



THE SOCIETY OF RECORDER PLAYERS

President : Jonathan Dove
Registered Charity No.282751/SC038422

ANNUAL CONFERENCE 2021

Saturday, 17th April 2021

Officers' Reports, and other reports

Chair's Report

Our delayed conference from August 2020 makes this a report on a somewhat shortened if difficult year. The pandemic has, of course, had a significant effect on the SRP. Some branches and affiliated groups managed a little socially distanced playing and some have adopted virtual meetings. The committee of trustees has tried to steer a course through this and, while we have been able to meet courtesy of Zoom, giving guidance to members in a rapidly changing situation has been difficult indeed.

As in any year, consideration was given to the SRP's financial situation and report to the Charity Commission. We have also had a regular slot to consider various aspects of charity commission guidance.

We held an extra committee meeting in September to consider the 2021 conference and festival but came to the conclusion that a decision in February would be better. A wise choice as it turned out. In our October meeting matters we considered included: the management of the SRP's digital needs, co-opting trustees to ensure we were in line with the constitution, appointing members of the Walter Bergmann fund and the SRP pages of the Recorder Magazine. December's meeting took these matters further and considered the recommendation of candidates as Vice Presidents and Honorary Life members. Trustees negotiated a new agreement with our Competition Administrator so that we pay for the work involved and also set up a group to organise a Virtual Recorder Festival, in lieu of the annual Festival.

There has been some movement of people supporting the SRP. Debbie Nicholas and Erica Crabtree were co-opted to trustees as mentioned above. This was approved by all but one of the trustees, April Munday, who voted against it and felt that this was wrong in principle and did not want to be associated with it. She therefore resigned.

While I do not agree with her I remain grateful to April for the work she has done for the SRP. Our publicity officer also resigned to do more work on the SRP website. I am grateful to Louise Findlay for the work she did as Publicity officer and now in her new work in the webedit team. A thank you also goes to Mary Tyers who is trying out the role of publicity officer. Other changes have happened in the webedit team. Sara Scorey who has supported it for a number of years has also resigned. Debbie Nicholas and Mary Tyers are picking up some of her work and Jeremy Lunn has joined in a co-ordinating role. Moira Usher has done sterling work as training officer for a number of years but felt she should now be released from the role which has been picked up with enthusiasm by Steph Sutherland, thank you Steph. I am also immensely grateful to Val Giltrow-Tyler for agreeing to accept the role of SRP Secretary.

The picture as I hope you can see is of a large team of people supporting recorder playing and music. The team includes the office holders and committee members both centrally and in the branches, the musical advisors and many others. Together we can make a difference to the range of opportunities to play the recorder, to the enjoyment of the players, to how the instrument is perceived and to the wider society in which we live.

Jim Grant

March 2021

Treasurer's Report (this should be read in combination with the accounts for 2019/20)

ACCOUNTS FOR THE YEAR ENDED 31ST AUGUST 2020

The Society accounts are divided into 4 different funds:

1. The **Central Fund** is the fund used for the every day running of the Society. Its income derives from members' national subscriptions.
2. The **Walter Bergmann Fund** is a *restricted fund*, which means that this money 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 derives from donations. The WBF also looks after the **Philip Cole Bursary**, a legacy received in 1999 from the son of a former SRP member to provide an annual grant bearing the donor's name.
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 as well as funding for compositions and the distribution of festival music to branches. Its income derives from HMRC gift aid received from members' subscriptions, donations and bank interest.
4. The **Branch Accounts** are a consolidation of the 49 individual branch accounts.

The table is a summary of the **Central Fund** accounts for the year 2019/20 and a forecast for 2021-22

