

Membership survey 2025



Welcome to the results of our 2025 Membership survey

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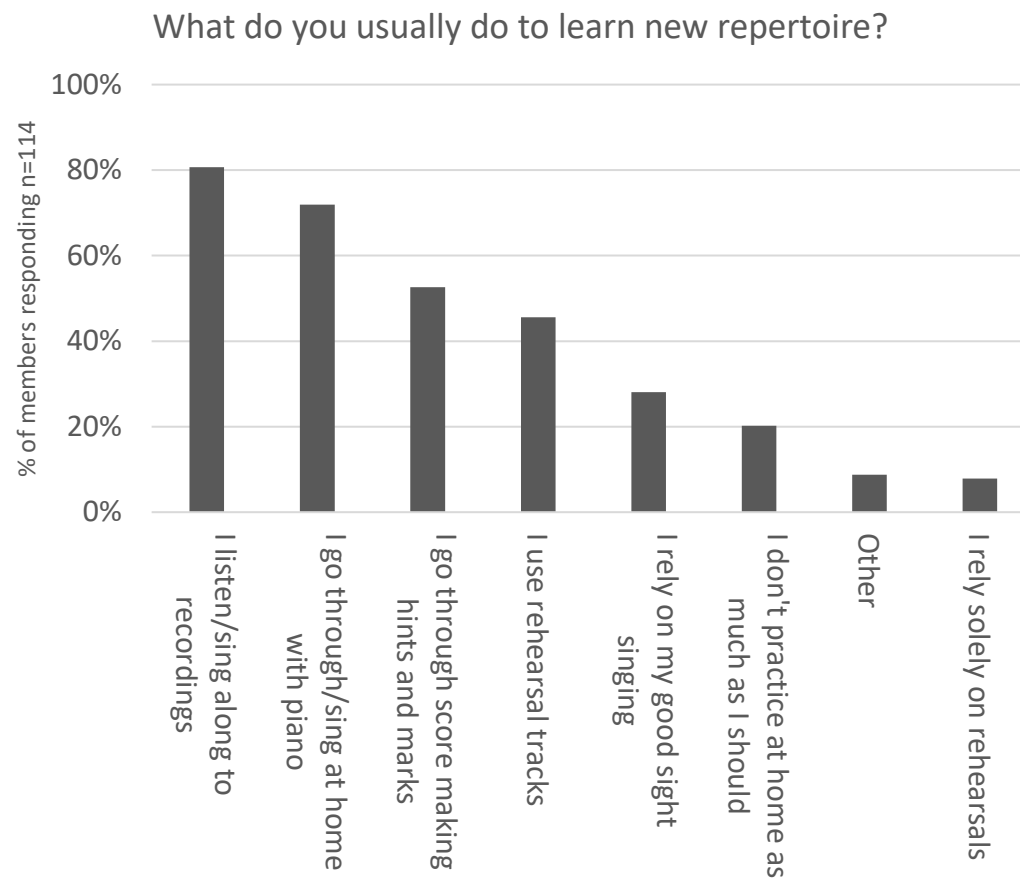
Introduction

- An online survey of our membership was launched at the beginning of the 2025-26 season, with responses collected until October 2025
- We had a huge response: 127 members completed the survey - more than $\frac{3}{4}$ of our start of season membership - many if not most of these included very detailed and thoughtful comments
- The results of the repertoire section was shared with the Repertoire Planning Group (a sub-group of the committee, including Darius) in December 2025, and with the full committee in January 2026, and has been used in our repertoire planning since
- The results of all the remaining sections are included below. For each section there are charts of the most common responses, with a representative sample of comments made on that section, but there is *much* more detail available, including a lot of useful comments and suggestions
- The conclusion of this report suggests ways to work with both the results shown here, and the full results, so that we make the most of the efforts made by so many so far

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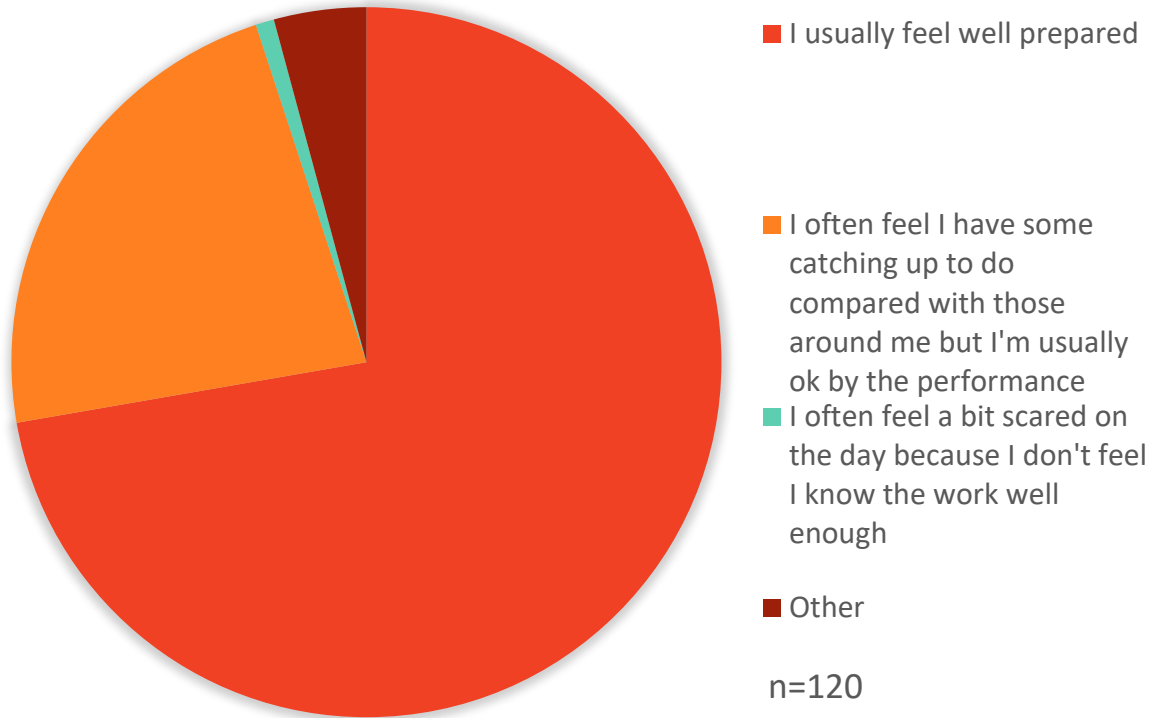
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Almost all members work on our repertoire at home, with only 8% of respondents admitting to relying solely on rehearsals



Most members feel well prepared for concerts, but make some good suggestions for being even better prepared

How well prepared do you feel for concerts?



Comments

Generally, full attendance at rehearsals gives sufficient rehearsal time to feel well prepared I do have to work at home, with pleasure, to consolidate what was learned during rehearsals.

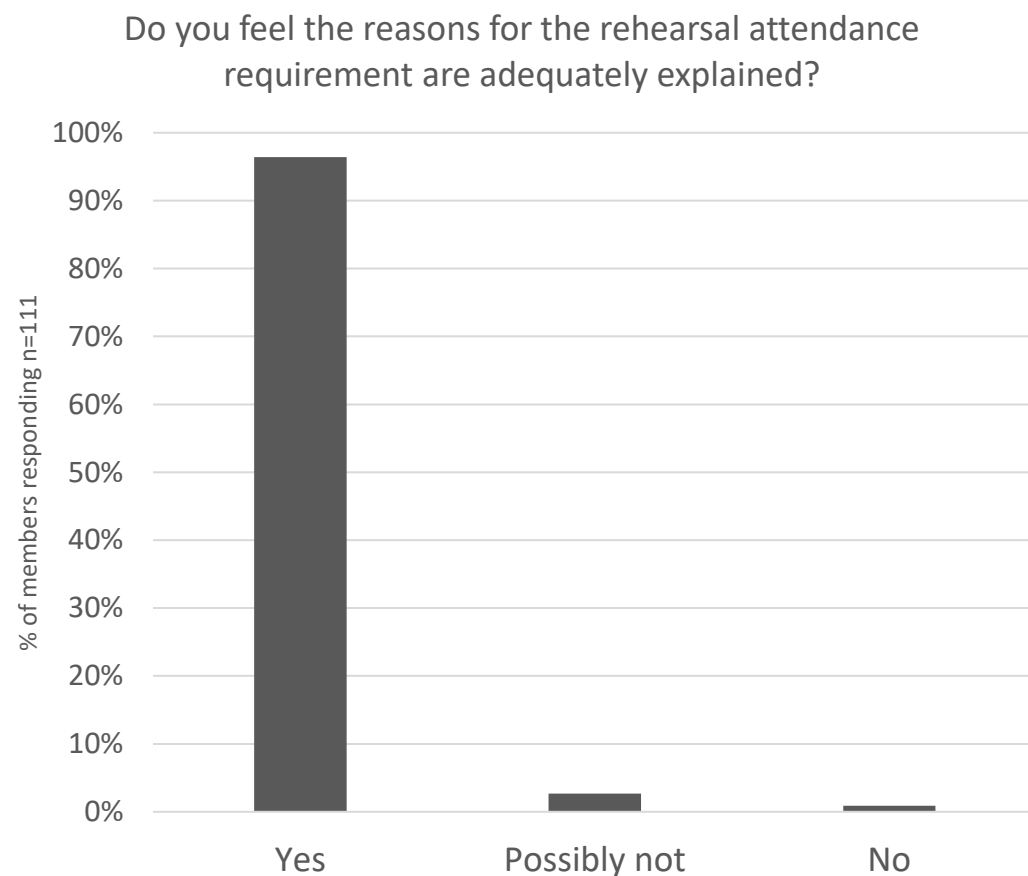
It sometimes feels as though we risk "biting off more than we can chew" with the number and complexity of some of the smaller works we take on for our own fundraising concerts - they sometimes just feel too much like hard work and are therefore difficult to enjoy, although for the most part we seem to get away with it when it comes to the performance!

If you "feel a bit scared" then you should have done more practice at home. The choir is part of a big team and we should all feel part of it and not let others or Darius down by being unprepared.

