



THE SOCIETY OF RECORDER PLAYERS

Registered Charity No. 282751/SC038422

President; Jonathan Dove

FESTIVAL GUIDELINES **2024**

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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 frequently 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.
- be able to form a festival committee of members able and willing to do the necessary work.
- 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 SRP 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 SRP National Secretary about the conference (12) and insurance cover (14)
- Arrange for first-aiders (15)
- Submit a budget to the SRP National Treasurer (13)
- Publicise the event (17)
- o Design and produce printed material (18)
- Process the applications (19)
- o 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 SRP 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, ensuring VAT is included
- 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 SRP 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 SRP 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.
- Suitable ventilation for all 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 – Ipswich had 6 shops in 3 rooms 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?
- Ensure suitable access for those with large instruments
- Are there covered walkways between outside rooms?
- Are there any rest or quiet areas for participants?

• 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 Recorders For All Easter course and Monmouth Early Music Course, 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 SRP Chair 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 3 sessions on Sunday.
- At these group sessions a number of simultaneous events are run, often 6 or more on Saturday with fewer 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 possible 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.
- o 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 musical 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 conductors may go home on Saturday night.
- 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 Sunday.
- 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.
- 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 fewer players on Sunday.
- 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 about 10 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 an estimate.
- 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

- There is usually a commissioned work that all branches and affiliated groups receive as a complete set of parts to keep.
- You will also need playing parts available for the opening session.
- 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.
- 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.
- Consider the layout of the music; page turns, bar numbers (every 5 bars is preferred).
- Who will publish the work and what is their deadline? This is usually done by Peacock Press who will print at cost price but sometimes by others. 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).
- 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? This will need to be communicated to recipients on the day, and subsequently to branches.

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 musical 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 and services

- 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, and 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. (Ipswich had 6 shops in 4 rooms)
- 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 Hawthorns, Willobie Press etc. would also be expected. Instrument repairers welcome the opportunity to provide a service to Festival participants. There may be appropriate local businesses too. Compile a list of potential shops at an early stage.
- Space should also be provided, with tables, for display of second-hand instruments and music that have been donated to benefit the Walter Bergmann Fund.

11. CATERING

- It is usual to offer 2 course lunches for players, payable on application.
- Conductors, first-aiders, and possibly stewards will receive free lunches.
- Conference delegates may expect a meal, which is re-imbursed centrally. The SRP National Secretary can advise on the numbers expected at Conference.
- 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; the choice of sitting may be 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 SRP Annual Conference is held as part of the festival, and is attended by the SRP Trustees, named role holders, musical advisers, branch delegates and observers. Each SRP branch is entitled to send one delegate.

It would be sensible to reserve some Festival places for Conference delegates, at least for a limited time after Festival booking opens.

- The conference itself is organised by the SRP 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 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 SRP Secretary will arrange the room as wanted but help in shifting chairs might be needed.
- The SRP Treasurer will re-imburse the expenses of attenders (not observers), including a lunch and will reimburse the Festival organisers for the hire of the conference room and refreshments. If any of the SRP Trustees, musical advisers or delegates is conducting then the Festival organisers 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 one meal, as they are unlikely to book through you. The SRP 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 surplus. This will give you some insurance against lower income or higher costs than expected. The SRP Trustees are responsible for the festival budget, and Central funds will cover any loss and receive any surplus. In order for the trustees to fulfil their responsibilities, it is important that the budget is approved in advance by the SRP National Treasurer. If you do not receive a reply from the Treasurer in a reasonable time, send a reminder as mistakes can sometimes occur. Any surplus may be distributed by the Trustees as they see fit and will usually include a proportion to the organising branch(es).

- 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. Start on this early. Banks take a notoriously long time getting the account open.

- 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 SRP National Treasurer; discuss with them how much you need.

- Comprehensive monetary records must be kept. As much as possible should be paid and received by bank transfer, 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 Central 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 SRP National Treasurer to adjust your float to avoid going into debt. Do this before it becomes necessary. Don't wait! Remember the conference reimbursement will be received after the event.

- Check your accounts with your Bank statement weekly/fortnightly at first and then more frequently later. It saves problems later.

- Give conductors an expenses claim form in advance and ask them to fill in the form with receipts as soon as possible, either on the day, or by e-mail after the event, for re-imbursement by BACS. Some will require this to be done on the Saturday. Others on Sunday. If any of your conductors are one of the SRP Trustees, a musical adviser or conference delegate then you will pay the full weekend expenses for that person.

Don't be afraid to ask for help/clarification from the SRP Officers; all are very helpful.

- After the festival produce a final account statement, have it independently examined and certified and send it with any surplus to the SRP National Treasurer. See Appendices for an example.

14. INSURANCE Check with the SRP 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 an accommodation list. You could also provide the website 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 Festival can be advertised in The Recorder Magazine has a checklist of courses.

