

# THE SOCIETY OF RECORDER PLAYERS

## FESTIVAL GUIDELINES (FEBRUARY 2007)

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**NOTE.** These Guidelines are prepared to assist SRP branches or individuals who are organising, or who are contemplating whether to organise, an SRP Festival. They are based on the experiences of previous organisers and are revised annually in the light of comments from organisers and others. **They do not constitute a contract with organisers.** As charity trustees the members of the national committee are responsible in law for all activities, including those undertaken for the SRP by any of the branches or members who act, like themselves, almost entirely in a voluntary capacity. Regulation by the trustees is necessarily “light-touch”, dependent on the goodwill of all involved in any enterprise. If any organiser or member has doubt about the appropriateness of any proposed course of action, she or he should direct an enquiry to the trustees through the SRP Secretary.

The event is both a playing festival and a conference. You are responsible for organising all aspects of the festival and you have considerable flexibility over the date and what to do in the festival. The guide assumes you are running a conventional festival in April or May as described in the section ‘PLANNING THE FESTIVAL PROGRAMME’. Throughout the guide the term conductors usually includes lecturers, adjudicators, dance tutors etc.

### 1. TO VOLUNTEER TO RUN A FESTIVAL

- You should have at least one person who has attended a festival.
- You should be able to form a festival committee of members able and willing to do the necessary work.
- You should have the support of your branch as you will need many stewards on the day.
- Have some idea of a suitable and affordable venue.
- Contact the National Secretary. Usually at least 3-4 years in advance.

### 2. ORGANISATION

- **Festival Committee**
  - A small festival committee (maximum 4 people) should be formed to spread the work and ensure that several people know what is going on.
  - Will you form the committee before or after the venue is booked? The choice of venue has a big impact on the festival.
  - One of the festival committee should be the festival treasurer who does not have to be the branch treasurer.
  - Running a festival involves dealing with a lot of people. Log everything you do—write everything down.
- **Tasks**
  - Set date and book premises (5 & 6)
  - Book accommodation (16)
  - Agree your aims for the festival (3)
  - Having decided what will happen at the festival, create a list of all jobs with deadlines and decide who will do them (4)
  - Liaise with the venue owners and conduct site visits.
  - Plan the festival programme, invite and liaise with the conductors and arrange sufficient copies of the music (7)
  - Organise and print the commissioned work (8)
  - Organise any competition, dance, lecture or concert etc that you have planned (7 & 9)
  - Invite and liaise with the shops and advertisers (10)
  - Organise and liaise with the caterers (11)

- Liaise with the National Secretary about the conference (12) and insurance cover (14)
- Arrange for first-aiders (15)
- Submit a budget to the National Treasurer (13)
- Publicise the event (17)
- Design and produce printed material (18)
- Process the applications (19)
- Create a detailed plan for the weekend (20)
- Record all your expenses, and ensure other helpers do, as far as possible
- Recruit and organise the stewards (21)
- Setting up and on the day (22 & 23)
- **Where to get help**
  - Attending festivals is a good way to learn. Each festival is different so by attending several you will learn what works. The organisers of previous festivals are the best source of advice.
  - Get the printed festival programme, budget/final accounts and any other paperwork from previous festivals.
  - The national chairman, secretary and treasurer can be contacted for advice.

### 3. AIMS

What is it that you want to do at your festival? Is there anything that will be different from other festivals? Are you going to have a competition or a concert? These decisions will have an important impact on your jobs, timetable and finance.

### 4. OUTLINE TIMETABLE

The following only lists the key areas assuming an April/May festival. Items in *italics* are the most important stages.

- **Very early – As soon as possible**
  - Decide the specification for the venue and catering requirement
  - Obtain quotations for venue and catering
  - Set date and book premises.
  - Make preliminary arrangements for catering.
  - Reserve accommodation if early booking needed.
- **15 - 18 or more months in advance**
  - Form festival committee (if not already done so). Decide aims/what will happen at festival and have a site visit.
  - Draw up list of jobs with deadlines and who is doing them.
  - Open a festival bank account.
- **Before the previous year's festival**
  - Commence detailed planning, draw up outline festival programme and decide which conductors you want to invite.
  - If you intend to have a commissioned work, arrange this at least 12 months in advance.
  - Arrange an advertisement in the previous year's festival programme. Arrange for some of your branch members to attend and send a delegate to the conference.
  - You must submit a budget to the National Treasurer - prior to the year of the event.
- **After the previous year's festival to mid November**
  - *Issue invitations to conductors* and start to agree music.
  - Invite shops.
  - If there is to be a competition, issue information about it in September.
  - Submit the budget to the National Treasurer in October.
  - Finalise the festival programme by mid-November.
- **Mid November to Mid December** – Produce and print the publicity, the printed programme etc.
- **By end of December/early January**
  - Book hotel accommodation if needed.
  - *Issue the publicity leaflet with application forms.*
- **In months leading up to festival**
  - Produce a detailed plan for the day.
  - Recruit stewards and allocate tasks.
  - Produce signs, badges and other paperwork.
  - Finalise catering numbers.
- **Day before** – Prepare site.