Ideas to be better prepared

- Rehearsal notes: a rota/panel?
- More sectionals
- Extra Sat sessions when works are hard
- Knowing in advance which bits are going to be rehearsed each week
- Voice Reps to ensure everyone's annotating their scores: pencil reminder on arrival?
- Concert day vocal warm ups
- More off-copy singing
- More reminders of need for and expectation that members will prepare at home
- Forum or means to report to Darius which bits people are struggling with
- Team of trusted singers who could run extra 15 min sessions on tricky bits with small groups

The overwhelming majority of members feel that the reasons for the rehearsal attendance requirement are clear, but several felt it was worth reminding members regularly of these



Yes - absolutely, and fully support them

Yes and I appreciated the email when missed several rehearsals... warning at risk of not being able to be in next concert unless attended all the rest which I did

I think so. But perhaps the President or Chair (not Darius) could give a short intro talk at the start of each term explaining the reasons for the repertoire, the importance of maximum attendance (to improve standards) and the concert eligibility requirements.

Yes, but maybe it needs to be reiterated more often to avoid upset.

No - they could be explained more clearly - especially for new members. I have friends in the choir who still think it is fine not to come to rehearsals for concerts they are not singing in.

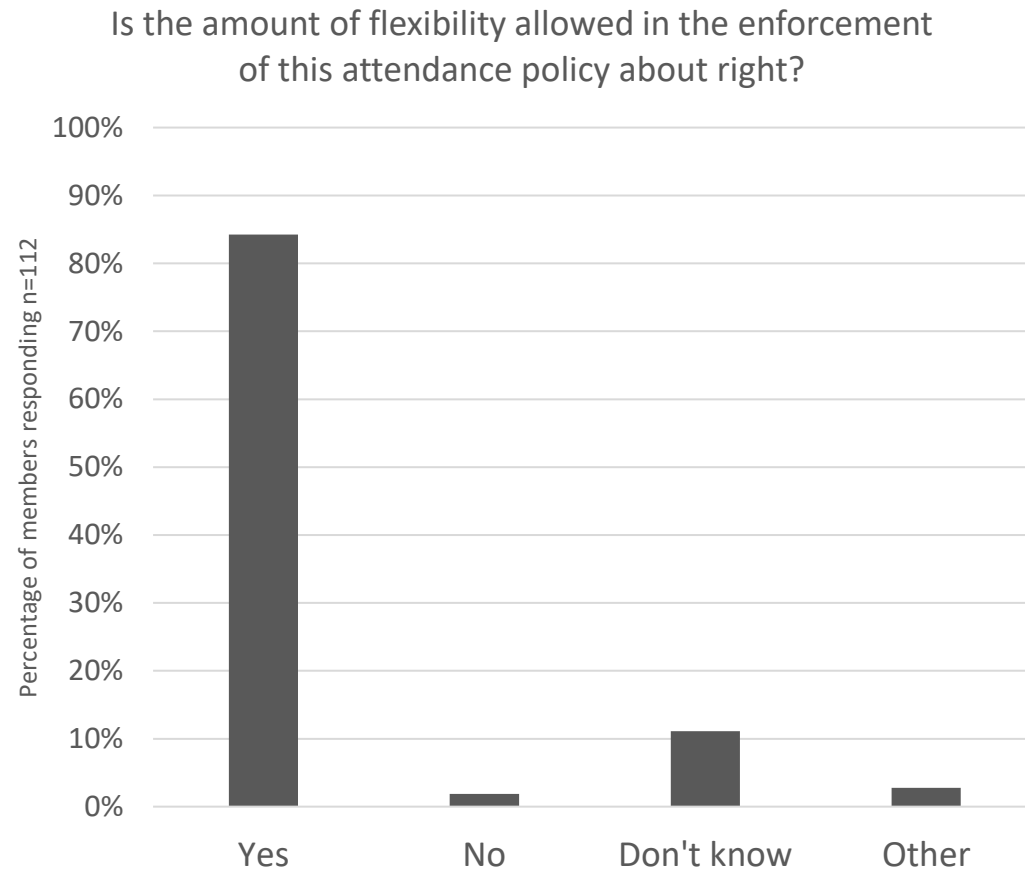
When I first joined (over a decade ago now), it wasn't explained to me so I found it quite unclear, but I think there's been good work by new members rep/voice reps/buddies since then to help new members settle in better.

I think that it's self evident, but there's no harm in reminding us from time to time.

Possibly not though it should be obvious.

I think that too many members of the choir have the idea that rehearsal are just for learning the music. I think more emphasis needs to be put on the shaping, blend, and interpretation of the music as this is what changes each time we sing something. Eg. a football team play together on a regular basis but they, like a choir, suffer if there are gaps when training.

Most members think the amount of flexibility allowed in the enforcement of the attendance policy is about right



Flexibility about right.

Yes, the 75% rule seems right. I do think a few people get away with bending the rules though, and that is not fair.

Yes I think this is about right and is fairly enforced.

The basic criteria are fine, presumably flexibility depends on singer's ability and knowledge of the work

On the whole, yes. There must be some flexibility.

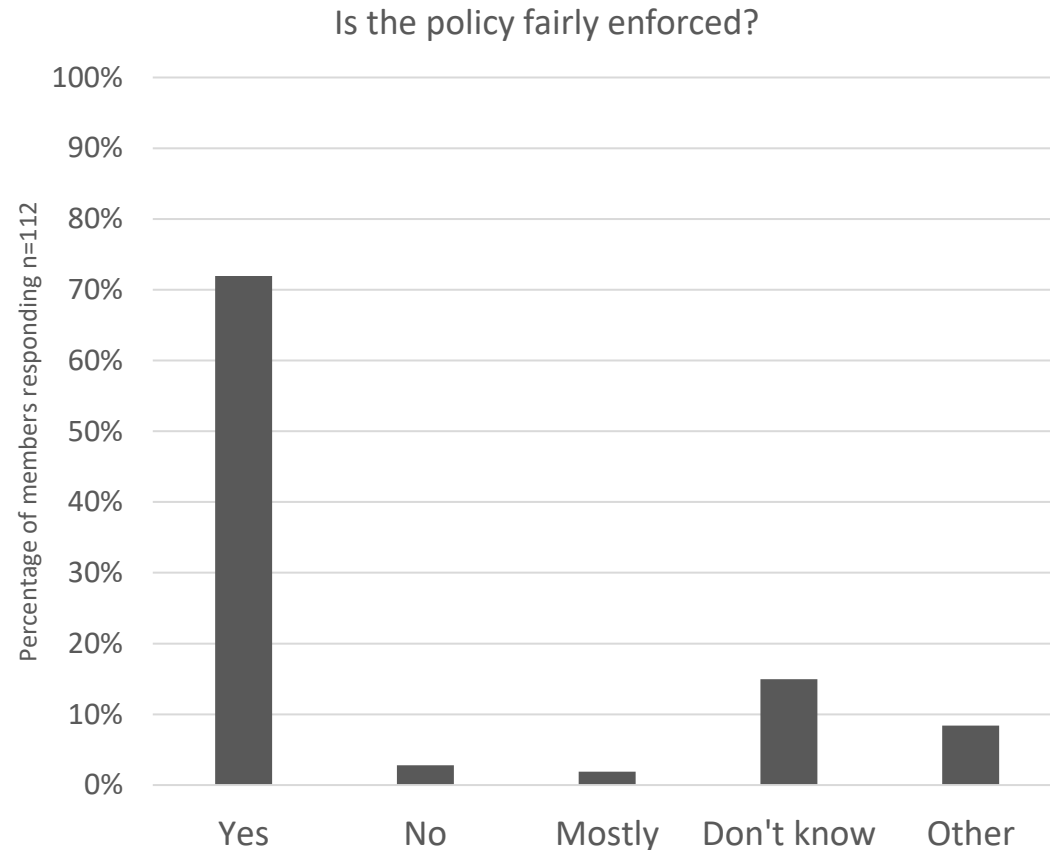
Flexibility is necessary, and so long as it is equally enforced across the choir, it is fair. (Don't know if we can include tenors though!)

Apart from Christmas, it seems fair. For Christmas, many people are members of multiple groups and have (for example) performances of family members / children to attend which means it's easy to fall below the MAR. There should be more leniency for the Christmas concert if members know the music very well from previous years.

As far as I can tell there is a reasonable amount of leniency

I didn't know it was flexible. I am quite new, so just thought there was a straight cut-off of a percentage of rehearsals missed.

A majority of members think the policy is fairly enforced, but there are different conceptions of what constitutes “fair” enforcement. Does it mean equal treatment for all, or is there room for musical discretion? Perhaps more explanation is needed?



Yes, there are musical reasons why some people might be allowed to drop below the minimum attendance requirements and others not

I think Darius having the last word is right, assuming he takes into account the singers' competence, knowledge of the music and ability to blend with their section.

Some people appeal directly to MD while others wouldn't dream of asking for special treatment. This can lead to disparities and thereby a bit of resentment. Not everyone has the bottle to approach Darius directly, those who do should just be directed back to the procedure.

I do think a few people get away with bending the rules though, and that is not fair.

I've always sung by the rules however I am aware of others who don't and still expect to sing in concerts - so no I don't think this is fairly enforced.

I think it is right but not every member of the choir needs the same rehearsal attendance, as some are very experienced and musical, so I think Darius should be able to be flexible for those people

The Chorus rules must be applied equally to all. I appreciate that some members might be able to get by on far fewer rehearsals than others. But even so we are a choir and so depend on one another, and really able singers can help the others.

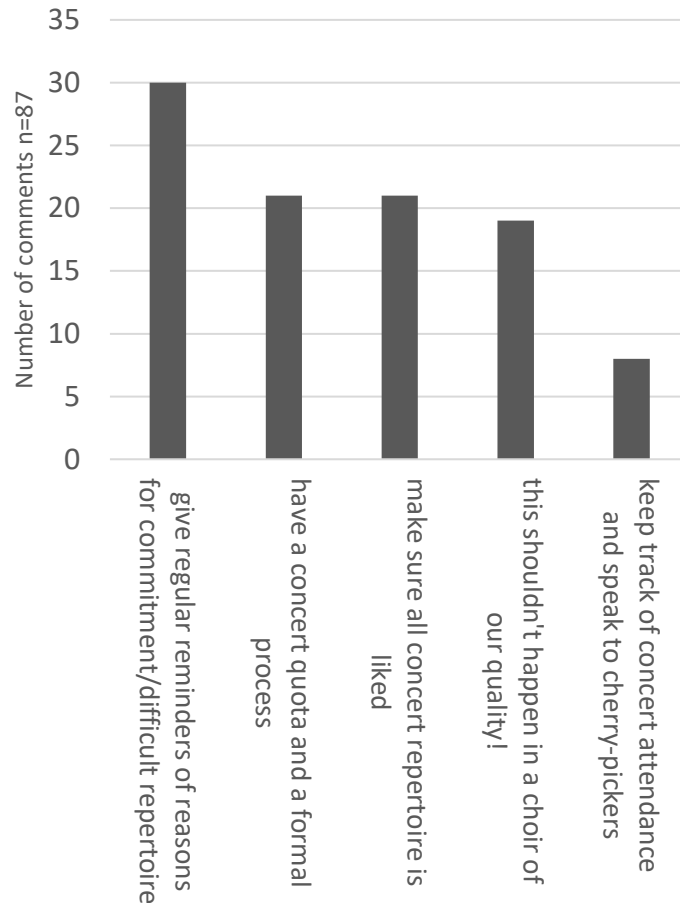
Yes there is usually some flexibility. However, honestly, I have reservations about whether it's fairly enforced. This is from hearsay from other people about being under attendance and still being allowed to sing whereas others are not. As I don't have the full picture, I can't and don't want to speculate any further on this, but I would like to think it is fair.

