



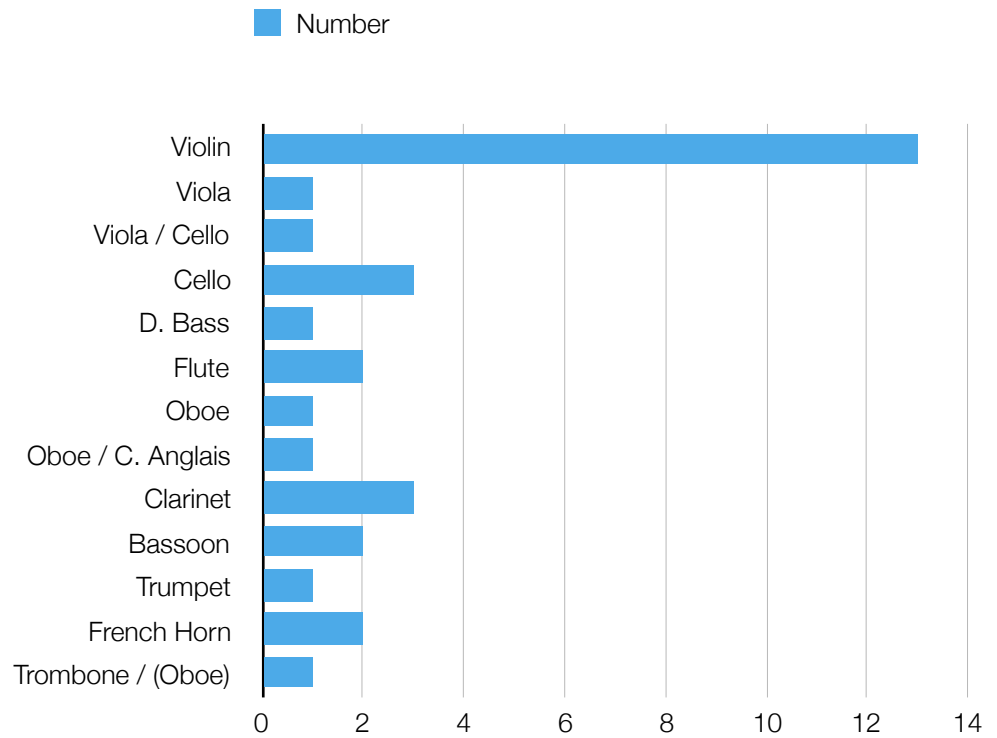
## Survey results: 24.8.18 - 9.9.18

## 1. Names / Instruments (of 32 responding to the survey)

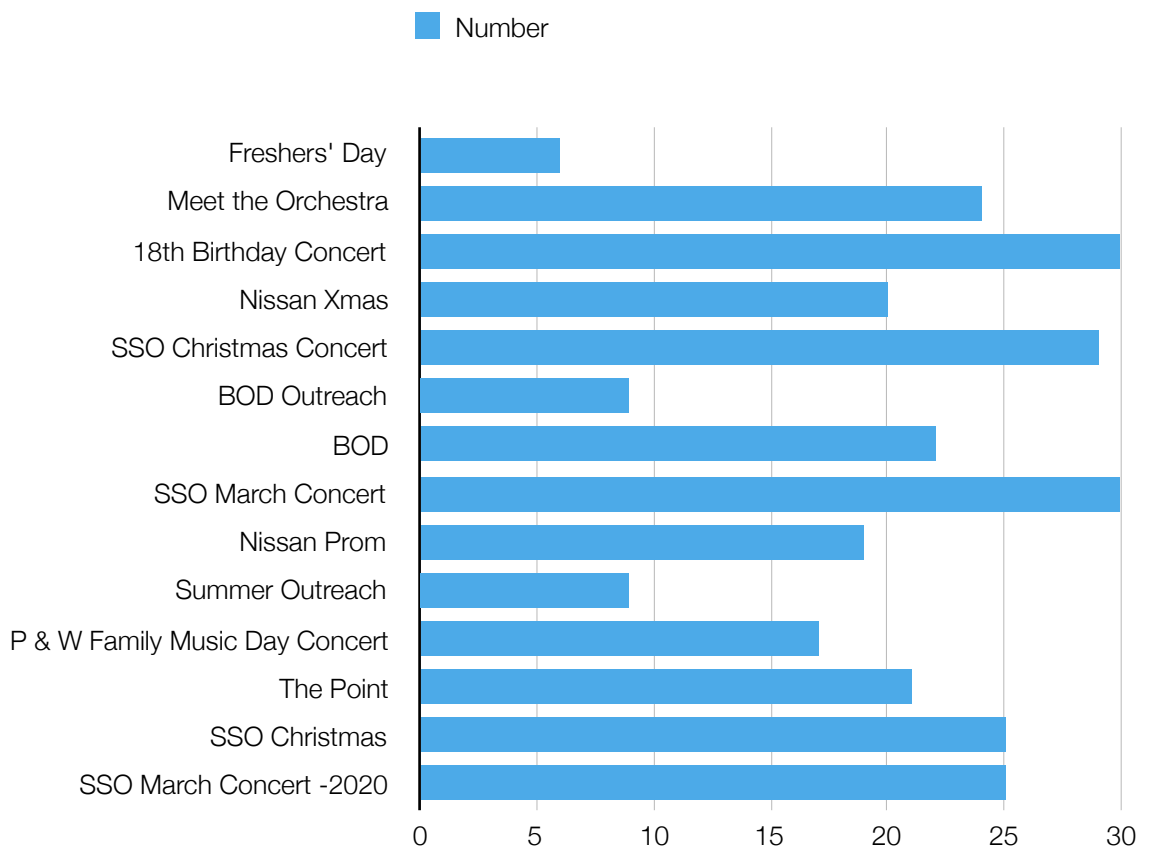
Name	Instrument
Philip Jackson	Trumpet
Fiona Cudlipp	Oboe
Nicola Moore	Violin (2nds)
Judith Thompson	Violin
Rhoda Healey	Violin
Jayne Simpson	Double bass
Barnaby Blacker	Second violin
Nikola	Violin
Natasha Kendrick (was Males)	Violin
Paul Judson	Bassoon
Louise Baxter	cello
James Moodie	Violin
Thomas	Violin
Joy Lowther	Violin 2
Cristina Tyley	Clarinet
Sarah Blackhall	Clarinet

Name	Instrument
Rachel Blackhall	Violin
Francesca Sensier	Clarinet
Lee Daly	Bassoon
Emma Mapplebeck	Cello
John Harding	French horn
Sheila rayson	Flute
Ged McCormack	Violin
Joyce Hogg (was Brown)	Viola and cello
Sophia Pearson	Cello
Lynne Dakers	Flute
Gareth Williams	Trombone (would also be interested to play oboe if it ever helps)
Becky Vickers	French horn
Diana Whaley	Oboe (& cor anglais)
Peter Chapman	Violin
Rebecca Pedlow	Viola
Clémence Chenevas	Violin

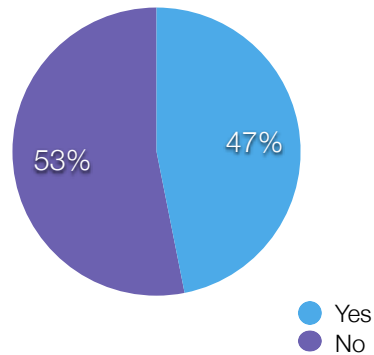
2. Instruments of the orchestra (players responding)