## 5. SELECTING A VENUE

- The venue will have a big impact on how you organise your festival and what you can do.
- A school or college is a good choice of venue. A contact, such as a teacher, is invaluable.
- Some schools will hire the entire premises for a flat fee; others charge per room per hour.
- Get a written agreement covering rooms, access hours, catering, car-parking, the caretaker, other facilities, the cost and when the bill is to be paid.
- **Rooms**
  - You will not know how many people or shops are coming until very late so you will need some flexibility.
  - You need a large hall for massed playing sessions, preferably without too much echo (for up to 300 people with instruments and stands).
  - You will need at least 6 rooms for group playing sessions – check how many they can seat. You may need to seat over 30 people in playing rooms.
  - For dancing you will want a large room or hall with a suitable floor.
  - You may want a room suitable for using a projector for giving a lecture.
  - You will need space for shops - normally 1 or 2 per classroom-sized room - Manchester had 13 shops in 6 rooms in 2003. Shops will want to drive their vans up close to the rooms to unload.
  - You will need a room for the conference - this is often a large hall for up to 70+ people.
  - You will need a reception area – probably for the whole day.
  - It is usual to have a room set aside for conductors.
  - Consider how good the heating is, if the windows can be opened and if there are blinds to keep out the sun.
  - Many classrooms have IT equipment that cannot easily be moved. There may be a charge by the school for removing and reinstalling it.
  - Check whether rooms will be cleared ready for use.
- **Catering**
  - See the 'CATERING' section for details but you need to consider providing lunches for participants, provision for players who bring sandwiches, drinks for players and refreshments for the conductors room.
- **Access**
  - Your venue must be easily reached by car with good car-parking. A city centre location may be a problem with traffic.
  - Reserved car parking for disabled drivers and passengers should be available.
  - There should be a set down and pick up point for minibuses.
  - It will help if your venue has good public transport links. If not, you should arrange for transport from and to the local rail station on Saturday morning and on Sunday afternoon.
  - How will disabled people be able to cope – will you have reserved parking?
- **Other**
  - What hours can you have on the site? You will want to set up on Friday and early Saturday/Sunday. You may want to stay on an extra hour on Saturday for shops and you will need to tidy up on Sunday.
  - Is there a caretaker and how much can he help you?
  - Do you need a piano and if so does it need tuning and can they supply it?
  - Do you need a projector, if so can they supply it?
  - Can they supply public address systems for massed playing and the Conference?

## 6. FIXING THE DATE

- This is up to you but the venue will be a major influence. Use of schools has led to recent festivals being around Easter.
- Avoid other local events and bank holidays. Avoid courses and weekends such as the Northern Recorder Course and Ascot as these will have players and conductors that you will want. Early publication of the date will help prevent clashes.

## 7. PLANNING THE FESTIVAL PROGRAMME (see appendices for an example)

- **Massed Sessions**
  - It is normal to have a massed playing session at the start and end of Saturday and at the end of Sunday.
  - Often the piece played at the opening session is a special commission conducted by the composer.
  - The music for the opening session should not be too difficult.
  - It would be helpful if a public address system could be in place for the conductor.
  - Sunday's closing session has sometimes been preceded by a conference report by the national chairman of about 15 minutes. The organisers should decide whether they want this.
  - If the room for massed sessions is used for other events it is advisable that the room be kept free for the session before a massed session to enable you to put the chairs back in order.

- **Group playing sessions**
  - Normally Saturday has 5 playing sessions between the massed sessions and two such sessions on Sunday morning.
  - At these group sessions a number of simultaneous events are run, often 6 or more on Saturday with less on Sunday. The number of classes in any session will depend in part on the size of rooms you have and the number of players you expect to want to play in that session. The number of players will be reduced on the Saturday lunch sessions.
  - It is quite common to have a recorder orchestra playing over 2 sessions.
- **Other events**

While people come primarily to play there are often other events.

  - Lectures. There has often been a lecture. This sometimes requires a slide projector.
  - Concert. A professional concert will cost money. Consider the suitability of the acoustics of your concert room. Will you have alternative playing sessions at the same time and how many?
  - Competition. This can be a good way of attracting younger players. It has to be very well organised and is best done by someone who has recently been to a competition. A prize-winners concert can be arranged.
  - Early Dancing. This has been very popular with, usually, two sessions attracting up to 40 dancers and players.
  - Conducting workshops (supporting the SRP conducting days)
  - A Saturday evening entertainment such as a dance.
- **Conductors**
  - Work out how many conducting ‘slots’ you have and then work out how many conductors you need. Conductors normally do 2 or 3 sessions with a gap in between, though this may not be possible on Sunday.
  - You will want a mix of nationally known and local conductors. It is normal to invite all music advisers. The SRP “Panel of Visiting Conductors” is a good guide as are past festivals. Remember that many people travel a long way to the festival and will therefore expect some good, well known conductors.
  - Take care over who you invite to conduct the massed sessions as conducting 200 to 300 players requires experience. Similarly if you are running a recorder orchestra class then use an experienced orchestral conductor.
  - Issue the first round of invitations just after the previous festival has finished. Once you know who can’t come you can send a further round of invitations and so on. Sundays can be difficult to fill as many conductors go home on Saturday night or will be at the conference.
  - You should tell the conductors when you want them to conduct or ask them when they would like to conduct. Who conducts the early sessions and Sunday may depend on travel arrangements. Tell them how many minutes they have and ask for a selection of music choices preferably from a range of styles. From this you can create a balanced festival programme. Ask the conductors if they can provide the music and if so how many copies.
  - Conductors’ expenses are a major cost. You pay for any travel, accommodation and lunches. Offer to arrange their accommodation though some will make their own arrangements. The further conductors live from you the greater will be their expenses. Consider how many nights accommodation they will need especially those who are conducting on Saturday morning or staying on for the conference.
  - Traditionally conductors have not required fees, but they are entitled to charge fees if they wish. This may be more likely in the case of a workshop, a lecture or competition adjudication than a conducted session. You would need to clarify that in advance and decide whether you can budget for it.
  - If there is a branch member who is competent to conduct, ask her/him to be on standby, with music ready, until all conductors have arrived.
- **Festival Programme**
  - It is important to have an attractive festival programme for the players and a balanced range of music styles.
  - Include a floor plan and a full address for the venue with the postcode, which some attenders will use on the internet for travel and location.
  - Saturday usually runs from about 10 till 6 and Sunday till 3.30.
  - The day will be broken down into sessions and you must ensure that there is sufficient time to move between sessions–10/15 minutes is sufficient depending on distances but you must have at least 15 before a massed session. Don’t extend the break between lunch sittings in the hope that people will use the shops as they will try to grab a meal in the break and jam the dining room rather than shop.
  - There are usually less players on Sunday especially in the morning when the conference is held.
  - When allocating conductors to rooms take into account that some conductors will be very popular, as will certain music styles (such as multi-choir). Spread the more popular conductors over the day.
  - If you have two lunch sessions make sure the music is equally interesting to ensure numbers are balanced.