I think the MD should always have discretion to give singers he knows are very competent leeway to miss more rehearsals.

It seems to be fairer in more recent years.

Addressing members' concert attendance: a question of expectations

How should we address members' variable concert attendance (when it relates to "cherry-picking")?



Continue to explain the expectation that members should be prepared to rehearse and perform all works, whether they enjoy them or not...and explain why (eg support for the group as a whole, practice etc). Ensure this is communicated with compassion/understanding of circumstances

Emphasis on expectation that every member performs at every concert. This could be underlined at AGM and maybe a minimum performance quota introduced

This is a shame. Encourage those known to cherry pick. They do not know what they are missing.

I didn't know it was a problem, I thought we should all commit to every concert unless it is unavoidable

Perhaps people who do it don't know that they have been spotted, and this question might be enough to refocus their attendance?

Perhaps have a minimum quota of say at least 4 out of 6 concerts otherwise membership subject to a review.

Perhaps a personal conversation between known cherry-pickers and voice reps, emphasizing how much they are needed.

Encourage the "big team" aspect of the choir and make people realise that they are letting everyone else down by missing rehearsals and concerts.

Much less obscure unpopular music

Mix popular and more difficult pieces so there is something to keep everyone interested. Ask in advance (with no blame) if there are concerts that can't/won't be attended to manage expectations. Accept that this happens and choose pieces that can still be done well with fewer singers?

Keep to strict attendance requirements, and emphasise that unfamiliar or difficult pieces improve to the ears with practice, and widen our scope! Only by reiterating that as a member of the choir we are committing to all concerts unless there is a valid reason (we all have family difficulties, bereavements, illness) but it would be unusual to have to regularly miss concerts. Maybe have a polite form to fill in after a concert for non attendees to explain their absence?

It is worrying to hear members say they are not singing because they don't like the programme particularly as most regard membership of the chorus as a huge privilege. I suggest that if a member wishes to step down from a particular concert for this reason they should be required to seek formal approval in writing with stated reasons.

Ensure that all concerts are attractive to perform. One of the joys of being in the Phil is being introduced to unfamiliar works. In my experience no one objects to music that is difficult and the satisfaction of mastering the music and giving a good performance is rewarding.

That's tricky because there are always going to be pieces of music that some members really don't take to and don't enjoy singing. Maybe there needs to be a mindset of putting up with music you don't like for the good of the chorus as a whole. ...

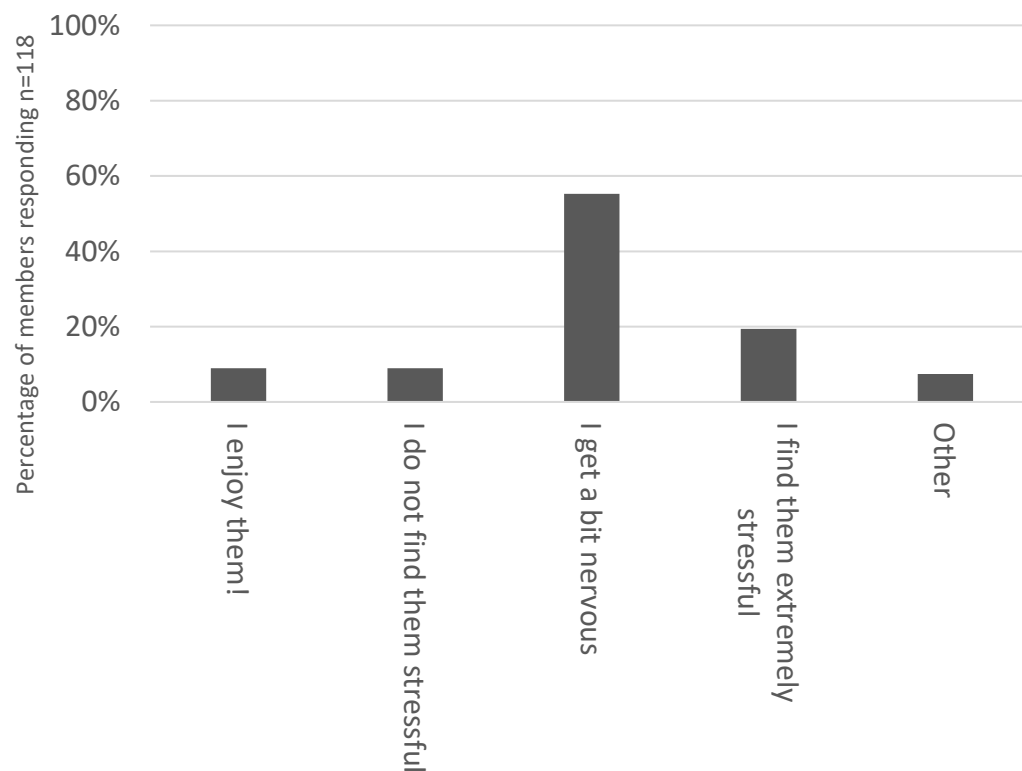
I understand joining the choir commits one to sing every concert.

Maybe more strict sanctions?

Attendance for me has always been related to other things going on in life... and never how much I enjoy a particular piece of music. I'm horrified some people might do this.

Auditions – most members (but not all) find auditions nerve-wracking or worse, but all recognise the need for them

What is your experience of our auditions and re-auditions?



I find the auditions stressful but I understand the need for them and I always feel very supported on the day.

Still terrifying but it's a valuable and necessary part of the process.

I don't blame anyone but myself for the extreme nervousness I experience!

The auditions and re auditions are a bit scary but necessary to keep up standards. Darius also needs to know what kind of voices are available.

I haven't yet had a re-audition but do feel very nervous about it. The first audition was very tense despite everyone doing all they could to be reassuring. It's quite exposing to sing alone when you only do choral singing

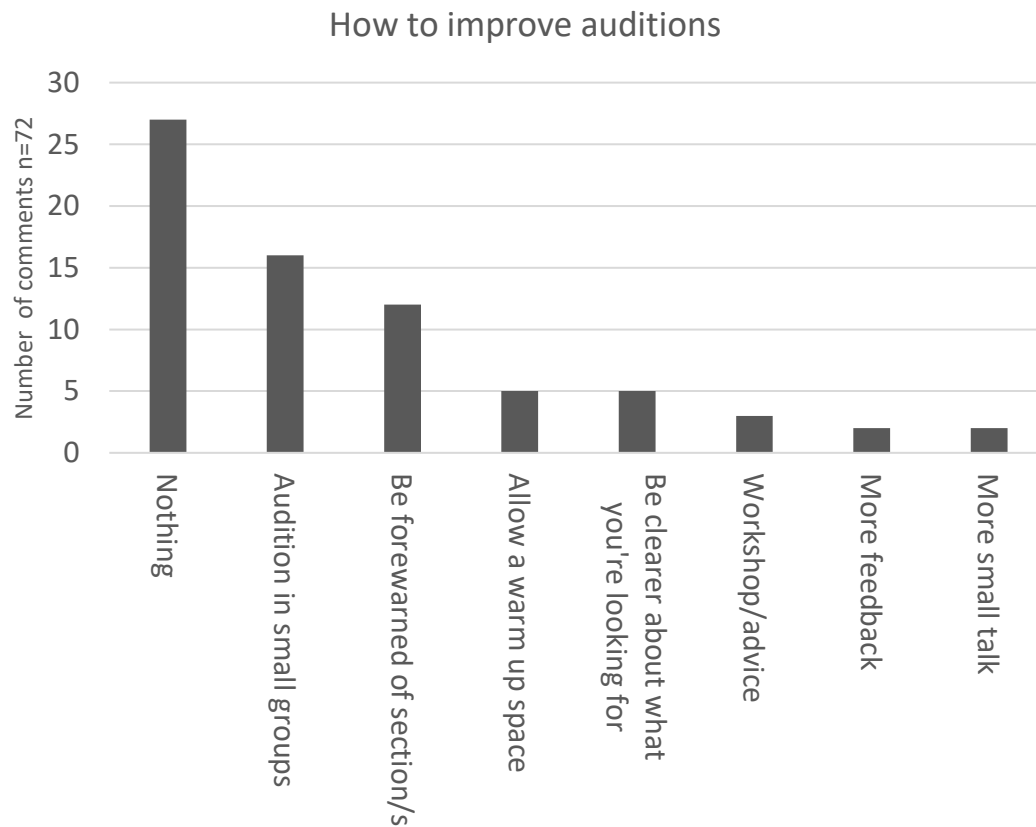
Stress is there because being a member is so important to me and I guess to most others. Darius is very good at trying to reduce this.

Never feel I show my best.

I enjoy the experience on the whole, however I find singing the music part on my own challenging, exposed and generally nerve-wracking. I do appreciate that every effort is made for them to be relaxed

I do find them stressful and nerve-wracking but the satisfaction of knowing I have got back in is immense and makes up for it.

The most common response on how to improve auditions was that they shouldn't change, but there was a range of other suggestions (some of which already happen)



A little bit of stress may be a good thing. [Auditions] make me conscious of my need to keep improving my technique

[A stressful audition is] not a problem, it goes with being in a good choir

Surely some stress is inevitable when being 'put on the spot' but there is a lot more stress around when we are performing. Perhaps it may be helpful to say that some stress is a necessary part of the creative process, to give our best on the night.

I feel the re audition ambience was very friendly... I felt I am either up to it or not! There was nothing D and R could have done to be nicer.

Would it be possible to audition in small groups? To reduce the stress of singing solo?

[Could we] audition in small groups and then have only part of it on our own?... It's a popular belief ...that Darius can pick out people's individual voices incredibly well...and so he may have the skills to separate out a small number of voices sufficiently to only need shorter bursts of people singing on their own.

Knowing exactly the passage(s) you will sing in advance may help

Have one known section of the work to be sung so they can sing with confidence and then hit them with the awkward unknown passage of your choosing.