- The Recorder Magazine also has the SRP News pages. This is free. The SRP News 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 1st October) repeated in the Spring issue (copy date 1st 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)

- A website is 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) 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, by e-mailing allbranches@srp.org.uk.
- 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 an e-mail contact with applications. Don't forget to include a full address and postcode in your literature. State if any 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, and have information available on the Help Desk.

- 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.

- 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.

Recent experience suggests it is worthwhile printing off paper copies of each booking to resolve queries about meal tickets etc. A separate list of names and amounts paid may be helpful.

Acknowledge each application and indicate when further information will be sent on.

- Send the map and directions, accommodation information, reserved parking tickets and any other information.

Meal tickets and programmes may be better issued on registration, as these may be liable to changes.

20. PLANNING THE DAY As the festival approaches create a detailed plan for each 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 who weren't there Saturday)
- Traditionally those who have paid will be dealt with by a number of desks, which are sorted alphabetically. Ipswich had 4 desks for players (A-F, G-L etc) and another for officials. 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, or by card reader. Ipswich used a SumUp Card reader, with approval of the SRP National Treasurer. 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 laminated for protection

- 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 in good time.
- 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 conductor's 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 in good time before the meeting. The SRP 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. TECHNOLOGY

- An email address for the principal 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. See section 17, Publicity
- Spreadsheets are useful for budgets and as an aid to controlling applications. However, it is vital to keep a separate paper account of bookings in addition, in case of computer problems at a vital time.

- 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 may lose your hard disk for good or your house may 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.
- You may need to provide microphones for the Conference and the massed sessions

25 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.

Further copies of this document can be downloaded from www.srp.org.uk

APPENDICES The appendices following are from a recent festival

APPENDIX 1 Programme example from Ipswich, to help with planning

APPENDIX 2 Festival accounts from Ipswich, to help with planning

APPENDIX 1 2022 SRP Festival Draft programme for reference

FRIDAY

2.30 – 5.30	Delegates' conference
6 – 7	Buffet supper
7.30 – 9.30	Concert - Parandrus

Conductors:

AL – Alyson Lewin	AM – Anne Martin	HH - Helen Hooker	HO – Harriet Oliver
JF - John Fenn	LA - Liz Alexander	LH – Lyndon Hilling	MG - Michael Graham
MH - Marg Hall	MT - Mary Tyers	MU - Moira Usher	PF - Pam Flanagan
RB - Ruth Burbidge	SF- Sandra Foxall	SH - Sue Handscombe	SR - Sheila Richards
TS – Terry Smurthwaite			

SRP 2022 Festival Draft Programme

SATURDAY

9 – 9.50	Registration								
10 – 11	Massed playing commissioned work Septet for Recorders by Stephen Watkins conducted by Moira Usher								
ROOM									
		V. diff	Mod diff	Moderate	Moderate	Mod easy	Easy	2 choir	
11.15 – 12.15		MG Berlin <i>Chattanooga</i> <i>Choo Choo & Cheek to Cheek</i> AATB Jazzy	RB Robinson <i>Avon Valley Suite</i> SATBGb Modern	JF Purcell <i>6 Dances from Dido & Aeneas</i> SSATB Baroque	LA Alexander <i>Cambridge in Summer</i> SATB Modern	HH Tallis <i>If Ye Love Me and Out from the Deep</i> SATBGb Early	MT Various <i>from Ann's Choice Vol 2</i> SAT Baroque	HO Picchi <i>Canzon Decima Ottava</i> 2 x SATB (+TBGbCb) Early	

12.30 – 1.30	Lunch available 12 – 1.45	HH Bach <i>Contrapunctus</i> IX SATB Baroque	PF Delibes <i>Le Roi s’amuse</i> spSSAATTBBGb Cb Romantic	AM Martin <i>Images of Japan</i> ATB Modern	///	///	MU Handel <i>Pieces from Second Handel Album</i> SAT/B Baroque	///
1.45 – 2.45		LA Caldini <i>Toccata</i> AATB Modern	SH Monaco <i>You Made me Love you</i> AATB Swing	LH Hilling <i>Picton</i> Sop,S/sopSAA TTBBGBCb Modern	MG Gatherer <i>Nathaniel Gow</i> <i>Suite</i> SATB Folk	AL Byrd <i>Sing Joyfully</i> SSATTB Early	SR Elgar <i>Good Morrow</i> SATB Romantic	JF Bach <i>Ich Lasse Dich nich</i> 2 x SATB Baroque
3 – 4		MU Watkins <i>Battenburg 2</i> spSSAATTBBGb Cb Baroque-ish	PF Sieg <i>16 Variations on an Irish Jig</i> ATTBBGb Modern	JF Bach <i>Lobet den herren</i> SATB Baroque	SF Monteverdi <i>Agnus Dei</i> SATTBB Early	MH Hall <i>5 More Easy Quartets</i> SATB Jazzy	LH Handel arr Bergmann <i>Festive pieces</i> SAT/B Baroque	MT Victoria <i>Ave Maria + Dixit Dominus</i> 2 x SATB + Gb Early
4.15 – 5.15		HO Van Nieuwkerk <i>Stamping Ground for Angels</i> SATB Modern	MH Hindemith <i>Six Chansons</i> SATB Modern	LH Hilling <i>Samburu Samba</i> SATB Modern	SR Muffat <i>Sonata</i> AATBGb/Cb Baroque	TS Schultz <i>Paduanen & Intraday</i> SATB Baroque	SH Hassler <i>Vater Unser & Tanzen und Springen</i> SATB Early	HH Gabrieli <i>Canzon Septimi Toni</i> 2 x SATB Early
5.45 – 7.00	DINNER	And <u>time</u> to shop !						
7.15 – 9.00	Masque of Oberon Moira Usher							