- You will not know how many people are coming until the festival itself. Consider how you might cope if there were 50 more people than you thought. Using a very large room or hall as a playing room can soak up extra people. In recent festivals there have been between 20 and 50 players arriving to pay on the door on Saturday, less on Sunday.
- If possible, stay open an hour after playing finishes for people to use the shops on Saturday.
- **Music**
  - Players will expect to have all music provided and so ensure you have sufficient copies. Conductors may supply or you can use your library or borrow from other branches.
  - The number of parts for the massed sessions won't be known until quite late and even then it will be a guess.
  - Unless you have proper permission you must not use photocopies.
  - Backup music must be brought to the festival. If a conductor is ill, other conductors can be asked to take their place but they will need music, preferably of a similar style. Have a box of spare music with a selection from each period.
  - Send the festival programme to the music shops early (January) so they can bring the music if people want to buy it.

## 8. COMMISSIONED WORK

- Traditionally there is usually a commissioned work that all players receive as a complete set of parts to keep. Alternatively it may be more appropriate/or you could save money by giving one copy to each branch and affiliated recorder orchestra, but then you will need playing parts.
- How many sets or parts do you need? And if providing parts only how many for each instrument (lots of trebles and tenors)? The numbers required will probably not be known until late.
- What do you want from the commissioned work? A piece to be played by small one-to-a-part ensembles and meetings or a more complex work for more parts. This has implications on cost and who you give the work to – players or branches/recorder orchestras.
- You need to arrange this with the composer at least 12 months in advance, agree the fee if any, agree the instrumentation and the deadline. It is best to set an early deadline in case of problems.
- Who will publish the work and what is their deadline? This is usually done by Oriel who will print at cost price but sometimes by Hawthorns. The composer may have a view on this. If the music is on computer it might be needed as late as 3 weeks before the festival (depending how busy the printer is), if handwritten then it might be needed 2-3 months before.
- How and when will the copies reach you?
- If the work is an arrangement be careful about copyright of the original work. Do branches have the right to photocopy?

## 9. COMPETITION

- A competition is sometimes included and is a good way of attracting younger players. You can have solo and ensemble classes for youth and adults.
- It is best that whoever runs the competition has been to one recently. Many of the competitors will be experienced.
- You will have limited time so the classes will probably be quite small. Allow plenty of time for adjudication.
- Several of the SRP advisers and conductors have experience of adjudicating.
- Will you have prizes?
- You must set strict rules about age range, choice of music, numbers & instruments allowed in an ensemble class, time limit and accompanists. Some parents can be competitive so firmness and clear rules and procedures are needed.
- A separate competition information leaflet and application form should be produced and issued in September to give teachers and competitors plenty of time to prepare.
- You will need a printed order of play for the competitors (which can act as a programme for the audience) and you should have certificates and adjudication forms.
- Competitors will need a supervised warm up room to practise.
- You can organise a prize-winner's concert.

## 10. SHOPS

- Shops are a major attraction for the festival and a small source of income.
- Are you charging a table fee or asking for donations? Shops have a lot of expense in attending the festival. They cannot afford to pay a large fee. You may decide not to charge as this may deter some shops and their presence is an important attraction of the Festival.
- Will they get an advertisement in your programme and will it cost extra? Some shops may pay for an advertisement even if not attending. Remember that this will add to the work of formatting the programme.

- It is a good idea to allow shop time after the end of playing on Saturday. Often people are too busy to buy during the day.
- It is best to interweave shops and playing rooms. This is a good way of getting people into shops. But be careful about placing instrument sellers next to playing rooms. Don't have shops selling the same music in the same room.
- Ask the shops how much table **area** they need. Music shops like to spread music around rather than leave them in boxes as players have little time to browse. Shop space must be clearly allocated to avoid arguments.
- Ask the shops what time they are arriving. Some will want to set up on Friday afternoon others on Saturday morning. Shops will want drive their vans as close as possible to their shops.
- You will get 1 or 2 shops in a classroom size room. Usually music shops need more space than those selling instruments. (Manchester had 13 shops in 6 rooms in 2003)
- Recorder Music Mail and the Early Music Shop should be invited as they have close SRP links through the magazine and the solo competition. Publishers such as Oriel, Hawthorns, Clark, Bonsor etc. would also be expected. There may be appropriate local businesses too. Compile a list of potential shops at an early stage.

## 11. CATERING

- It is usual to offer 2 course lunches for players, payable on application.
- Conductors, first-aiders, possibly stewards and (on Sunday only) most conference attenders will receive free lunches.
- Often a venue will require you to use their caterers though you may be able to bring one in. Don't attempt it yourself. Agree when the bill is to be paid.
- A choice of meat, vegetarian and special diet dishes should be offered. This should be ordered at the time of booking.
- The caterer will want to know numbers some time before the festival so a deadline for ordering meals will have to be set.
- Saturday's lunches are usually divided into two sittings with the choice of sitting allocated on the day at reception.
- Lunches must be sufficient and value for money. They must be ready promptly to avoid long queues.
- Try to ensure that there are staff available to serve, as this is much quicker than people helping themselves. Consider using stewards to help out.
- Will there be an area for players to eat their sandwiches? Will you provide drinks for them and if so charge?
- Other on-going refreshments especially tea and coffee could be provided. Recorder players get thirsty!
- The conductors' room should have a constant supply of hot drinks and biscuits and water for conductors in the playing rooms.