Be told beforehand that you will be asked to sing 1 of 3 or 4 pieces

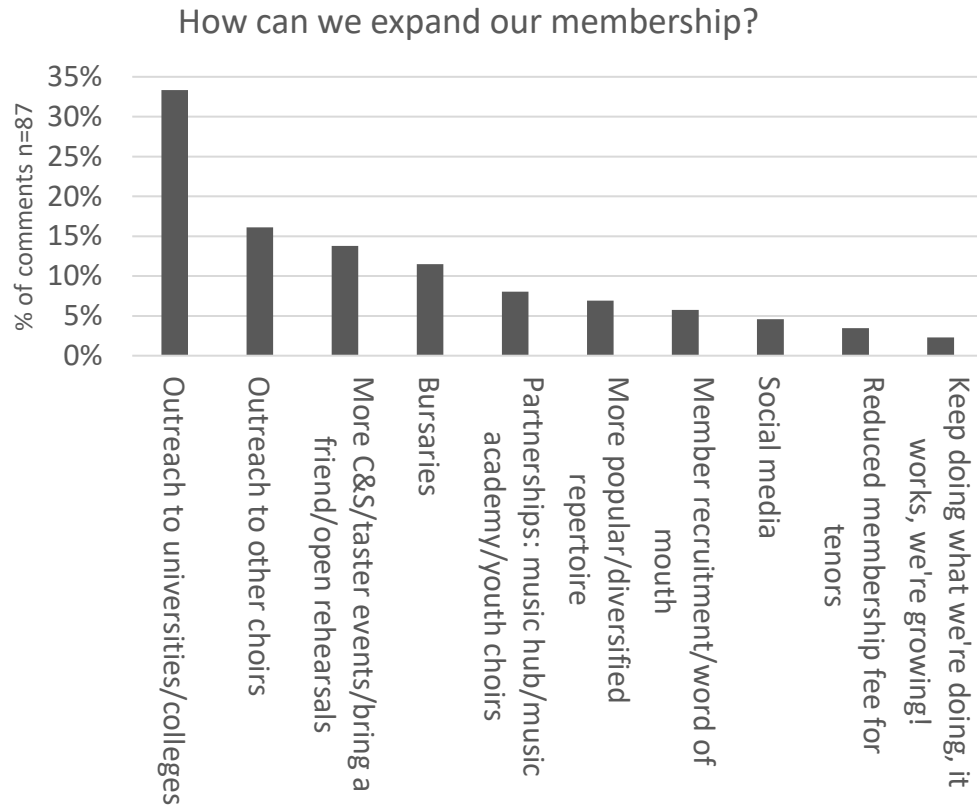
Could be useful to have [a] warm up space [to] get used to the sound of your own voice in isolation

A reminder of the main things Darius is looking for might help, to avoid the feeling that we have to aim for perfection! (But perhaps we do?).

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Outreach to universities and other choirs were the most often suggested routes to expanding our membership



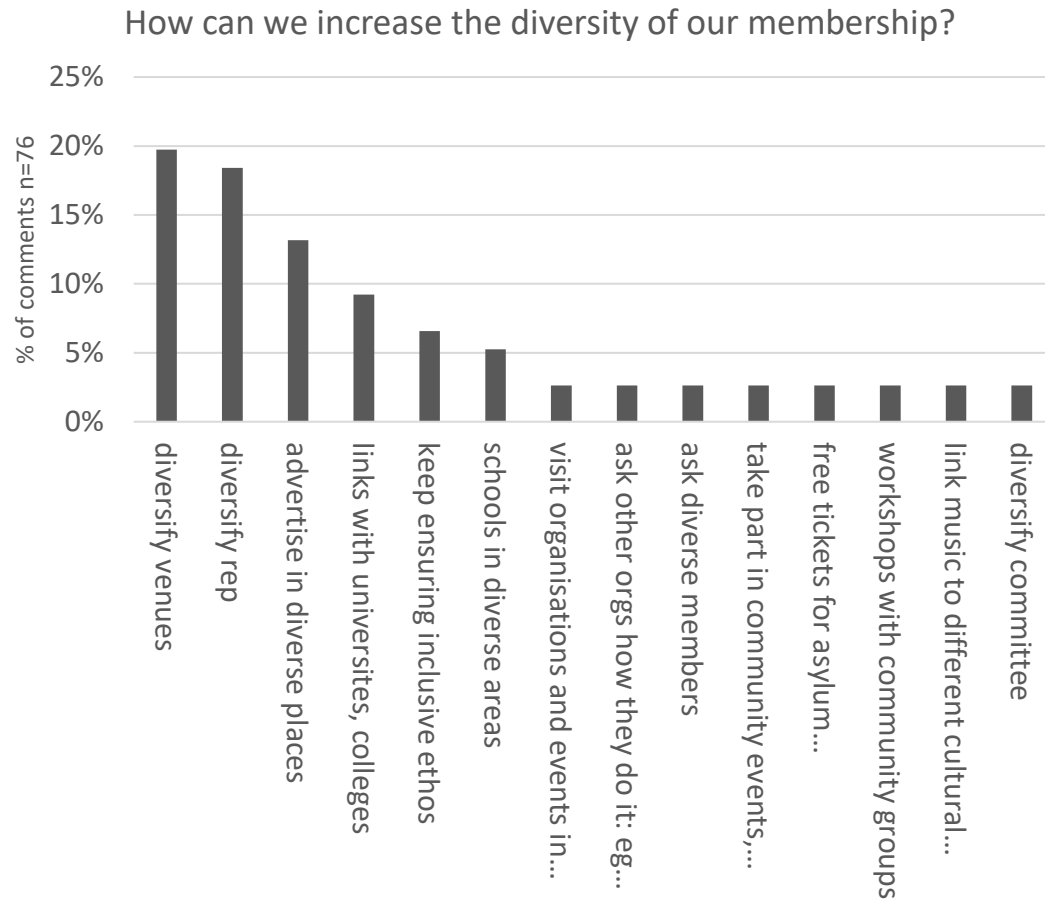
Advertise in the universities' music groups and departments Have a stall at freshers' fairs?

Build up partnerships with the music hub, music academy and other youth choirs (Lodge Moor Youth choir), so that the children know that there is somewhere to go when they turn 18.

Do we have any members with contacts in schools, colleges, uni, with choirs who could invite some younger people? There are some excellent youth choirs, e.g. in Barnsley. Is there scope for finding some new members from these as the young people move on from being "youth"?

I like the idea of the tenor scheme that is being run at the moment - I have enjoyed seeing fellow young people in the choir! Perhaps more could be done to engage with music students at both universities? This is when I joined when I was studying for my MA and didn't find a choir through uni that did the repertoire I wanted / to a high standard etc.

To diversify our membership, members suggest we need to diversify our venues, continue our efforts to diversify our repertoire, and consider active outreach and presence in more diverse communities



Need to take music to ...venues within diverse communities, take part in community-based events, festivals etc, to give us exposure

Perform and rehearse in non religious settings

I think improving the variety of the music we sing is important, and this is already happening.

Considering widening our repertoire to include things like familiar opera choruses, TV, film and video game backing music something like we sang at the Arena

Expand our repertoire to include music from a more diverse spectrum and maybe somehow singing in Black History Month? Christus Natus Est by Rosephayne Powell was wonderful to sing

Spreading the word particularly among students. Also making sure the repertoire appeals to a diverse membership.

Visit organisations and events in the target areas, such as Utopia Theatre. Ask Sheffield People's Theatre how they do it? Ask Rivelin Co how they do it?

Ask the more diverse members... approach people privately and individually to encourage them to bring friends and advertise us

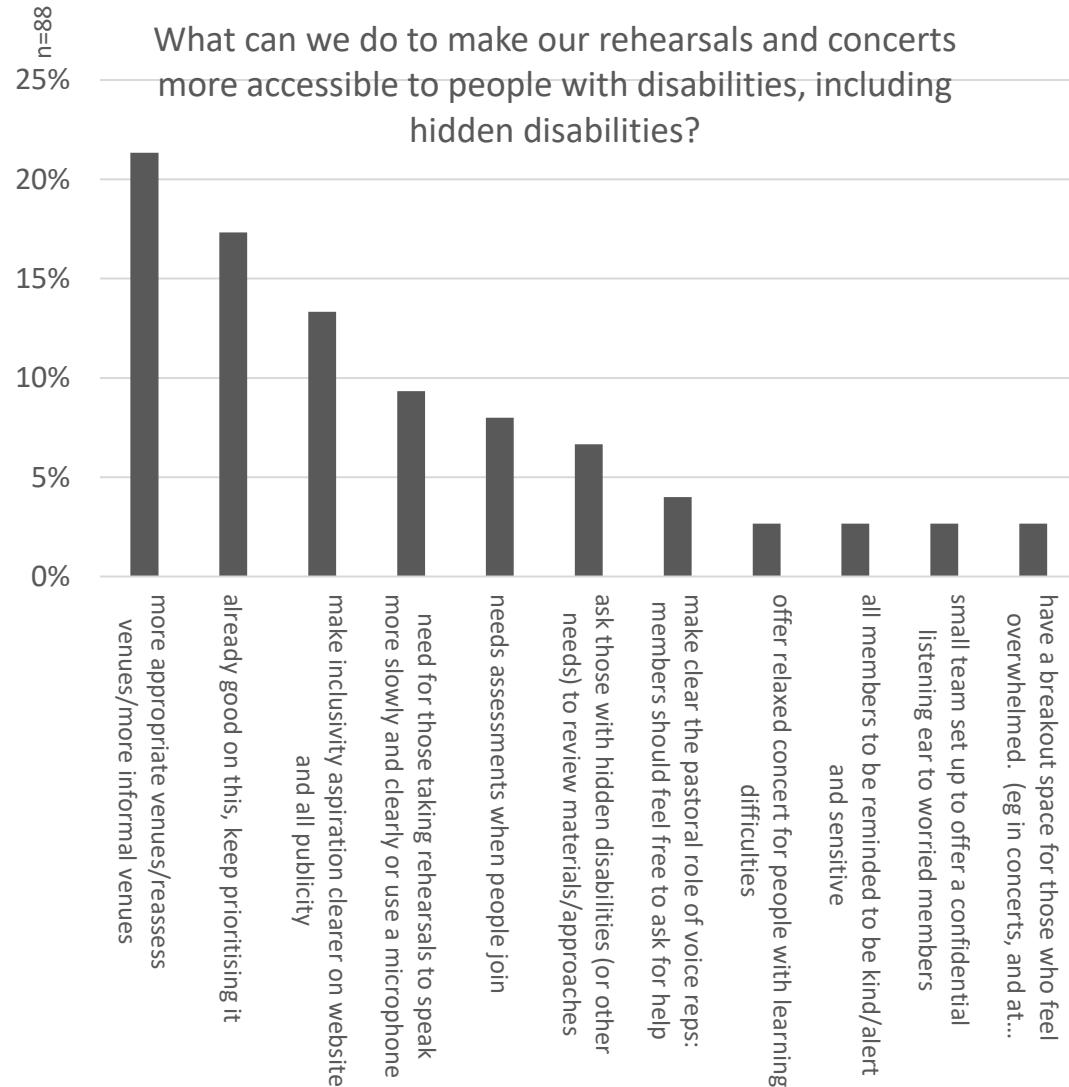
Build and strengthen links with key voluntary sector organisations. We probably have members who work with such organisations in their professional life. Can we identify them and seek their help?

