

Report by the Treasurer (this should be read in combination with the accounts for 2018/19)

ACCOUNTS FOR THE YEAR ENDED 31ST AUGUST 2019

The Society accounts are divided into 5 different funds.

1. The **Central Fund** is the fund used for the every day running of the Society. The main income derives from members' national subscriptions.
2. The **Walter Bergmann Fund** is a restricted fund; this means that this fund can only be used in a specific way and for a specific purpose. The WBF provides grants to young recorder players (up to age 30). Its main source of income is from donations.
3. The **Arthur Ingram Fund**, received as a bequest in 2001, is the main means by which the Society supports its charitable activities – training workshops, the SRP/Moeck competition, general grant giving and funding for compositions. Its main income is gift aid from members' subscriptions and bank interest.
4. The **Branch Accounts** are a consolidation from 50 individual branch accounts.

This table is a summary of the **Central Fund** accounts for the year 2017/18 and a forecast for 2018/19.

INCOME	2017-18 actual	2018-19 forecast	2018/19 actual	2019-20 to date	2019-20	2020-21
Subscriptions	32,802.29	34,200	35,210	34,202	35,315	35,500
Festival Surplus	5,012.48		7,869			
Scottish Recorder Festival Surplus			509			
IR gift aid (allocated to AIF)						
Bank Interest (24% of Total Received)	238.79	200	324	77	200	150
Donations	300.00		6			
Royalties	37.06					
Other (Fest float/ branch closure)	250.52	457	457	850	850	
PRS fees Orchestras and branches	75.35		71	124	124	
Total	38,716.49	34,257	44,446	35,241	36,489	35,650
EXPENDITURE						
Magazine	15,809.10	16,000	16,600	13,080	17,500	17,500
Annual Conference	2,701.00	3,500	5,909			5,000
Committee Expenses	5,450.62	5,500	6,273	2,064	3,500	6,500
Conductors Visits	4,092.90	4,100	4,262	996	2,000	4,500
Printing, Stationery & Membership List	43.26	1,400	25	10	1,500	50
Phones & Postages	95.01	100	33	12	550	50
Publicity	904.04	2,000	343	662	750	700
Festival 2020 float			400		300	
Ex-gratia payments to Festival branches & WBF		3,341	3,341	5,565	5,565	
Subscription to Making Music	450.00	465	460	465	465	465
Audit	200.00	225	225	250	250	250
Festival Float (Durham 2019)	457.00					
Insurances	1,554.61	1,897	1,867	1,975	1,975	2,000
Bank charges	60.00	60	60	30	60	60
Solicitors fees					2,000	
Miscellaneous	200.47	60	56	50	50	50
PRS fees Orchestras and branches	75.35		71	124	124	
Total	32,093.36	38,648	39,925	25,283	36,589	37,125
	6,623.13	-3,791	4,521		-100	-2,475

In 2018/19 the income from subscriptions was £2,400 more than in 2017/18. At the last AGM in Durham we had a record attendance of delegates, resulting in the most expensive Annual Conference to date: £5,909 for branch delegates. Committee expenses increased by £823 to £6,273; this includes three committee meetings with £3,513 in

travel expenses and £640 in venue hire, conference expenses of committee members and musical advisers of £1,923 and other travel expenses of £197. The 2019 Durham festival produced a surplus of £7,869; the Scottish festival a surplus of £508. Both festivals' proceeds were shared out between General Fund, WBF and the festival organising branches (one third each) in this current financial year. Without the festival proceeds the year would have finished with a loss of £3,856. The Central Fund held £57,054.32 on 31st August 2019.

The **Walter Bergmann Fund** received £5,690 in donations, a third share of the 2018 festival proceeds (£1,671), £259 share of bank interest (20% of total), £381 in gift aid and £8 in Royalties. A further £50 were donated to the school affiliation project (managed by WBF). It made grants totalling £6,040 and contributed £3,067 to the Festival Fringe programme at the Durham festival. £928 was paid out in repairs of donated instruments before putting them up for sale, £430 in school performances and £38 in committee expenses. As a result the fund was reduced by £2,445 to £35,056.06 on 31st August 2019. This amount includes £7,373.21 of the Philip Cole Bursary Fund, available for educational workshops and events; no bursary was awarded in 2018/19.

The **Arthur Ingram Fund** received £4,859 in gift aid from subscriptions (2017/18), £713 in bank interest (55% of total). It also received £260 in royalties and £206 in PRS fees from Alex Ayre's music. Income from the sale of Bonsor CDs brought in £82. General donations to the SRP, now allocated to the Arthur Ingram Fund, amounted to £261.

The recital of the 2017 *SRP/Moeck competition* winner was held in November 2018 with costs of £429. Entries for the November 2019 competition amounted to £1,259.

The new *Composer's Competition* attracted £1,149 in entrance fees, and incurred costs of £6,053. In addition, the prize money of £1,000 was donated by the Cambridge, Lincolnshire and Suffolk branches of the SRP.

Seven training workshops were held in 2018/19, benefitting 114 attendees with entrance fees totalling £1740; they occurred costs of professional fees and expenses (£3,073), venue hire (£729), refreshments (£34) and postage and printing (£72), resulting in an overall support from the Arthur Ingram Fund of £2,176.

Other expenditure were: a grant to NYRO (£3,000), £568 for distributing the festival commissioned music to the branches and affiliated groups, and Alex Ayre music setting (£143).

The overall expenditure of the Arthur Ingram Fund amounts to £15,110 against incoming £11,529, a reduction of £3,581. The overall fund amounts to £115,582.66 on 31st August 2018.

In the current year, the fund has paid out for the SRP/Moeck competition (£3,600), workshops (£2,484), contributions to conducting visits (£825) and a grant to NYRO (£2,000). It currently stands at £107,320.

Apart from the table that I updated for our internet meeting on 9th April, this report is what I had prepared for Conference in April. Meanwhile Conference 2020 has been cancelled and I have revised the budget for this year accordingly. While previously predicting a reduction in funds of £8,265 this now looks to be much smaller due to the cancelled Conference and many cancelled conducting visits. The festival float paid out in the last financial year will not be returned, nor will we receive any income from a festival surplus. Instead we have incurred the extra cost of reimbursing some conductors' pre-booked travel to the festival. I am currently unsure whether further requests will come or what the additional cost of PayPal fees will be if festival attendees receive their fees back in full (quite a few bookings had been made via PayPal, and a rough estimate of the bank charges incurred is £200). I increased the expected cost of postage, assuming that the membership lists will be printed and sent to our members.

At our meeting in February a rise in subs was suggested. In view of the current crisis I do not think we should implement this for 2020/21, indeed without a 75% approval at Conference, we cannot proceed with this. I have currently removed the anticipated increase in income from my budget for 2020/21, also reduced income from interest. My budget does not allow for costs for two Conferences in the same financial year, nor for the making up of all cancelled conducting visits in the next financial year. This is a point we may need to discuss.

Finally, I was asked to report on accommodation costs of workshops:

	workshops	accommodation	range	Cost > £75	average
2016/17	4	1	£42.29		£10.57
2017/18	6	3	£52.50–£78.50	1	£33.20
2018/19	7	4	£54.50–£77.50	1	£38
2019/20	8	2	£51.50–£80	1	£16.44