## 12. CONFERENCE

- The National Conference is held as part of the festival, normally on the Sunday morning and is attended by the national committee, music advisers, branch delegates and observers. Each branch is entitled to send one delegate.
- The conference itself is organised by the National Secretary who will inform you of the numbers attending and their status. In recent years the numbers have been between 60 and 70.
- You have to provide the conference room, refreshments and a free lunch to all attenders other than observers. If possible the chairs should be in a semi-circle with three tables facing the delegates. Additional tables for material for delegates to pick up are needed. The National Secretary will arrange the room as wanted but help in shifting chairs might be needed.
- The national body will pay directly the expenses of attenders (not observers) and will reimburse you for the hire of the conference room, refreshments and free lunches (not observers) **except if any of the national committee, music advisers or delegates is conducting then you will pay the full weekend expenses for that person and lunches.**
- It would be helpful to know in advance if delegates who are attending the conference only require Sunday lunch, as they are unlikely to book through you. The National Secretary will collect this information for you.
- Ensure that there is a public address system in the Conference room.
- Brief the Conference Chairman to ensure that any Conference coffee break does not coincide with a break between playing sessions, as this can overload the refreshment arrangements.

## 13. MONEY

- Budget to make a small profit. This will give you some insurance against lower income or higher costs than expected. The national committee as charity trustees are responsible for the festival budget therefore will cover any loss and receive any profit. In order for the trustees to fulfil their responsibilities, it is important that the budget is approved in advance by the National Treasurer. If you do not receive a reply from the

Treasurer in a reasonable time, send a reminder as mistakes can sometimes occur. In practice part of any surplus is normally returned to the branch, subject to decision by the national committee in each case.

- We recommend that a preliminary budget for your festival committee to use is prepared from the start to help plan the festival and updated periodically. See Appendices for an example budget.
- You must open a separate bank account for the festival.
- A member of the festival committee should be appointed festival treasurer who does not have to be the branch treasurer.
- You can receive a returnable float from the National Treasurer. Discuss with the National Treasurer how much you need.
- Comprehensive monetary records must be kept. As much as possible should be paid and received by cheque as this makes balancing the books a lot easier than cash.
- Your income will be admission charges, lunch charges, shop fees, advertising, and transport fares if these are organised, bar takings if relevant and a refund for the conference costs.
- The major costs will be venue hire, catering (including free lunches) and conductors' expenses (travel, accommodation and lunches). Check whether the SRP mileage rate is likely to increase. Remember that rail fares usually increase in January.
- Other expenses include printing, stationery, publicity, postage, telephones, commissioned work (fee and printing costs), music, transport if you organise any and bar stock if relevant. These can cost more than you think.
- You will pay all festival bills and some of the conference costs including all lunches. You will receive a refund from the National SRP for some of the conference costs. See the CONFERENCE section for full details.
- Watch your cash flow. Even if you are heading for a profit you may need to ask the National Treasurer to adjust your float to avoid going into debt. Remember the conference reimbursement will be received after the event.
- Give conductors an expenses claim form on arrival or in advance and make arrangements for them to hand in the form and their cheques to be written. Some will require this to be done on the Saturday. Others on Sunday. **If any of your conductors are a national committee member, a music adviser or conference delegate then you will pay the full weekend expenses for that person.**
- After the festival produce a final account statement, have it independently examined and certified and send it with any surplus to the National Treasurer. See Appendices for an example.

#### 14. INSURANCE

Check with the National Secretary about insurance. You will receive a certificate, which you must check for correct dates etc.

#### 15. FIRST AID

- If possible you should have first-aiders on site which can be arranged through the St John Ambulance. They should be notified at least a year in advance. Normally a donation is paid. First-aiders should be given a free lunch.
- They will usually send two aiders who on arrival will give you a mobile number so they can be summoned.
- A signed area should be set aside for them, perhaps near reception, but in the massed playing sessions it makes sense for them to sit just outside the hall.

#### 16. ACCOMMODATION

- You are expected to offer to find accommodation for conductors though some will prefer to arrange their own.
- Sometimes the venue has attached accommodation or there may be other suitable accommodation such as university halls of residence. Some festivals have booked such accommodation and used it for conductors, central committee and some players. Such accommodation would have to be booked well in advance, at the same time as the venue is booked.
- Offering accommodation to some of the players is good for the players but will cause you extra work.
- An alternative is to block book rooms at a hotel or negotiate a rate for festival participants at the end of the previous year.
- Alternatively you may wish to just book for the conductors that ask you to do so.
- Players generally arrange their own accommodation. You can give players the Tourist Information number but check to see if what they offer is suitable. It may be better to issue an accommodation list based on Yellow Pages, Thompson's etc. You could also provide the telephone number for local transport enquiries.

#### 17. PUBLICITY

- As soon as you have the date then publish it as widely as possible to get it into people's diaries and prevent clashes.

- In addition to SRP members you will want to attract non-members, students and members of affiliated recorder orchestras
- You should get a free advertisement in the previous festival's printed programme. The deadline will be around November, about 18 months ahead, and is likely to be the first bit of formal publicity you do. If you want a festival logo you must design it in time. The advertisement should include venue, date, branch and contact information.
- The Recorder Magazine has a checklist of courses. This is free. Send details to the SRP National Secretary
- The Recorder Magazine also has the SRP News pages. This is free. The Branch Review Editor will contact you early in the September before your festival to discuss what is required. This usually consists of:
  - A free quarter page advertisement in the Winter issue (copy date 1<sup>st</sup> October) repeated in the Spring issue (copy date 1<sup>st</sup> January). Note – Peacock Press will charge you if you place an advertisement in the main section of the magazine.
  - A written festival preview usually in the Spring issue but best in the Winter issue if your festival is in early April.
  - You will be asked to review the previous festival (and your festival will be reviewed by the next years organisers)
  - You can use the branch diary section.
- A website is now expected by many people for getting information as well as downloading an application form, accommodation details, maps & travel details etc. The SRP Web Editor (email [webedit@srp.org.uk](mailto:webedit@srp.org.uk)) will provide a page on the SRP website if asked. If you set up your own website, have it linked to the SRP website. Setting up a website is best done by someone with experience. Put your web address on all publicity
- The main form of advertising will be a publicity leaflet with an application form.
  - Send this to all branch secretaries in late December/early January.
  - Members attending playing days, courses and other branch meetings can hand out details as far ahead as 12 months
  - You may have a mailing list from your own events to send your leaflets to.