Need to have diversity of repertoire, diversity of people in committee positions, but really this is a schools education/cultural policy issue, so I doubt we'll get very far unless the government start prioritising arts and culture and funding schools etc.

Keep doing what we're doing, which seems quite a lot compared to previous choirs I've been in.

Could there be an EDI group that meets regularly to discuss what can be done?

Members suggestions indicate venue issues are the main barrier to accessibility, though several commend our current efforts in this area



I have a hidden disability and I find rehearsals accessible enough. I've not had to ask for any adjustment yet but I think I would feel comfortable enough asking via the voice rep if needed.

Have a designated quieter space for the start/break

I have found the chorus to be very helpful to people with physical disabilities

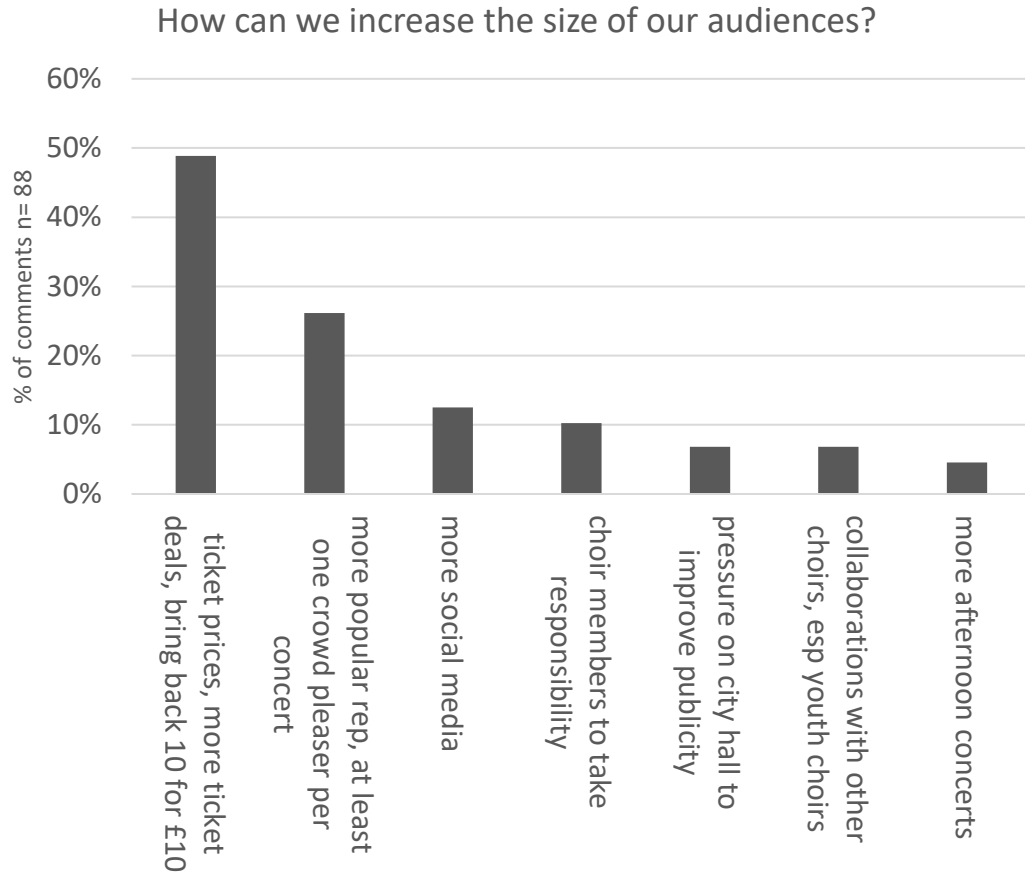
Disabilities, as has been suggested, are often hidden and reduced hearing...is one of them. In a church like Psalter Lane you don't have to be hard of hearing to not be able to hear well depending on where you are sitting - the reason why churches now have efficient modern audio systems... I am wondering whether [use of] the audio system...could be considered...to help, not only those suffering from the 'hidden disability', but the whole choir. It is so important to be able to hear everything Darius has to say in order to sing as he would wish as well as to hear the announcements...I think I speak for many people.

I think we have mostly addressed this re concerts. -stair climber etc Acoustic problems in some venues could be investigated.

Make sure that our website/marketing things are accessible (for example can it be navigated easily by someone with a screenreader/someone who uses keyboard shortcuts and not a mouse

Be kind to each other. Especially hidden disabilities. You don't know what people struggle with.

The most common response on how to increase the size of audiences relates to ticket prices and deals, especially at City Hall



Ticket prices at City Hall are beyond reach for many

City Hall SIV tickets and the Black Dyke christmas concert are too expensive, this cannot be the way to encourage a diverse audience. The 10 tickets for £10 each offer encouraged many from my own circle to attend, without this offer only a very few will come. City Hall need to bring back this offer!

Special offers if you come to more than one concert in a season?

It is the 'big', well-known works which attract the mainstream concert-goers.

Sing what the general public want to hear!

Ensure that concerts include well known works alongside lesser known or new works

More social media with clips of the choir singing. Flooding social media seems to be the thing.

Are we maximising our following on Instagram, Facebook, X, YouTube?

Better use of marketing, especially through social media (Instagram and TikTok even, as well as the Facebook/Bluesky that us middle aged ones use!), engagement with things like the Sheffield Tribune, cheaper/free tickets to schools and young people.

Choir members have to invite people and get the word out

Could we put more pressure on members to sell tickets? Ultimately how can we expect general members of the public to attend if we can't get our own family and friends to attend?

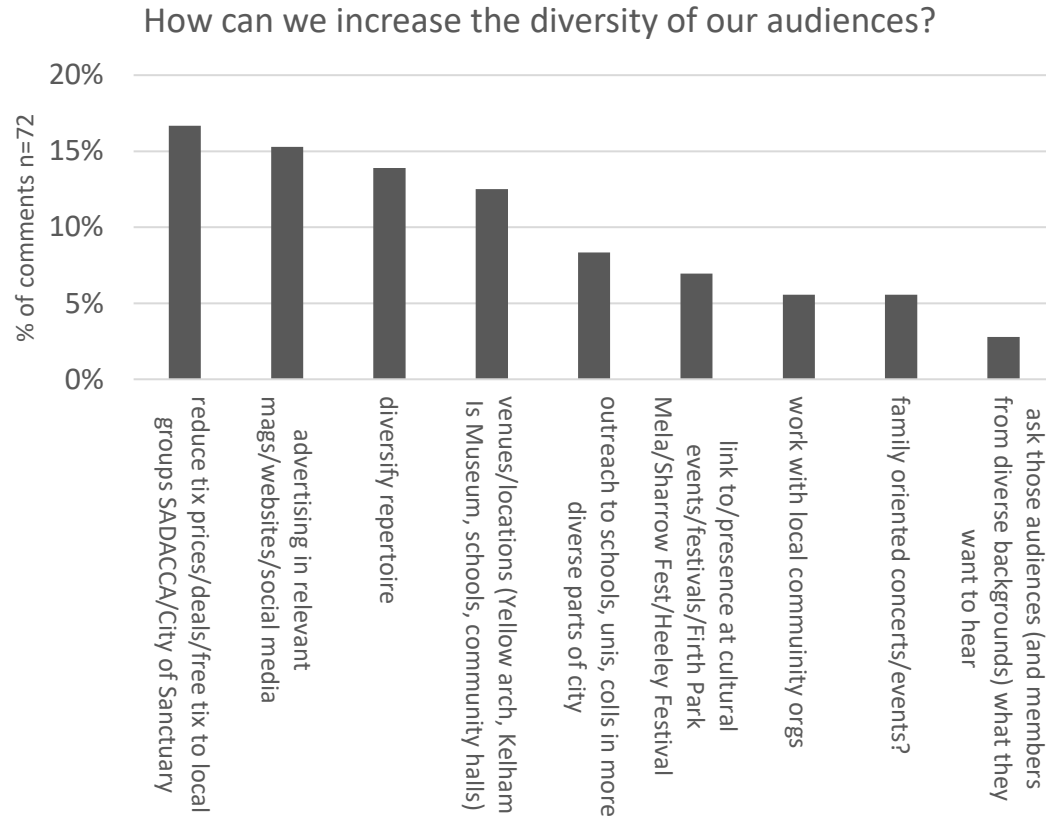
Getting out to festivals, and singing in unexpected places. Being thought of as the 'go to' Sheffield choir if people need to get some singers in to add to an indie band or whatever it happens to be (I know loads of people in bands who'd love to record with us, for example!)

What about doing some joint concerts with the university chorus?

Time of concert - afternoons may be more popular for some

Seems to me a pretty good level of marketing and good choice of programme already - the main thing...would be to ensure that these don't lapse, and we always include items that really will be of interest/appeal. The Christmas concert is a clear hit and great shop window for us.

More outreach and more presence in diverse areas of the city and non-traditional venues, plus a more diverse repertoire was thought the best way to increase the diversity of our audiences



Look for a variety and diversity of venues - e.g. school and community halls

Expand into new communities and become more visible - smaller groups (not the whole choir) singing at more community based festivals like sharrow festival, heeley festival etc.

Run more family- friendly events. Promote on wider range of platforms. Participate in more diverse range of events eg festivals and events across Sheffield

Could we join with some other choirs that are more diverse for some events, then we would reach different audiences?

Targetted block bookings of low-priced tickets made available to selected charitable organisations, religious groups, schools, music hubs etc.

Advertise in as wide a range of places as possible.

Use social media to make contact in more diverse places.

By singing a more diverse repertoire that appeals to more age groups or cultures?