3. Event volunteers (estimated availability)



3.1 Big Orchestra Day Outreach Volunteers (wishing to participate, subject to availability)



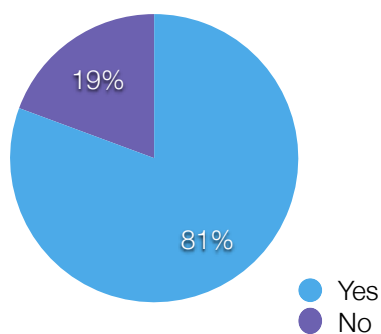
Name	Instrument
Philip Jackson	Trumpet
Fiona Cudlipp	Oboe
Judith Thompson	Violin
Rhoda Healey	Violin
Nikola	Violin
Paul Judson	Bassoon
Joy Lowther	Violin
Christina Tyley	Clarinet
Emma Mapplebeck	Cello
Sheila Rayson	Flute
Ged McCormack	Violin
Sophia Pearson	Cello
Becky Vickers	French Horn
Diana Whaley	Oboe & C. Anglais
Clémence Chenevas	Violin

3.2.1 Big Orchestra Day Event itself (subject to availability)

31 / 32 responses (missed answer: 1).

25 would like to participate. 6 would not like to (or can't) participate.

Those not wishing to participate (6):



Name	Instrument
Jayne Simpson	Double Bass
Barnaby Blacker	Violin
James Moodie	Violin
Sarah Blackhall	Clarinet
Rachel Blackhall	Violin
Lynne Dakers	Flute

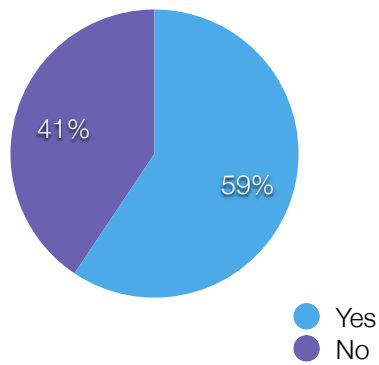
## 3.2.2 Big Orchestra Day Event itself (subject to availability)

Those wishing to participate (25):

Name	Instrument
Philip Jackson	Trumpet
Fiona Cudlipp	Oboe
Nicola Moore	Violin (2nds)
Judith Thompson	Violin
Rhoda Healey	Violin
Nikola	Violin
Natasha Kendrick (was Males)	Violin
Paul Judson	Bassoon
Thomas	Violin
Joy Lowther	Violin 2
Cristina Tyley	Clarinet
Francesca Sensier	Clarinet
Lee Daly	Bassoon

Name	Instrument
Emma Mapplebeck	Cello
John Harding	French horn
Sheila rayson	Flute
Ged McCormack	Violin
Joyce Hogg (was Brown)	Viola and cello
Sophia Pearson	Cello
Gareth Williams	Trombone (would also be interested to play oboe if it ever helps)
Becky Vickers	French horn
Diana Whaley	Oboe (& cor anglais)
Peter Chapman	Violin
Rebecca Pedlow	Viola
Clémence Chenevas	Violin

4.1 Summer (Peter & The Wolf) Outreach Volunteers (wishing to participate, subject to availability)

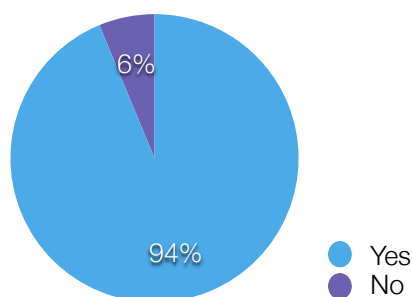


Name	Instrument
Philip Jackson	Trumpet
Fiona Cudlipp	Oboe
Judith Thompson	Violin
Rhoda Healey	Violin
Nikola	Violin
Paul Judson	Bassoon
Louise Baxter	cello
Joy Lowther	Violin
Christina Tyley	Violin
Sarah Blackhall	Clarinet
Lee Daly	Bassoon
Emma Mapplebeck	Cello
Sheila Rayson	Flute
Ged McCormack	Violin
Sophia Pearson	Cello
Lynne Dakers	Flute
Becky Vickers	French Horn
Diana Whaley	Oboe & C. Anglais
Clémence Chenevas	Violin

4.2.1 Summer (Peter & the Wolf) Family Event itself (subject to availability)

32 responses. 30 would like to participate. 2 would not like to (or can't) participate.