## 18. PRINTED ITEMS

A number of printed items need to be produced.

- The publicity leaflet should have venue, date, times, outline of events, catering, prices, how to get there, full details of who to contact for information and a booking form. The playing timetable can be attached. Ask for a C5 stamped addressed envelope with applications. Don't forget to include a full address and postcode in your literature. State if some of the playing areas will cause difficulties to disabled players.
- If there is an orchestra session, make sure that those who book for this understand that they must attend the session, as the balance of instruments will be arranged in advance by the conductor.
- Some people attending festivals stay for an extra day to explore the area. You could put points of interest in your publicity.
- A map of how to get to the venue with suggested routes and public transport details.
- An accommodation list is helpful.
- The Printed Programme should have place, date, hours, and timetables, plan of venue and adverts. Details of the music (publisher, difficulty, parts) and a conductors' "who's who" are useful.
- When planning the programme you may want to take into account the weight and size. Often you will have 2 or more programmes to send in one envelope. Weight, dimensions and thickness of envelopes are all factors in determining postage, and a standard second class stamp may not suffice"
- Lunch tickets, forms for conductors and shops, competition leaflets/forms, reserved parking tickets etc
- Badges for players, stewards, conductors and shops.

## 19. PROCESSING APPLICATIONS

- The applications will start to trickle in as soon as the publicity goes out. It will rise as the catering deadline approaches.
- On receipt of the applications, record the information and the money received on a control log.
- Send the programme (which can act as a receipt), map and directions, accommodation information, meal tickets, reserved parking tickets and any other information.

## 20. PLANNING THE DAY

As the festival approaches create a detailed plan for the day, which will include: -

- A list of jobs to be done on the Friday afternoon and Saturday/Sunday mornings.
- A list of what to bring and who to bring it.
- A steward's roster and instructions for some of the jobs (especially reception).
- Check on major road works and rail engineering works. Warn conductors of possible delays.
- Massed sessions

- The order of events. Any remarks and announcements should be scripted even though they can change at the last moment. The aim should be to maximise playing time, but some announcements and thanks are essential.
- Will the music be handed out or already be on chairs? Label the various sections (descants, trebles etc). You will need stewards to hand out music, usher and man the doors. Note that contra-basses will need double chairs and more space.
- Chairs have to be set out and reorganised. Flowers at the front provide a welcoming touch.
- Reception. How will this work? It needs to be efficient and smooth and requires a lot of stewards.
  - Players only need register once. For most people this will be on the Saturday. On Sunday there will be far fewer to register (players and conference delegates who weren't there Saturday)
  - Traditionally those who have paid will be dealt with by a number of desks, which are sorted alphabetically. Suggest one desk per 30 paid up players. As the first session approaches you can free up stewards by merging the remaining envelopes.
  - Those who have booked a lunch may need to be allocated to a lunch sitting.
  - There should be a separate desk for those who want to pay on the door. Try and encourage players to pay by cheque. At recent festivals there have been between 20-50 people paying at the desk on Saturday, less on Sunday. Any other payments should be dealt with on this desk to ensure control and properly maintained records.
  - Use a separate desk for registering conductors.
- Playing sessions
  - Some supervision of playing sessions by stewards is needed. The jobs include handing out music, directing players (especially if the room overflows) and looking after windows and blinds.
  - It is normal to have a steward in each room for each session with stewards doing several sessions in the day. An alternative in Manchester, with a compact playing area, was to have 2 playing stewards looking after 6 rooms.
- A comprehensive Help Desk folder, containing abundant local information, is potentially very useful.
- The venue should have a supply of toilet rolls and paper towels and you need to enquire about having access to spares. Stewards need to regularly check and re-supply toilets.
- Coat racks, if not already available, could be a useful addition, especially in the event of wet or cold weather.
- Provision needs to be made for removing and disposing of rubbish.

## 21. STEWARDING

- Stewards will be needed for reception, ushering, playing rooms, competition, massed playing (doors, music, helping players), car-parking, checking toilets, assisting shops, dining room and manning a help desk/office throughout the day.
- The peak time for stewarding is the first hour of Saturday. During that time, you have reception, car parking, shops and preparing for the first massed playing session.
- As stewards may have to miss some playing it is normal to offer a reduced rate. Non-playing stewards (partners, relatives, friends etc) are very useful especially in manning the office all day but you may want to offer them a free lunch.
- Appoint a senior steward to organise the stewards who ideally will be on the festival committee.
- Stewards should be briefed on the day including a tour of the premises. Some jobs e.g. reception need written instructions.
- Playing room stewards can have a tricky job of ensuring that a suitable number of players is allowed into the room and that the session is closed to further players when it is full, either because there are not enough parts or not enough chairs and physical room. Stewards need to check with the conductor what the appropriate number is. With a popular session, ruthlessness may be needed. Some conductors are experienced and will help with the problem. Try to identify where problems may arise, especially with conductors not familiar with the Festival, ensure that the steward is well briefed and that suitably ruthless stewards are well placed.
- All stewards should wear a distinctive badge.

## 22. SIGNS

Good signs are needed to guide players.

- One person should be responsible for planning the signs. After initial thoughts based on site plans a site visit should be made to confirm what signs are required and the sizes that are needed/can be fitted.
- Signs should be big and bold. External signs are best A3 size and can be protected by placing in clear plastic bags.
- Signs should stand out against existing signs and notices. A festival colour or logo is a good idea. If you visit the site exactly a year before the festival you will know what other signs and displays are likely to be there at that time.
- It is a good idea to print separate left, right, up and down arrows that can be fixed to the other signs as appropriate.