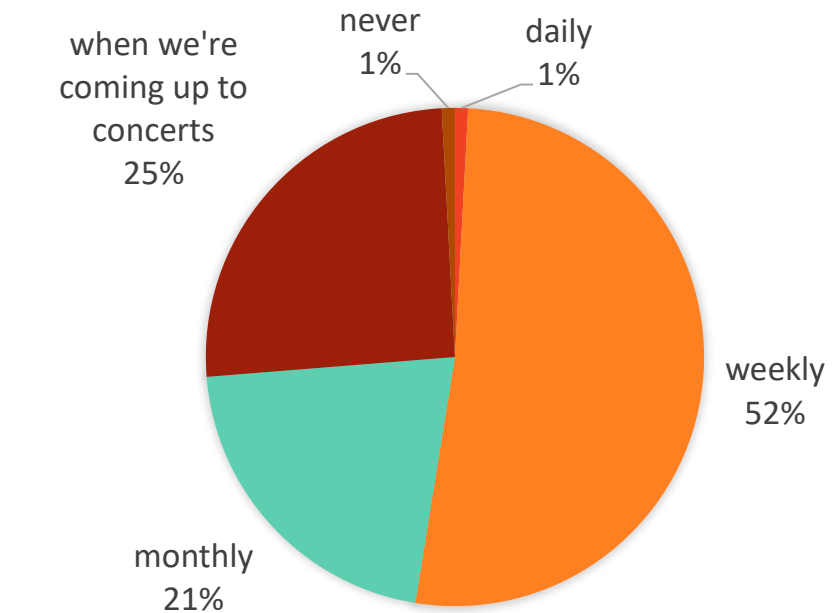
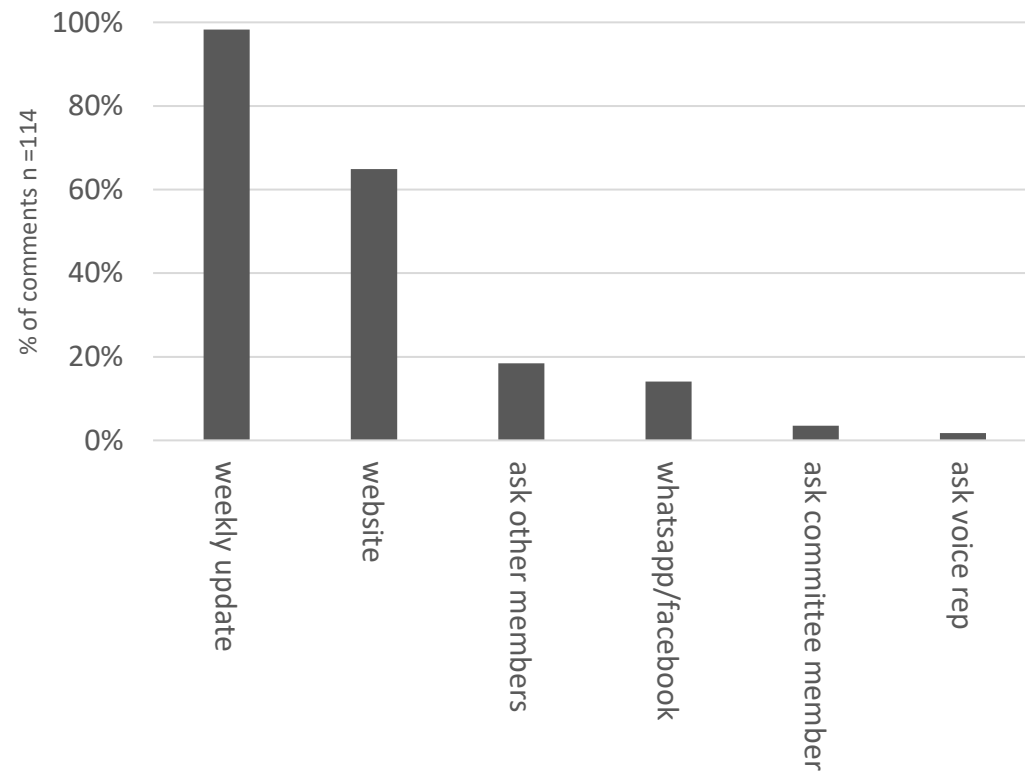
Less reliance on repertoire with Christian words/emphasis

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The weekly update is the main way almost everyone gets their information about concerts and rehearsals, 65% use the website for this too. Around half say they look at the website weekly

How do you get your information about rehearsals, concert information etc?



How often do you look at our website?
n=118

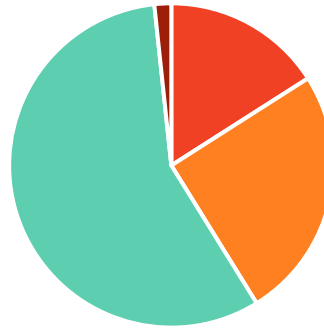
Most members answered most of the quiz questions about choir processes correctly!

When should you give concert apologies? n=125



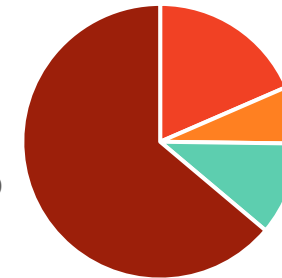
- **As soon as you know you won't be able to sing in a concert**
- When the draft singing list is circulated
- Don't need to send apologies if have not attended sufficient rehearsals

Who should you give concert apologies to? n=119



- Voice rep
- Membership officer
- **Voice rep copying membership officer**
- Administrator

Who should you give rehearsal apologies to? n=119

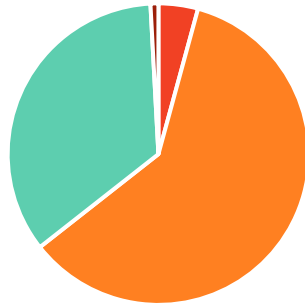


- Voice rep
- Membership officer
- Voice rep, copying membership officer
- **Don't need to send rehearsal apologies, except for conductor rehearsals**

NB: correct answers are highlighted in bold

The process for asking for special permission to sing was the least well-understood.

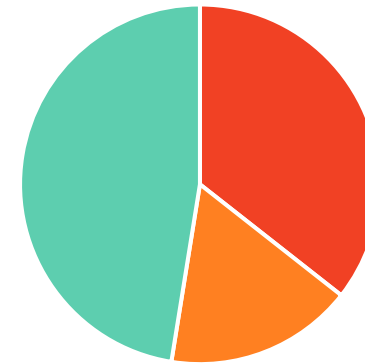
Who should you ask about your eligibility to sing in concerts? n=118



■ Music Director ■ **Voice rep**
■ Membership Officer ■ Administrator

Voice reps have a record of your attendance, and information about how strictly attendance guidelines are likely to be adhered to for the next concert

Who should you ask about special permission to sing in concerts when your attendance has dropped below the requirement, or you're going to miss a compulsory rehearsal? n=118



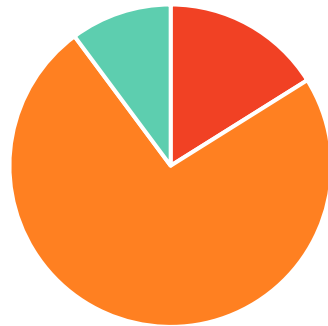
■ Music Director ■ Voice Rep ■ **Membership Officer**

In order that permission requests are handled fairly, they should come to the Membership Officer, who will ask the Music Director on members' behalf, usually in one go close to the date of the concert, so that they can be judged together, with accurate information on attendance and the members musical capacities, and in the light of the overall balance and needs of the concert

NB: correct answers are highlighted in bold

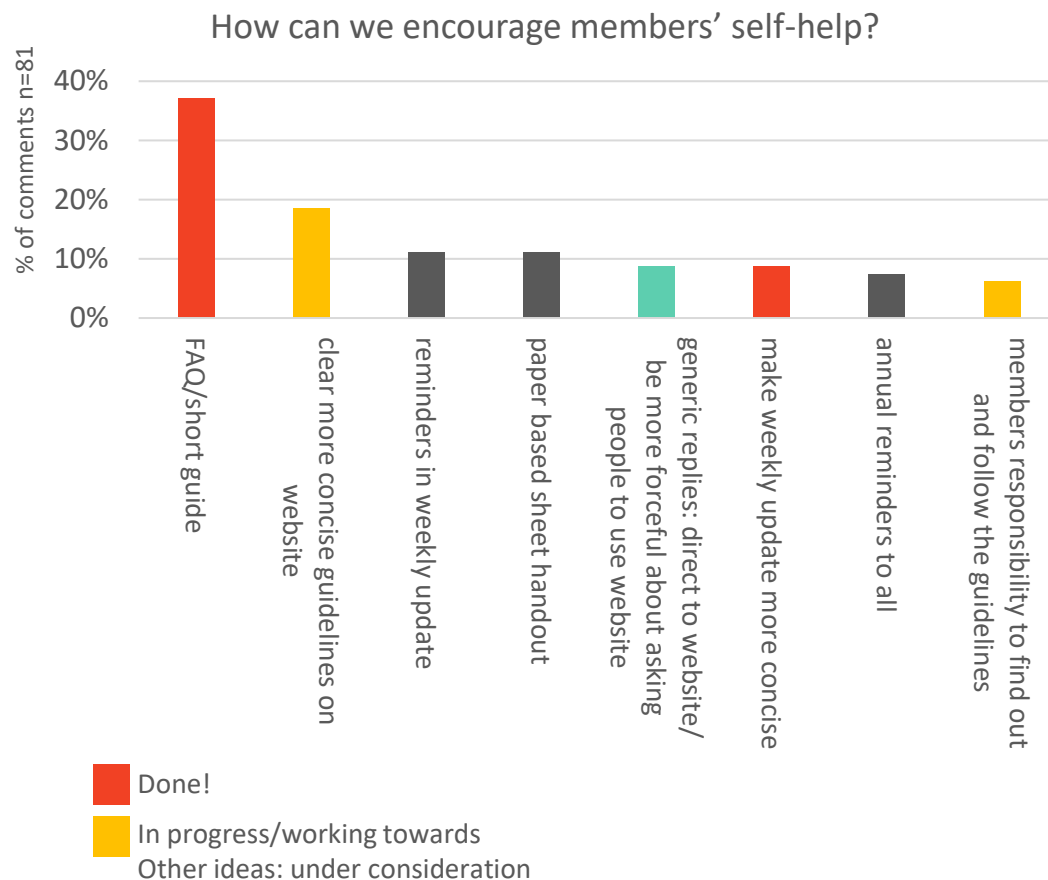
Most people know when they are meant to pay the annual subs – but not everyone

When should you pay your annual subs (or set up a monthly arrangement to do so?)