INCOME	2018/19	2019-20 budget	2019-20 actual	2020-21 budget	2020-21 to date	2021-22 budget
Subscriptions	35,210	35,000	35,735.02	32,500	27,950.50	30,000
Festival Surplus	7,869					
Scottish Recorder Festival Surplus	509					
Bank Interest (25% of Total Received)	324	200	379.70	100	1.10	50
Royalties	6					
Other (Fest float/ branch closure)	457	1,250	849.59			
Total	44,446	36,574	36,964.31	32,600	27,951.60	30,050
EXPENDITURE						
Magazine	16,600	17,500	17,348.44	15,600	12,227.75	15,900
Annual Conference	5,909	5,000	0	5,000	0	4,000
Committee Expenses	6,273	5,000	2,213.92	7,500	0	3,500
Conductors Visits	4,262	4,500	1,225.36	4,500	0	5,000
Printing, Stationery & Membership List	25	1,500	817.00	50	5.00	200
Phones & Postages	33	50	758.71	50	110.00	200
Publicity	343	800	731.97	700	155.94	650
Festival 2020 float	400					
Ex-gratia payments to Festival branches & WBF	3,341	5,565	5,564.90			
Suffolk Fest cancellation cost 2021 musician cancellation			1,086.21		700.00	
Subscription Making Music	460	465	465.00	465	365.00	365
Audit	225	250	250.00	250	260.00	270
Insurances	1,867	1,975	1,974.80	2,000	1,870.80	1,900
Bank charges	60	60	60.00	60	70.35	120
Solicitors fees		2,000	1,200			
Miscellaneous	56	50	49.47	50		50
Total	39,925	44,839	33,745.78	32,225	15,764.84	32,155
	4,521	-8,265	3,218.53	375		-2,105

2019/20 was an exceptional year: while our income was similar to previous years, the expenditure certainly was not, due to cancellations for almost six months of the year. Income from subscriptions was £500 more than in the previous year. West Dorset branch closed and transferred their balance to the national SRP (£850), and the Central fund received 25% share of all interest received (£380).

The cost of the Magazine rose slightly due to the increase in membership numbers (£17,348). However, we only held two 'in person' committee meetings, and Conference was cancelled, or rather held via zoom in August, therefore incurring only £2,214 in committee expenses. Other expenditure for insurance, bank charges, publicity and audit remained similar to previous years. Unusual items were the printed membership list posted to members, resulting in both higher expenditure for printing (£817) and postage (£759).

The cost for the cancellation of the festival in Suffolk arose from reimbursement of conductors' travel expenses and payment of the festival composition. The latter will be recovered from festival finances when the Suffolk festival takes place (hopefully in 2022). However, the deposit paid to the venue in the previous year is non-recoverable (£400).

The surplus from the 2019 Festival in Durham as well as the proceeds from the Scottish festival were distributed between the festival organising branch(es), the Walter Bergmann Fund and the Central Fund. The Ex-gratia payment consists of the transfer to WBF (£2,782.45) from both festivals, and the branches' share. The part staying in the Central fund helps to cover costs when a festival makes a loss. The revision of the Rules and introduction of the Constitution as agreed by Conference 2019 necessitated expenditure for a solicitor's professional fee (£1,200).

Only 12 conducting visits took place in 2019/20 before playing meetings were interrupted by Covid-19 restrictions. I expect several of the cancelled meetings to take place when playing can resume.

The Central Fund held **£60,229.35** on 31st August 2020, up by almost £3,220 from the previous year.

In the **current year** we have received £27,950 income from subscriptions (£23,890 from branches and £4,060 from COS / individual members, affiliated groups and corporate members); this compares to £34,202 (£29,685 from branches and £4,505 COS) this time last year. Bank interest has dropped to virtually nothing.

We have paid for three editions of the Magazine (£12,228); the most recent invoice reflects the reduction in membership; 248 fewer magazines were sent out in March than previously. We have spent £1,900 on insurance, £156 on publicity, £148 on printing, postage and publicity, £70 on bank fees and credit card charges on subs received, and £260 on the audit of the 2019/20 accounts. We also made ex-gratia payments to the musicians that were due to enrich our 2020 and 2021 festivals (£700) and hope that we will experience their entertainment at future festivals.

Our Making Music membership fee is determined by the income of the Society as a whole (which is one reason why branch accounts have to be finalised well before the middle of November). Due to the cancellation of many events the SRP income fell to just below the benchmark of £100,000 in 2019/20 and our membership fee dropped by £100 to £365. However, because Making Music have been very helpful with advice during the pandemic the trustees decided to add £100 as donation from the Arthur Ingram Fund.

The Central fund currently stands at **£73,105.10**.

The **Walter Bergmann Fund** received £2,626 in donations, a third share of the 2019 festival proceeds (£2,782), £303 share of bank interest (20% of total), £50 in gift aid and £8 in Royalties. In addition £50 was donated to the school affiliation project (managed by WBF).