- Remember to signpost the conference on Sunday. Some delegates will not have attended on Saturday.
- External signs are particularly needed at the entrance, for car-parking, reception and the buildings you are using.
- Each playing room should be clearly marked and a programme for the room displayed outside.
- Shop rooms should also be clearly marked with a notice of who is in that room.
- Large plans of the site (with a 'you are here' message) along with the programme at strategic locations are good. A plan of the shops listing who is where should be incorporated or attached.
- Toilets, shops, reception and first aid should be clearly marked.

### **23. SETTING-UP**

You should set up as much as possible on the afternoon before and it will take longer than you expect.

- Set out the chairs for the first massed playing session and possibly the music.
- Set up chairs, labelled conductors stands, table for music and water for conductors in playing rooms.
- Set up tables for shops.
- Some shops will want to arrive on the Friday and it is helpful to prepare their rooms before they arrive.
- Internal Sign Posting (external may be best left to the morning).
- Sign posting for the conference to be done Saturday night. The National Secretary will advise on the set up of the conference room.
- Set up reception area.
- Provide coat racks and hangers.
- Check the equipment you are using is available where needed and checked to see it works (microphones, projectors etc)

### **24. COMPUTERS**

Computers are useful in helping to run a festival but they do have pitfalls and require the help of knowledgeable people.

- An email address for the principle organiser/s is almost essential. It will ease communication with each other, conductors, shops, the venue and many players.
- A website is a good way to advertise and for players to download information and is fast becoming the norm and expected, but it is time consuming to set up. See section 17, Publicity
- Word processing and desktop publishing makes producing the necessary paperwork fairly easy.
- Spreadsheets are useful for budgets and as an aid to controlling applications. They are more difficult to use than they look.
- It is essential that proper security measures be taken to protect your data. Frequent backups must be taken and at intervals stored off-site. Assume that at any moment you will lose your hard disk for good and your house will burn down.
- If you intend to store player's details in a computer then you must say so on your publicity and state the information will be used for no other purpose. The SRP is registered under the Data Protection act so you do not have to.

### **AFTER THE FESTIVAL**

- As soon as possible after the Festival, thank-you letters should be written to conductors and others who have made a significant contribution. They appreciate a personal letter that reflects their contribution rather than a general-purpose circular.
- Celebrate! Sometimes branches go into a bit of a decline post-Festival. Try to arrange something special to thank the branch – perhaps a party of some kind, visit to play at a historic building or a playing day as soon as possible after the Festival.

### **APPENDICES**

The appendices following are from the 2003 Manchester festival. In future, on the Saturday, we would increase the time after the first massed playing session and reduce the time between sessions 2 and 3. Manchester had two commissions played as the closing pieces instead of the normal one on the Saturday opening session.

Further copies of this document, either as hard copy or by email, can be obtained from Alistair Read, SRP Secretary, 6 Upton Court, 56 East Dulwich Grove, London SE22 8PS 020 8693 4319 [secretary@srp.org.uk](mailto:secretary@srp.org.uk), or downloaded from [www.srp.org.uk](http://www.srp.org.uk)

