript arrangements of music in the Chiltern Recorder Consort Series bequeathed to the Society by Alex Ayre continued to be computer set. The series is available to buy, in either manuscript or set versions, from Recorder MusicMail. The Society receives a share of the sales income and the Performing Rights fees for this music.

\* Branches and the Society's members continued to take part in many activities in the wider community. In recent years these have included playing in public places, schools, care homes etc, and giving concerts and workshops. Many Branches are developing links with other organisations, such as local U3A groups, for their mutual interest and benefit.

\* The Society's public website at [www.srp.org.uk](http://www.srp.org.uk) continues to develop as a comprehensive source of information about the Society, its Branches and activities, and about the recorder and its music in general. It includes a catalogue of music held by Branches to facilitate sharing. It also includes extensive lists or links to details of concerts, workshops, Playing Days, suppliers, items for sale and wanted, etc of potential interest to members and non-members.

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

The Society's Central Fund maintains reserves equal to at least the annual turnover. The Walter Bergmann Fund, which is a restricted fund, awards grants to support young players. The Arthur Ingram Fund is also used for activities in support of the Society's charitable objectives. The awarding of grants from the latter two Funds will always be subject to the availability of funds.

### Details of any funds materially in deficit

none

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

\* The Society's main income is members' subscriptions to the Central Fund plus subscriptions levied by each local Branch to support its activities.

\* The Walter Bergmann Fund is supported by donations of cash, instruments and music and by the Gift Aid payments from HMRC that the Society claims on qualifying donations.

\* The Arthur Ingram Fund was founded by a legacy and receives the Gift Aid payments from HMRC that the Society's claims on members' subscriptions to the Central Fund.

\* The Concerto Fund is a temporary fund set up in 2015 to channel donations in support of a Recorder Concerto commissioned by two of the Society's members.

**Section F****Other optional information**



The Society is registered with the Office of the Scottish Charity Regulator (OSCR) as a cross-border charity (number SC038422). Copies of this Trustees Annual Report and the accompanying accounts are being submitted to OSCR together with some information specific to the Society's activities in Scotland.

The Society also has Gift Aid status with Her Majesty's Revenue and Customs.

**Section G****Declaration**

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

<b>Signature(s)</b>		
<b>Full name(s)</b>	Victor Morris	Ursula Burchette
<b>Position (eg Secretary, Chair, etc)</b>	Chairman	Treasurer
<b>Date</b>	30 <sup>th</sup> May 2018	30 <sup>th</sup> May 2018