Those unable to participate (2):



Name	Instrument
James Moodie	Violin
Ged McCormack	Violin

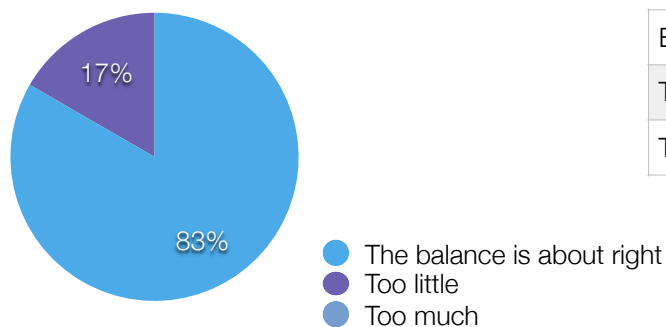
## 4.2.2 Summer (Peter &amp; the Wolf) Family Event and Concert itself (subject to availability)

Those **wishing to participate** (30):

Name	Instrument
Philip Jackson	Trumpet
Fiona Cudlipp	Oboe
Nicola Moore	Violin (2nds)
Judith Thompson	Violin
Rhoda Healey	Violin
Jayne Simpson	Double bass
Barnaby Blacker	Second violin
Nikola	Violin
Natasha Kendrick (was Males)	Violin
Paul Judson	Bassoon
Louise Baxter	cello
Thomas	Violin
Joy Lowther	Violin 2
Cristina Tyley	Clarinet
Sarah Blackhall	Clarinet

Name	Instrument
Rachel Blackhall	Violin
Francesca Sensier	Clarinet
Lee Daly	Bassoon
Emma Mapplebeck	Cello
John Harding	French horn
Sheila rayson	Flute
Joyce Hogg (was Brown)	Viola and cello
Sophia Pearson	Cello
Lynne Dakers	Flute
Gareth Williams	Trombone (would also be interested to play oboe if it ever helps)
Becky Vickers	French horn
Diana Whaley	Oboe (& cor anglais)
Peter Chapman	Violin
Rebecca Pedlow	Viola
Clémence Chenevas	Violin

## 5. Do you personally feel that the Orchestra does too much or too little?



Balance about right	25
Too little	5
Too much	0

Comment on this?:

<p>Unfortunately, it's always difficult to expect amateur players with jobs, family, etc. to have the time for extra commitment and I think the associated pressure could well cause them to quit.</p>
<p>I have not committed to some of the out-reach programmes but feel they are an excellent idea and if I can manage to take part I will</p>
<p>It's great that the orchestra is doing more, and it's profile is being raised - exciting times ahead!</p>
<p>I think it's about right as not everybody has to do everything. For example, I haven't ticked the outreach sessions as I'm assuming that they will be term time during the school day and I'm not available at these times.</p>
<p>The fact that not many people in Sunderland know we exist means our profile is low therefore we need to do more events to raise this as well as more social media presence.</p>
<p>Sufficient time to practice in rehearsal and in own time to prepare for concerts.</p>
<p>It can be hard to commit to everything due to being a Y6 teacher and working in a very busy school</p>
<p>Although I have put too little I think it has always been a problem getting the members of the orchestra to commit to performing more often (with a view to a balanced ensemble) The idea of confirming the programme well in advance and working with smaller ensembles for some performances is probably the way forward</p>
<p>Learning a new programme is time consuming.</p>
<p>We have only recently started to do more events than our previous four annual ones. We do have to be careful not to overstretch our resources timewise.</p>
<p>Historically doing 4 large concerts per term with lengthy amount of music has been just enough in terms of managing to get through all of the pieces in rehearsals. More concerts is nice, so long as we can re-use some of the music otherwise I don't think we'd have enough rehearsal time. I think the outreach events are fantastic for the future of SSO.</p>
<p>I am studying for a levels so can't commit much time but the balance is great.</p>
<p>Studying for GCSEs so limited time available but the balance is fine</p>
<p>It's been better recently, but it would be good to play at different venues and events to raise awareness of the orchestra and potentially attract a wider audience.</p>
<p>A couple of extra rehearsals during the in-between events would push me harder.</p>
<p>This is a voluntary Orchestra therefore it can not schedule too many events as people can not live their lives around orchestra events, if there were to be too many.</p>
<p>When I say the balance is about right I mean now. Looking to the future I think we are taking on too much, especially with the orchestral strength we have at the moment.</p>
<p>Four regular concerts works well for me. It's easy to plan during the year and I do what I can to stay organised and not miss any concerts. I'd love to do more but my work commitments may get in the way with evening and weekend work being fairly frequent. Morning and afternoon concerts/workshops may also be problematic.</p>
<p>We need to perform as full orchestra in locations other than the current building</p>