- At the beginning of the new season
- **As soon as the subs amount is set at the AGM**
- Before Christmas

Some of the excellent suggestions on how to encourage members to follow our processes have already been implemented since the survey, eg FAQs, and dealing with problems with access to the website



Could there be a FAQ section on the website? Link on front page and in weekly update as a reminder?

The members area [of the website] could use cutting down in general so that information is much more concise, is in plainer English, and is easier to search. ...reorganisation, simplification and bold editing choices [are needed] so that it is easier to find the information you most want people to know.

Deal with the problems with access to the website!!

The weekly updates are usually a good source of information but many people don't seem to read them or miss things as they can be quite long!

The information is all available and people who are intelligent enough to cope with the demands of singing should be able to manage, they need to take more personal responsibility.

A mini handbook/info card?

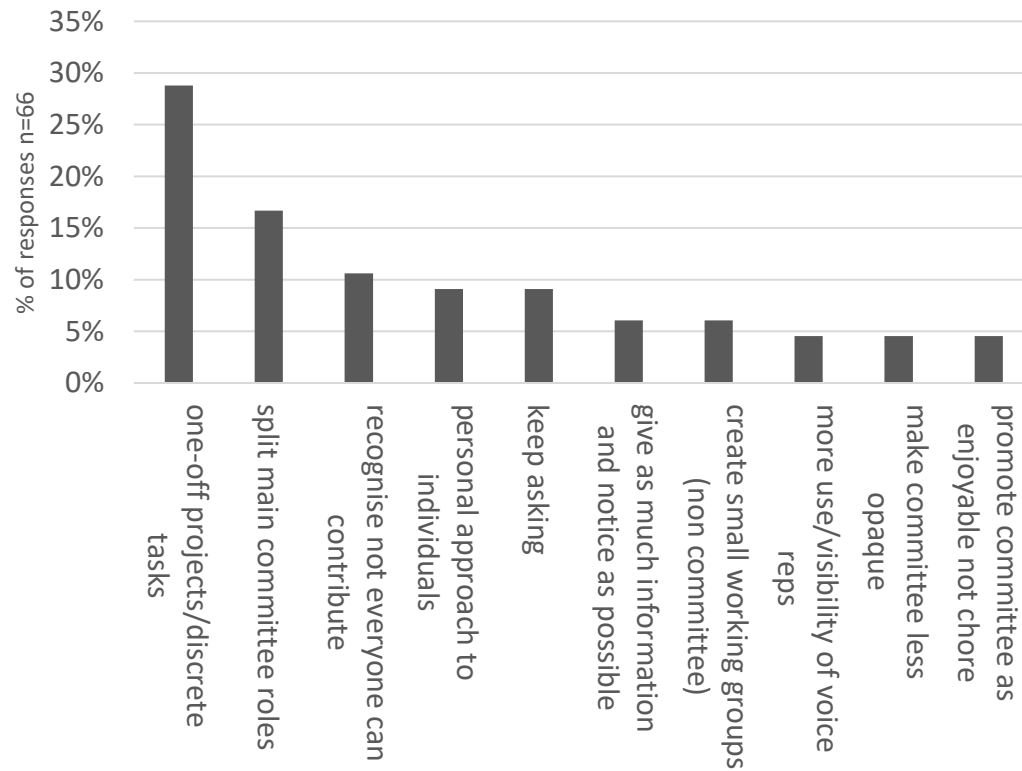
*Sorry to say this, but the generally patronising tone of communications is a big problem. Not treating members as if they are in school and have been naughty would really help. See the tone of the [quiz] questions for a start**

This quiz is good!! Maybe a yearly quiz to remind us all of these things or to include any new information.

**This is NOT a representative comment (unlike the others), but I thought I'd include it anyway, to show the range of views we come across!*

Members had lots of suggestions for sharing the committee workload. The most frequently mentioned was the offer to take on one-off projects or discrete tasks

How can we better share the load and increase member involvement in running the choir?



Offer out individual discrete tasks for people to 'try out' with rather than take on full committee-type commitment

Splitting out roles as has been done recently may help

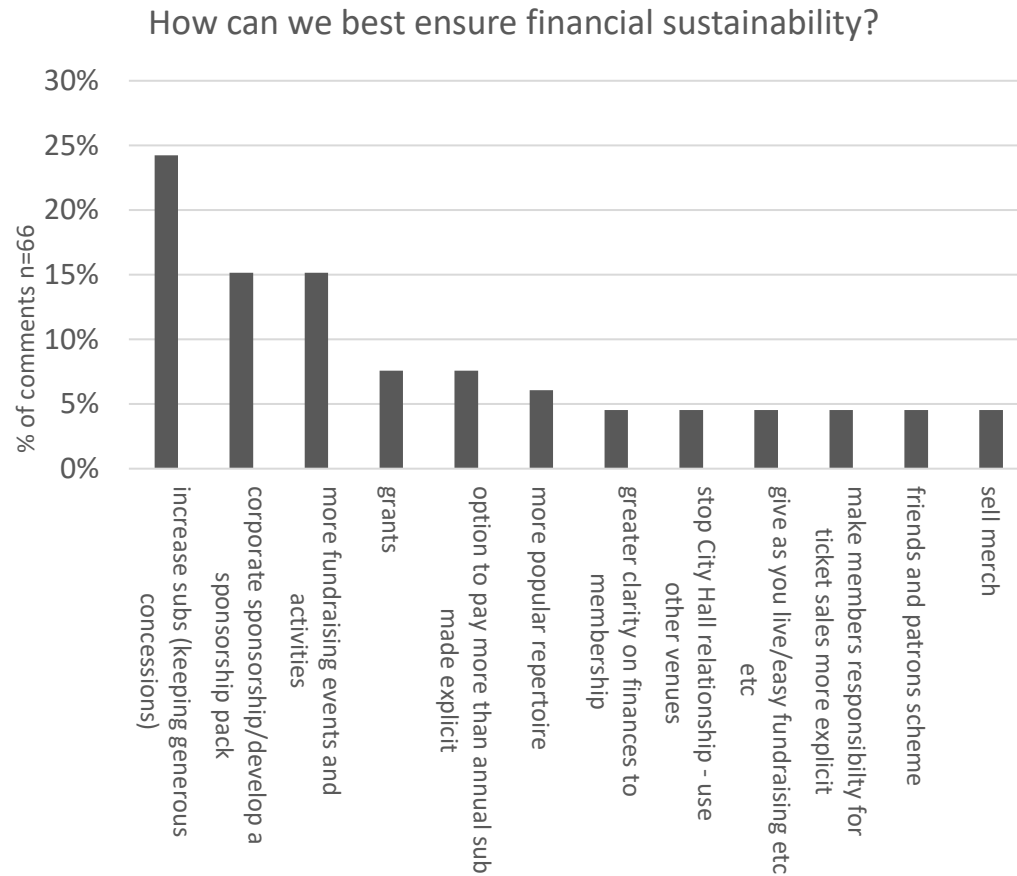
Create small working groups of volunteer members to look at particular issues and develop a plan for addressing it e.g. tenor recruitment, diversity.

Tricky! I personally feel a responsibility to get involved as my view is if I want to sing with SPC I have to do my bit otherwise it could cease to exist!

For those with busy/involved work and/or family lives, the work that others do is appreciated but in order to keep attracting people from a range of backgrounds, ages and circumstances, some means /allowance to allow those who aren't able to give up much more time than rehearsals and concert time is critical.

Encourage more people to join the committee, promote it as an enjoyable activity, not a duty or a chore.

The most common response to the question of financial sustainability was to increase subs (while maintaining generous concessionary arrangements). There were also lots of ideas for fundraising efforts, as well as volunteers to carry these out



No objection to increased subs, with concessions for people on lower incomes.

Ask the membership about subs. Don't assume what they won't /can't pay

Invite wealthier members to pay £20 (or another amount) per year extra subs if they feel they can and want to.

The annual subscription obviously provides some income, but clearly not enough to pay for Darius, Rachel, Maggie + cost of rehearsal venue + soloists, etc. for our self-sponsored concerts. An idiot's guide to these basic costs and how we cover them now would be an education, certainly for me. Annual a/cs are always a little opaque. It would provide some real motivation for paying subs - and settling them promptly

(Continue to) make it really clear when we are in concerts that will possibly get us/cost us money and what the level is at which this will happen.

Sponsorship from local companies, in return for advertising space in our programmes and some free tickets, is one avenue to keep pursuing.

Trying to increase the number of Friends/Patrons and encouraging more singers who can afford to give more to become patrons.

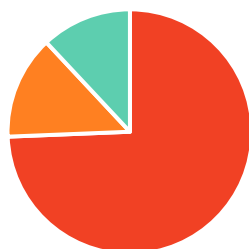
A well-run Friends of the Chorus scheme to increase revenue and audience numbers

Each member should be given a number of tickets to sell for each self funded concert as I believe other choruses do

Long-standing members can remember the glorious days of the City Hall arrangements, but now it is up to us all to be responsible for our own continuing singing enjoyment. That includes encouraging an audience and selling tickets.

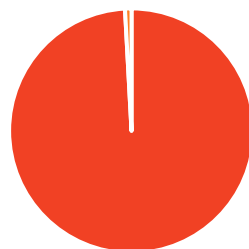
Though most people are happy with the social events organised, some would like more (see next page) and a minority finds the choir cliquy and unfriendly

Do you feel there are adequate social events?



■ Yes ■ No ■ Other

Are you happy with the way we fund events?