The Fund awarded grants totalling £7,945 as well as the Philip Cole Bursary for an educational project which, due to the pandemic, has had to be postponed; the award will be paid out as soon as the event can take place. There were £101 in committee expenses and £20 in bank fees for an international payment. As a result the fund was reduced by £3,396 to **£32,660.20** on 31st August 2020. This amount divides into **£21,531.41 WBF** available for grants, and **£10,128.79** of the **Philip Cole Bursary Fund**, available for educational workshops and events. The figure I am reporting this year for the Philip Cole Bursary Fund exceeds that reported last year because I have worked back through the last years and allocated the respective bank interest retrospectively on the basis of the bursary's percentage of the WBF fund.

In the **current financial year**, WBF has received £692.50 in donations, £463 in gift aid, and a legacy from Anthea Fleming (£3,216). A grant towards a course in 2020 was returned due to the cancellation of the course (£597). Three grants for instruments were awarded (£2,093). The fund currently stands at **£24,407.91**. The £1,000 Philip Cole Bursary, awarded in summer 2020, has still not been paid out (sum deducted from PCB total above).

The **Arthur Ingram Fund** received £5,029 in Gift aid from subscriptions, £835 in bank interest, £363 in donations, £153 in Alex Ayre royalties, £93 from PRS, and £48 from Bravo Bonsor CDs.

The fund awarded grants of £3,810 (NYRO, the international Birmingham Recorder festival 2020, and Tabea Debus' project of setting up a website for continuo play-along tracks for Renaissance and Baroque music). It supported eight SRP workshops at the cost of £2,484; provided competition prizes (£850), and financed the SRP/Moeck 2019 competition (£2,752). The fund also contributed £75 each for 12 conducting visits (£900), and paid out £76 for costs arising from the setting of the Alex Ayre music, a project now finished.

It closed the financial year 2019/20 at **£111,232** and has since received £68 in PRS for the Alex Ayre Music, £180 in donations and £8 from the sale of a Bonsor CD. It has recently received HMRC gift aid on 2019/20 subscriptions and SRP donations (in total £5,080.24). A grant of £2,000 has been paid to support the National Youth Recorder Orchestra and a donation of £100 given to Making Music. The Fund currently stands at **£114,468.90**.

To sum up: while the pandemic has caused our expenditure to drop in 2019/20 resulting in a surplus of £3,225 in the Central Fund at the end of the financial year on 31st August, the current year is seeing the impact of reduced income due to lower membership numbers, and also a reduction in donations to WBF as donated sheet music and instruments cannot find new owners. I expect that several of last year's cancelled conducting visits will be rescheduled for 2021/22 – re-scheduling this year does not appear a safe option. I drew up my budget for 2020/21 at a time when I wasn't expecting the pandemic to last as long as it does. Both income and expenditure will have to be revised downwards now. I think at the end of this year again we might see a surplus again, despite receiving less income, but any surplus is likely to quickly disappear once conducting visits resume.

I would like to reiterate my request to branch treasurers to look at their branch accounts in June or July, especially once life goes back to 'normal', to check whether they have reclaimed their Visiting Conductor's travel expenses, passed on donations etc. in order to minimise problems with the consolidation of the accounts. Most branches do not have any activities in August, so it may be helpful to prepare the branch accounts after the last meeting in July, leaving plenty of time to check for any outstanding transactions. If no further donations come in during August, the accounts can then be finalised and examined at the beginning of September.

Also, when making online payments please notify the SRP treasurer by email. This helps to identify payments and reduce the chances that a payment gets overlooked. Please, keep a careful record of monies paid to National SRP (both for subscriptions and donations), and also monies received from the national account (e.g. travel expense reimbursement). These figures need to correspond to the figures in the national treasurer's cashbook. I am certain that my successor will be grateful if you can send your branch accounts promptly, provisional accounts by 15th October, but the signed and examined accounts no later than the end of November.

I wish to thank Keith Varney, our Independent Examiner, for his continued helpful advice and efficient handling of the auditing of the Society's accounts. I am also very grateful to Tessa Rolph for all the work she does to claim gift aid from HMRC for the Society.