**Saturday April 26<sup>th</sup> 2003**

| 9.00 - 10.00 REGISTRATION in Donner Reception - Complimentary tea and coffee in the Dining Hall - SHOPS open in the Donner & Zochonis Centres                                                                                 |                                                                                                      |                                                                                                               |                                                                                                       |                                                                                   |                                                                       |                                                                                                                                                    |                                                                                                |                                                                                                                                                               |                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| 10.00 - 10.55 MASSED PLAYING Conducted by Colin Martin - Harvey: Welsh Folk Song Suite -New Hall, Main Building Please be seated by 9.55 for a prompt start.<br>The Lord Mayor of Manchester is opening the Festival at 10.30 |                                                                                                      |                                                                                                               |                                                                                                       |                                                                                   |                                                                       |                                                                                                                                                    |                                                                                                |                                                                                                                                                               |                                                        |
| Sessions                                                                                                                                                                                                                      | MAIN BUILDING<br>New Hall                                                                            | DONNER<br>Room B                                                                                              | ZOCHONIS<br>Room 51                                                                                   | ZOCHONIS<br>Room 48                                                               | ZOCHONIS<br>Room 41                                                   | ZOCHONIS<br>Room 46                                                                                                                                | ZOCHONIS<br>Room 61                                                                            | COMPETITION<br>DONNER<br>Large Hall<br>2 <sup>nd</sup> Floor                                                                                                  | DANCING<br>MAIN<br>BUILDING<br>Old Hall                |
| 1<br>11.05 - 12.00                                                                                                                                                                                                            | RECORDER<br>ORCHESTRA<br><br>M. Sammons<br>Symphony<br>[4 mvt.s.]<br>Conducted<br>by<br>Colin Martin | EARLY & RENAISSANCE<br>8ft Pitch<br>Lawes: Fantasia & Air<br>Anthony Rowland-Jones                            | RENAISSANCE<br>Parsons: The Song<br>called Trumpets<br>Bob Berry                                      | BAROQUE<br><br>Bach:<br>Der Geist Hilft<br>Evelyn Nallen                          | CLASSICAL<br><br>Haydn:<br>Feld-Partie<br>Terry Gill                  | 20 <sup>th</sup> C Arrangement<br><br>Various Light Swing<br>Arrangements<br>Denis Bloodworth                                                      | 20 <sup>th</sup> C Arrangement<br><br>Britten: Waltz Variations<br>Helen Hooker                | ENSEMBLE<br>CLASSES<br><br>18 years & over<br><i>Adjudicator:</i><br>Dennis Bamforth                                                                          | Tudor Dancing<br><br>Marion Panzetta                   |
| 2<br>12.15 - 1.10<br>Lunch 1                                                                                                                                                                                                  |                                                                                                      | RENAISSANCE<br>1 - Clemens non Papa: Two<br>Motets<br>2 - Bottaccio:<br>Two Canzoni da Sonar<br>Hilary Oliver | EARLY & RENAISSANCE<br>Sweelinck:<br>Two Motets<br>Alyson Lewin                                       | BAROQUE<br>1 - Bach: Two<br>Choral Preludes<br>2 - Ricecare a 3<br>Layton Ring    | CLASSICAL<br><br>Haydn: Trio<br>Eileen Silcocks                       | CONDUCTING WORKSHOP<br>Farnaby: Fantasia No.1<br>Tielman: Susato Dances<br>Gabrieli: Sonata Pian'e Forte<br><i>Players needed</i><br>Colin Touchin | 20 <sup>th</sup> CENTURY<br><br>Warlock:<br>Capriol Suite<br>Sandra Foxall                     |                                                                                                                                                               | Under 18 years<br><i>Adjudicator:</i><br>Evelyn Nallen |
| 1.10 - 1.30 ACCESS TO SHOPS                                                                                                                                                                                                   |                                                                                                      |                                                                                                               |                                                                                                       |                                                                                   |                                                                       |                                                                                                                                                    |                                                                                                |                                                                                                                                                               |                                                        |
| 3<br>1.30 - 2.25<br>Lunch 2                                                                                                                                                                                                   | MRO<br>Rehearsal<br><br>NB. This is not an open<br>session                                           | EARLY & RENAISSANCE<br>Byrd: Fantasia a 5<br>Margaret Shearing                                                | RENAISSANCE MULTI-<br>CHOIR<br>Gabrieli:<br>Omnes Gentes &<br>Guerrero:<br>Duo Seraphim<br>Terry Gill | BAROQUE<br>Purcell:<br>Chaconne from<br>King Arthur<br>Glyn Williams              | CLASSICAL<br><br>Mozart: Fugue K401<br>Helen Hooker                   | 20 <sup>th</sup> CENTURY<br><br>Guus Haverkate: Sound<br>Crime<br>Denis Bloodworth                                                                 | 20 <sup>th</sup> C Arrangement<br><br>Charlton:<br>Pipe Dreams & Royal<br>Flush<br>Moira Usher | SOLO<br>CLASSES<br>21 years & under<br><i>Adjudicator:</i><br>John Turner<br><br>2.25 NOT 2.40<br><br>13 years & under<br><i>Adjudicator:</i><br>Alyson Lewin | Tudor Dancing<br><br>Marion Panzetta                   |
| 4<br>2.40 - 3.35                                                                                                                                                                                                              | MANCHESTER<br>RECORDER<br>ORCHESTRA<br>CONCERT                                                       |                                                                                                               | EARLY & RENAISSANCE<br>Byrd:<br>Mass for 4 voices<br>Sandra Foxall                                    |                                                                                   | CLASSICAL<br>Haydn: Quartet<br>Movements<br>Glyn Williams             | 20 <sup>th</sup> C Arrangement<br><br>Delius:<br>Two Summer Songs<br>Layton Ring                                                                   |                                                                                                |                                                                                                                                                               |                                                        |
| 5<br>3.50 - 4.45                                                                                                                                                                                                              | Competition<br>Prize-Winners<br>CONCERT                                                              | EARLY & RENAISSANCE<br>Music from Pictures<br>Anthony Rowland-Jones                                           | RENAISSANCE<br>MULTI-CHOIR<br>de Wert: Egressus<br>Jesus<br>Eileen Silcocks                           | EARLY &<br>RENAISSANCE<br>Ockeghem:<br>A Selection of Titles<br>Andrew Challenger | 20 <sup>th</sup> CENTURY<br>Marg Hall:<br>Arthropodia<br>Alyson Lewin | 20 <sup>th</sup> CENTURY<br>David Gordon: Lucky with the<br>Weather<br>Evelyn Nallen                                                               | 20 <sup>th</sup> CENTURY<br>Bamforth:<br>Quartet No. 1<br>Colin Touchin                        |                                                                                                                                                               | CLASSICAL<br>Haydn:<br>Two Fugues<br>Colin Martin      |
| 5.00 - 6.00 MASSED PLAYING - 'Manchester Welcome' written for the Manchester SRP Festival 2003 and conducted by Colin Touchin in the New Hall, Main Building                                                                  |                                                                                                      |                                                                                                               |                                                                                                       |                                                                                   |                                                                       |                                                                                                                                                    |                                                                                                |                                                                                                                                                               |                                                        |
| 6.00 - 7.00 ACCESS TO SHOPS                                                                                                                                                                                                   |                                                                                                      |                                                                                                               |                                                                                                       |                                                                                   |                                                                       |                                                                                                                                                    |                                                                                                |                                                                                                                                                               |                                                        |

### Sunday April 27th 2003

|                                                   |                                                                                                                                                                                                                                                                                    |
|---------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>9.00</b><br><b>9.30</b><br><b>9.30 - 12.15</b> | Complimentary drinks for delegates in the Dining Hall - <b>SHOPS</b> open in the <b>Donner &amp; Zochonis</b> Centres<br>Complimentary coffee and tea available for players in the Dining Hall<br><b>DELEGATES' CONFERENCE</b> Lecture Room, Zochonis Centre 1 <sup>st</sup> floor |
|---------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