SUNDAY

9.00	Registration								
		V. diff	Mod diff	Moderate	Moderate	Mod easy	Easy	2 choir	
9.30 – 10.30		MT Part <i>Pari Intervallo</i> SATB/TBGbCb Modern Bach Fugue <i>from BWV 550</i> SATB Baroque	SF East <i>Amavi</i> SSATB Early	MH Hall <i>Three Klezmer-</i> <i>style Quartets</i> SATB Modern	SH Various <i>3 Northumbrian</i> <i>folksongs</i> SATB Traditional	TS Cavaccio <i>2 Canzoni da</i> <i>sonar</i> SATB Early	HH Watkins <i>Ballet Suite</i> SATB Modern	MG Girometta <i>Costanzo Porta</i> AATB/ATTB Early	
10.45 – 11.45		MG Wylkinson <i>Canon in 13</i> <i>parts</i> <i>13 x T</i> Early	HO Hawkes <i>Quartet 9</i> <i>Changing</i> <i>Times</i> SATB Modern	TS Garfield <i>Bobby Shaftoe's</i> <i>all at sea</i> SSAATB Modern	MU Watkins <i>Encyclopaedia</i> <i>of Jazz Vol 1</i> SATB Jazzy	RB Bush <i>Yorkshire Dales</i> <i>Suite</i> SATB Modern	AL Various <i>4 Tudor</i> <i>Anthems</i> SATB Early	AM Viadana <i>2 Sinfonie</i> 2 x SATB Early	
12 - 1		MU Challinger <i>Replay</i> SAATTB Modern	LA Cozad & Burgess <i>2 Ragtime</i> <i>Pieces</i> SATB Jazzy	SR Caldara <i>La Speranza</i> SATB Early	PF Reicha <i>Partita</i> SAATTBBGgCb Early	HH Judith Bush <i>Midwinter</i> <i>Miniatures</i> SATB Modern	SF Dornel <i>Rondeaux &</i> <i>Rigaudons</i> SAT Baroque	///	
1.15 – 2.15	LUNCH								
2.30 – 3.30	Conference report, massed playing Parsons arr Blanch De La Court , Holzman arr Handscombe Blaze Away Moira Usher								

APPENDIX 2 Example accounts

Sample to guide future planning

SUFFOLK SRP FESTIVAL 2020 AUDITED ACCOUNTS

INCOME

	£8,325.20
Booking Fees playing	£1,465.00
Concert tickets	£1,145.00
Friday food	£5,338.43
All other food	£1,500.00
Float from National SRP	£79.00
Conductor extra hotel night	£100.00
National SRP towards sound system	
Refund A Lewin for hotel extra	£79.00
Compensation refund hotel	£241.00

EXPENDITURE

Parandrus fee and expenses	£818.40
Music printing	£111.50
Printing parts for Masque of Oberon	£72.00
Printing Programmes etc	£118.70
Lanyards and Printing Labels	£38.50
Conductors' fees and expenses	£2,278.27
Walter Bergmann Fund Parandrus	£180.00
Refunds of Fees	£984.00
Hotel for conductors	£2,410.00
Heater Hire	£99.84

		Hire of Sound system	£200.00
		Refreshment drinks	£249.10
		Chantry Academy school hire	£2,000.00
		Food	£8,562.00
		Balance of Account to SRP	270.32
subtotal	£18,272.63	subtotal	£18,392.63
		<u>Net Loss</u>	-£120.00
Total Income	<u>£18,272.63</u>	Total Expenditure	<u>£18,272.63</u>

BALANCE SHEET

Liabilities

Acc. Fund: Start of Period	120.00
	0
	-
ADD surplus/DEDUCT loss	120.00
	0
Accumulated Fund: End of Period	0.00
Total	<u>0.00</u>

Assets

Bank Current Account	£0.00
Total	<u>£0.00</u>

Branch Treasurers name:

Branch Treasurers Signature:

Date

Return verified by:

Name

Signature

Print Name

Date