This is my last treasurer's report to Conference. I have been looking after the SRP 'treasures' for 15 years and pass on the baton into the safe hands of my successor. I enjoyed the work most of the time, the contact with branch treasurers, the odd audit of branch accounts, and might even miss it. I felt obliged to become treasurer back in 2006 as, partly due to my efforts to claim gift aid on donations to the Kent branches, it turned out that all the branch accounts had to be consolidated and incorporated into the SRP accounts, quite a substantial amount of additional work for the treasurer. We started claiming gift aid for the Society in 2006/7, backdated to 2003/4, originally only for donations, but then found that gift aid could be claimed on subs under certain conditions. In 2008 we moved the competition into the Arthur Ingram Fund, lightening the burden on members' subs. We moved to online banking in 2010 when we found a bank that was able to cater for two-signature payments. The annual accounts of the National Youth Recorder Orchestra no longer had to be incorporated into the SRP accounts after the youth orchestra became independent in 2014, making it easier to fill in the form to the Charity Commission as there was only one Restricted Fund to report on. We soon added another, though only short term: the Concerto fund in support of the Fitkin Recorder Concerto enabled us to claim gift aid for donations to the fund that came via the SRP (2015 to 2017). I was instrumental in making sure that professional musicians are entitled to payment for work they do for the SRP – something some branches might curse me for.

Ursula Burchette, 8th March 2021

Membership Secretary's Report

Membership Year

This last year has been challenging in so many ways and no-one could have anticipated that branches would have to endure such a long stretch of time with either very limited or non-existent opportunities to get together and play the recorder. Thankfully technology came to the rescue and our new virtual world has not only allowed members to keep in touch socially but also to play together and to access online performances and tuition. In September a new forum on the SRP website was set up to allow branches to share ideas and this was well used, particularly during the Autumn. The Recorder Magazine and especially the contributions to the SRP pages have demonstrated the resourcefulness of recorder players and provided opportunities for players and branches to share ideas and remain connected. Many thanks must go to Jean Campbell for all her enthusiasm and hard work in putting together the SRP pages. I think they have been very much appreciated in a year when many members felt quite isolated and were missing regular opportunities to meet and play together. An enormous thank you is also due to Sandra Foxall for her many (many!) years of managing all the COS, Affiliated and Corporate Membership – a role that was handed over to Josée Beeson at the start of the membership year.

Membership System

There are currently 49 branches in addition to Personal Membership (previously COS). Every branch is now online and using the membership database to directly record and manage their branch membership. This has been partly thanks to Anthony Hall's continued improvements to the system. Branch officers can now gain access to their branch database via the Membership Secretary rather than by having to contact the overstretched Web Edit team. The database makes it simple to mark renewals and edit members' details as well as keeping a track of the financial reporting. It can be used to record both central and branch subs and all donations.

Membership Data - includes Branch and Personal Membership

The total membership is currently 1,202 compared to 1,446 for the previous membership year (2019/2020). Please note this figure is a combination of Branch Members and Personal Members (previously COS). The total represents a drop in individual members from the previous membership year of approximately 17%.

Ordinary Members	Household Members	Young Person/Student Members	Life Members	Total
1,077	102	16	7	1,202

- 14 members joined at the reduced rate in January 2021 (included within the above figures)
- 121 members have taken out Personal Membership (included within the above figures)
- 2 Corporate Organisations and 24 Affiliated Groups have also renewed this year.

Penny Clarke March 2021

Training Co-ordinator

No workshops have been able to function during the National Lockdown, and the one workshop booked to be delivered on 20th May 2021 has been moved to October 9th 2021.

13 Tutors have agreed to continue delivering their workshops outlined on the workshop web page. Some of these workshops will change in the near future.

6 Tutors have agreed to deliver Zoom/Online workshops. All branches have been notified of these workshops, by email, with attachments, and a description of how to organise and access them. Booking can start immediately.

All the information regarding the Zoom/Online workshops has been sent to the Web edit team who will be creating a new Zoom/online page as soon as possible.

The Online delivery of workshops will continue to run alongside those delivered face to face for the foreseeable future.

Stephanie Sutherland

March 2021

Walter Bergmann Fund

The WBF sub-committee of the SRP administers the fund and meets 3 times a year, usually in February, May and November.