■ Yes ■ No

As the events are generally during the week, they are not that helpful for people who are working

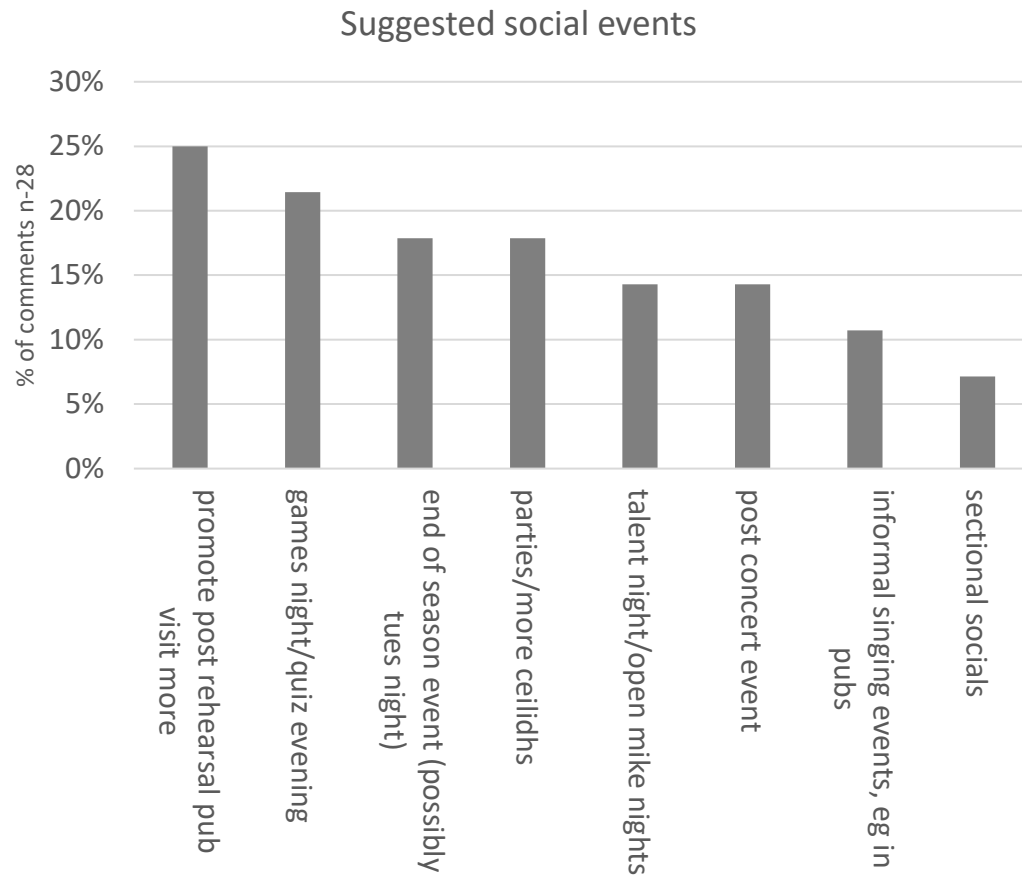
Due to the large numbers in the choir it's difficult to get to know more people than the few you sit next to.

Apart from the chaotic free-for-all that is the Christmas I have never dared to go to a social event. I am a sociable person but I fear feeling awkward at choir social events even though I have been in the choir a long time

I think as big organised events, these are probably fine, but it would be great to encourage people to meet after rehearsals (e.g. in the pub because it's close but no need to drink alcohol) as a way for people to get to know each other. That's one of the main reasons I joined the choir when I moved to Sheffield but it hasn't been easy. It seems like everyone already knows each other.

The main problem is that the choir is incredibly cliquy. The vast majority of members don't want to chat or be friendly at pre-events, or rehearsals, or breaks, unless they already know you. It takes a very long time to break in and even reps can seem amazed that anyone would like to say hello to them.

Members had several suggestions for more social events and opportunities



Encourage more people to go to the pub after rehearsals

Promote the post-rehearsal pub sessions more - emphasise don't need to drink alcohol!

Years ago we had a social , with food and home-grown entertainment. There are many people in the choir with entertainment talent besides choral singing. Would love to see something like that again

Singing for pleasure evening with pie and peas

Open concert where choir members do a trick /turn /performance /stand-up?

The Ceilidh is...a great idea. Perhaps something like this twice a year rather than just once?

Sectional socials - I'd like to get to know the people I sit next to better

Not so much specific events, but opportunities to regularly chat would be good. Once a month providing refreshments after the rehearsal?

Inviting new Music students to come to a rehearsal early in the academic year especially to meet our younger members, perhaps with some refreshments

Contents

- Introduction
- Repertoire (separate document)
- Member commitment
 - Preparing the music
 - Rehearsal attendance requirements
 - Member concert attendance
 - Auditions and re-auditions
- Widening participation
 - Membership
 - Audiences
- Running the chorus
 - Information and following processes
 - Member involvement
 - Financial sustainability
 - Social events
- **Conclusions and next steps**

Conclusions

- Our membership is highly engaged and cares deeply about our chorus
- A significant majority of members are positive about the range of repertoire we perform, and support our efforts to balance big works with new and challenging pieces
- Members are overflowing with excellent ideas on how to address the various challenges we detailed in the survey, far more than can be covered in this summary report
- Members are also keen to help with running the chorus (when they can) especially where this support is for specific one-off projects or discrete tasks, and many have skills, ideas and connections we could use
- Many of the ideas put forward are not new (though plenty are) but we need to make a plan to harness all this engagement and enthusiasm and move to implementation wherever possible.
- So:

Next steps

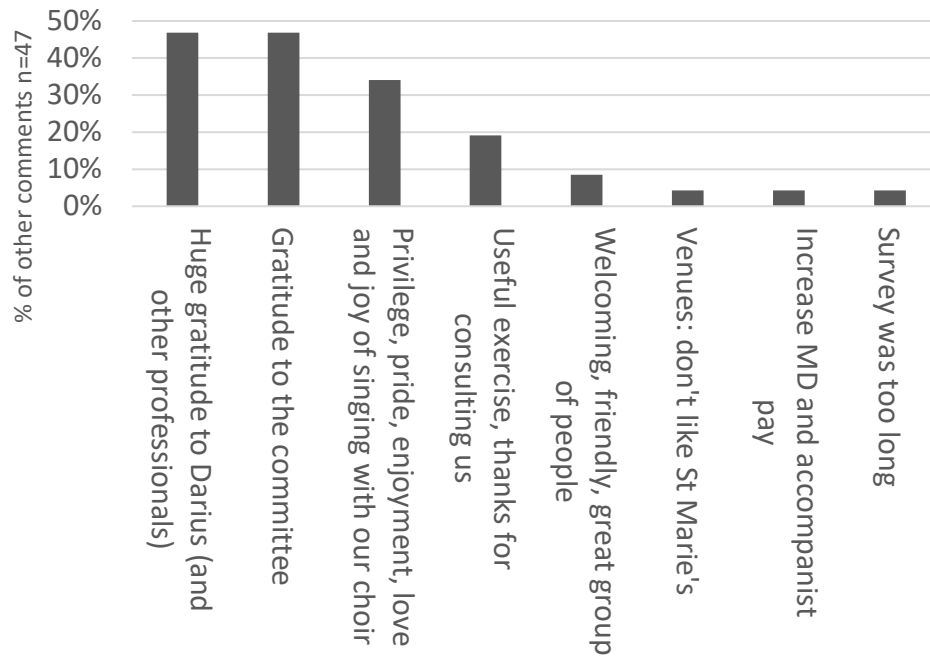
- Committee to plan sharing results with membership, and Music Director and committee to decide how to act on results
 - The committee decided to share the full report with members via a link in the update, March 2026
 - Certain ideas are to be implemented immediately (eg rehearsal notes panel/rota, more openness on concert finances, re-audition arrangements)
 - Trustees will consider working groups set-up and scope at May 2026 committee meeting
 - “Delegate-able” task list to be created and circulated to members
- Working groups to be set up (2 new ones, one revived one, and one existing one) including non-committee members, to review detailed survey responses in full, make recommendations to the committee, and carry out the proposed work
 - Repertoire: Repertoire Planning Group already exists, includes Music Director
 - Widening Participation Group (membership and audiences)
 - Financial Sustainability Group (fundraising, member education on finances)
 - Social group
- Running the chorus: We will address the recommendations made in this section of the survey by creating an ongoing “delegate-able task” list. (example on next page)

Delegate-able tasks list – possible example

Area	Task	Type	Volunteer/s	Trustee responsible	Timing
Musical standards	Rehearsal notes: maintain rota/panel	On-going		?	Throughout season
Musical standards	Rehearsal notes	On-going		?	Weekly
Widening participation	Social media team	On-going		Marketing and Publicity Officer	
Financial sustainability	Idiots guide to chorus and concert finance	One-off		Finance Officer	Now
Financial sustainability	Communication of individual concert finances to membership (to encourage ticket sales etc)	Ongoing		Finance Officer	Before and after each concert
Financial sustainability	Set up Friends/ Patrons Scheme	One-off		?	Now
Financial sustainability	Run Friends Scheme	Ongoing		?	Ongoing
Running the choir	Checking contact details on subs form match those on database	Annual		Membership Officer	Jan each year (overdue for 2026)
Running the choir	Maintain the delegate-able tasks list!	Ongoing		Secretary	Weekly
Social	(eg) Make tickets for event	One-off		Social Secretary	Per event
Rehearsals	Team to move chairs and tables, piano	On-going		Rehearsals and events Officer	Weekly
	etc				

And finally – “other” comments – gratitude and joy – (mainly)!

Please feel free to add any other comments, feedback or suggestions



The Phil wouldn't be what it is without Darius.

You didn't ask what we think of our Music Director! The success of any choir critically depends on the atmosphere created and leadership provided by its Director. We are extraordinarily privileged to have been led - for decades - by such an outstanding musician and all-round lovely man as Darius Battiwalla. Do we recognise this enough? We must not take him for granted!

Whenever I sing with any other choir I am reminded how lucky we are to have Darius. Obviously his musicianship is outstanding but there's also his meticulous attention to detail supported by his astonishing ability to hear everything, the way he paces rehearsals (no delays, no waffling), the fact that he doesn't get rattled but also doesn't ever give up on improving the sound we make, continuing to stretch us and to believe that we can rise to almost any challenge. His commitment to our inclusive ethos is inspiring. And all this done with gentle dry humour, grace and a rare lack of self-importance in one so accomplished. Remarkable.

This is a useful exercise. I hope it is of some value to the Committee. You all do a magnificent job. Thank you.

I really appreciate all that goes on behind the scenes, how we are a quality organisation at every level and what a pride I have in belonging to such a superb choir, with Darius continually leading us onwards and upwards!

SPC is a special organisation that is...an extended family to many and a warm blanket of joy to many more. Darius and Rachel are both brilliant.

Thank you to the committee and the voice reps, and to our paid professionals - it's an amazing choir to sing with and brings such joy!

It's such a wonderful group of people and I find every Tuesday such an uplifting experience. Love it! Long live the Phil!

I have learned so much since I joined the chorus - thanks to Darius. Membership is a privilege and we all have a responsibility to contribute to the success of our chorus. Thanks for the opportunity to contribute ideas.

I love this choir and I think we are already doing a lot of things really well....I was pleased to see this survey though and I hope you will get a lot of good ideas from our talented and thoughtful membership.

Warm thanks are due to all who contributed to setting up the survey and to all who responded so thoughtfully, along with heartfelt apologies for how long it has taken to report back to you - and congratulations for reading this far!