| Session                   | ZOCHONIS<br>Room 51                                                                            | ZOCHONIS<br>Room 48                                                                                              | ZOCHONIS<br>Room 46                                                                                           | 1 ZOCHONIS Room 41<br>2 New Hall, Main Building                                                                            |
|---------------------------|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| 1<br><br>10.00 -<br>11.00 | MULTI-CHOIR<br><br><b>Gabrieli:</b><br><b>Canzon Septimi</b><br><b>Toni</b><br><br>Moira Usher | RENAISSANCE<br><br><b>Holborne:</b><br><b>Pavans, Galliards &amp;</b><br><b>Almains</b><br><br>Andrew Challenger | 20 <sup>th</sup> CENTURY<br><br><b>Hilling:</b><br><b>Foxtrot &amp; Celebration Rag</b><br><br>Janice Ormerod | 1 20 <sup>th</sup> CENTURY<br><br><b>Timothy Moore:</b><br><b>Suite in G</b><br><br>Rosalind Corser                        |
| 2<br><br>11.15 -<br>12.15 | BAROQUE<br><br><b>Gibbons:</b><br><b>Four Fantasias</b><br><br>Janice Ormerod                  | 20 <sup>th</sup> CENTURY<br><br><b>Challinger:</b><br><b>Three Miniatures</b><br><br>Andrew Challenger           | BAROQUE<br><br><b>Purcell:</b><br><b>Chaconne</b><br><br>Rosalind Corser                                      | 2 20 <sup>th</sup> CENTURY<br><br><b>Waller: Ain't Misbehavin'</b><br><b>Malone: Bandana</b><br>Arr. Davey:<br>Moira Usher |

|                     |                                                                                                                    |
|---------------------|--------------------------------------------------------------------------------------------------------------------|
| <b>12.15 - 1.30</b> | <b>Buffet Lunch</b> in the Dining Hall      Drinks on sale in the dining hall for those who bring their own lunch. |
|---------------------|--------------------------------------------------------------------------------------------------------------------|

|                    |                                                                                                                                                                                                                                                       |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1.45 - 3.30</b> | New Hall, Main Building <b>CONFERENCE REPORT</b> and <b>FINAL MASSED PLAYING</b><br>'EforanF' Op 61 written for the Manchester SRP Festival 2003 and conducted by Dennis Bamforth<br>followed by Colin Martin conducting Vaughan Williams: Rhosymedre |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**SRP MANCHESTER BRANCH****FESTIVAL BUDGET 2003 (12.12.02) Revised**

| <b>INCOME</b>                                                 |                                          | <b>£</b>    | <b>£</b>    |
|---------------------------------------------------------------|------------------------------------------|-------------|-------------|
| Fees                                                          |                                          |             | 2999        |
| Saturday                                                      | 150 SRP                                  | 1950        |             |
|                                                               | 40 non SRP                               | 600         |             |
|                                                               | 10 students                              | 90          |             |
|                                                               | 15 MRO                                   | 105         |             |
| Total                                                         |                                          | <u>2745</u> |             |
| Sunday fees                                                   | 40 SRP                                   | 200         |             |
|                                                               | 8 non SRP                                | 48          |             |
|                                                               | 2 students                               | 6           |             |
| Total                                                         |                                          | <u>254</u>  |             |
| Competition                                                   | 16 entries                               |             | 104         |
| Shop Fees (including donations to competition prizes)         |                                          |             | 250         |
| Advertising Revenue                                           |                                          |             | 25          |
| Catering                                                      |                                          |             | 1940        |
| Central Fund Refund                                           | Conference Room                          |             | 120         |
|                                                               | Delegates Expenses: 67 @ £6.50           |             | 435         |
| Total                                                         |                                          |             | <u>5873</u> |
| <b>EXPENDITURE</b>                                            |                                          |             | <b>£</b>    |
| School Hire                                                   |                                          |             | 1000        |
| Conductors Expenses: travel & accommodation                   |                                          |             | 1700        |
|                                                               | - 20 conductors over 2 nights            |             |             |
| Printing                                                      |                                          |             | 200         |
| Commissioned music - 2 pieces                                 |                                          |             | 150         |
| Stationary, Postage, Phone calls                              |                                          |             | 150         |
| Catering - Lunches for 20conductors, 67 delegates, 17stewards |                                          |             | 571         |
|                                                               | Lunches for Saturday (150) & Sunday (50) |             | 1351        |
| First Aid                                                     |                                          |             | 50          |
| Competition Prizes                                            |                                          |             | 200         |
| Total                                                         |                                          |             | <u>5372</u> |
| <b>Surplus</b>                                                |                                          |             | <u>501</u>  |
| Proposed fees:                                                |                                          |             |             |
| Saturday                                                      | SRP                                      | £13         |             |
|                                                               | Non SRP                                  | £15         |             |
|                                                               | Students                                 | £9          |             |
|                                                               | MRO players                              | £7          |             |
|                                                               | Competition only                         | £6.50       |             |
|                                                               | Lunch                                    | £7.00       |             |
| Sunday                                                        | SRP                                      | £5          |             |
|                                                               | Non SRP                                  | £6          |             |
|                                                               | Students                                 | £3          |             |
|                                                               | Lunch                                    | £6.50       |             |

**Accounts of the SRP National Festival 2003  
Organised by the Manchester Branch**

**INCOME**

|                         |                 |
|-------------------------|-----------------|
|                         | £.p             |
| Loans                   | 239.92          |
| Interest                | 7.56            |
| Competition Fees        | 110.50          |
| Room Hire               | 120.00          |
| Advertising & Donations | 130.00          |
| Lunches                 | 1853.00         |
| Dancing Fees            | 19.50           |
| Playing Fees            | 3521.50         |
| Total                   | <u>£6001.98</u> |

**EXPENSES**

|                       |                |
|-----------------------|----------------|
|                       | £.p            |
| Publicity             | 304.87         |
| Secretarial Expenses  | 293.65         |
| Returned Fees         | 144.60         |
| St Johns Ambulance    | 50.00          |
| Walter Bergmann Fund  | 4.00           |
| Gifts                 | 41.99          |
| Music Printing        | 101.12         |
| Conductors Expenses   | 1430.20        |
| School Hire           | 1000.00        |
| Catering              | 1766.71        |
| Loan Repayments       | 239.92         |
| Commission Music Fees | 300.00         |
| Total                 | <u>5677.06</u> |

**SURPLUS** £324.92

Examined with the books and vouchers and found to be correct

Independent Examiner: XXXXXXXXXXXXXXXX

Hon. Treasurer: XXXXXXXXXXXXXXXX

Date: 19 July 2003