At each meeting we discuss all applications. We agree to provide funds if there is enough financial detail to prove the need for a grant and we deem them to have a case worth supporting within our remit.

In line with the recent changes to the rules of the SRP we have updated the remit for the WBF sub-committee. We have been told, according to charity law, 2 trustees of the main charity must be part of any sub-committee which gives monetary grants. We have therefore expanded our committee and currently have 7 members. We have members with expertise in both primary and secondary teaching, working for music hubs, working in the HE sector, knowledge of conservatoires, working internationally, knowledge about recorders and their makers, knowledge in different genres of recorder music and as individual teachers of gifted young people.

The WBF sub-committee administers 2 funds: the Philip Cole Bursary, given by his son to commemorate his father and mainly used for school-based projects as well as the third prize in the SRP/Moeck international competition; and the WBF which is used to support young players under 30.

We obviously have many fewer applications at the moment, and some grants awarded last year have not yet been spent. Some were for courses where we agreed to fund the applicant and the course was then cancelled.

During 2020 we had 10 applications for funds in total. 5 were approved, 3 for recorders, 2 for course fees. Money from the Philip Cole Bursary was awarded for a school-based project that has not yet taken place. 4 applications were refused.

We are given or left in wills both music and recorders to sell for the WBF as well as donations. All wooden recorders given to us are serviced and a rough value assigned to each. These, other instruments and the music are put out at places where the WBF chair conducts or teaches and is currently the main source of income for the fund together with a share of the annual festival surplus monies and some donations. (Julie Dean also kindly offers some instruments through her website, www.recordershoplondon.co.uk.) As there are no courses nor ensemble playing happening, this has not been possible for all of 2020. We do not have a trading arm for the SRP therefore cannot offer them for sale over the SRP site. They are safely stored at the WBF chair's home at present.

Moira Usher

March 2021

Musical Advisor's Role

The Society has a number of Musical Advisors (MA), drawn from a variety of musical backgrounds. Their role is, as the title suggests, mainly an advisory one and can include the following activities:

- The main role of an MA is to advise the Society in general and the Board of Trustees in particular regarding any musical matters. Between them, MAs have a wide variety of musical experience (as conductors, teachers, performers, composers/arrangers etc.) and the knowledge gained from this is invaluable to the Society.
- Questions from members and outside the Society are often directed to the Secretary in the first instance. If the answer to these questions lies beyond the knowledge or remit of the Secretary they can be passed on to MAs to be answered.
- When proposals for new additions to the panel of Visiting Conductors are received MAs can be invaluable in giving an opinion on their suitability for the role. If nominees are unknown to the MAs an opportunity will be sought for them to be observed in action so that an informed decision on their suitability can be made.
- Two MAs will attend and serve as advisors to the Board of Trustees at any one time. Unlike other roles, MAs are rotated onto the committee in turn, serving a term of three years before being rotated off again so another person can serve. As individuals who will often serve as advisors to the Board several times in the course of their working life MAs will perhaps have more long term knowledge of the Society's working than Board members who serve for a period and then step down.

Helen Hooker

16/2/21

Competition Administrator

It has been an odd 12 months in the life of the SRP/Moeck Solo Recorder Competition. Some exciting things, a rebrand to help create a stronger marketing presence and a fantastic video interview with our 2019 winner Tabea Debus. For obvious reasons, we were unable to host Tabea's winner's recital in it's usual format but instead, LIFEM hosted a mini festival online with Tabea's concert being a highlight. I hope that many of you were able to tune in from the comfort of your own homes but if not, it is still available to watch on their website for free.

Looking forward to 2021, entries and enquiries are starting to come in (deadline 31st March) but I do have some concerns over how Brexit/COVID restrictions may affect entries. I am in contact with the ISM regarding travel arrangements for finalists as they have set up a helpline for these exact issues, and hopefully by November the world will be at a stage where international travel is possible again. If not, LIFEM held their own very successful ensemble competition online last year and we would work with them to reproduce this for the solo competition.

Our line-up of adjudicators is chaired by Anna Stegmann, professor of Recorder at the Royal Academy of Music, alongside Belgian Recorder player Jan van Hoecke and Emily White who is a Sackbut player with the English Cornet and Sackbut Ensemble.

Sarah Langton March 2021