Really positive to do different events such as Tall Ships and Nissan workshop so our performances aren't always following a similar format, though it can be a bit much if there are four or five events close together. Ok if events are planned well in advance. Could maybe make programmes for the quarterly concerts a bit shorter / have fewer items?

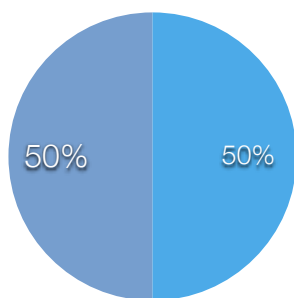
It may be difficult to get a full orchestra available for numerous events with the current membership, however I do like the idea of a follow up concert located elsewhere in city, though perhaps excluding the Christmas ones as folks are too busy.

A few opportunities to play in other venues have emerged over recent years, and the orchestra has ended up declining most of them, which is perhaps a pity. BUT at the same time, I can certainly understand the concerns about ensuring there are enough players and that the standard of the orchestra isn't compromised. Taking on more engagements requires commitment from players... which seems to be difficult to obtain sometimes. The proposed new events coming up look like a good balance. However, I am wary of taking on these at the expense of our regular concert series at West Park (I was concerned to find that there doesn't seem to be a summer or autumn concert there in 2019). There is a danger that if you start abandoning the regular concert, the core group of people who come to our concerts may disengage. I enjoyed the Norton Music Festival concert a few years and felt it was a success, but I sensed there seemed to be a decision to never do it again. Maybe it would be an idea to let players know the reasons behind some of these decisions not to take on invitations. The most important thing if you want people to commit to events is clarity and communication. SSO certainly isn't bad at this compared to other organisations I'm involved in, but could be better. What has happened sometimes is that during a rehearsal, there is some mention of an event that may be happening, half of us at the back can't hear the details, and everyone seems a bit uncertain as to what it is. Things have improved in this regard and the most important thing is to get information out by e-mail and to be as clear as possible about who and what is required. For example, with the recent youth orchestra and Nissan events, would you have liked everyone in SSO if they could have come, or was it appropriate only for the most competent of the players? - I have to say it was never quite clear to me (perhaps it was just me but I don't think so!) P.S. I am not being critical... simply commenting on what I think is important!

I've only just joined, so don't feel in a position to say!

Don't feel able to answer this. I do struggle to manage the commitments but that's because my work life balance is such a struggle too. A product of austerity measures and arts cuts leading to a ridiculous workload.

6. Follow-on concerts - It has been suggested that we find more public venues to perform music we have rehearsed and played at our main concerts (e.g. like Barnes Park and Tall Ships events). Please indicate what you feel about doing this.



I would be interested...	16
I would not be interested...	0
I am interested but may not be available	16

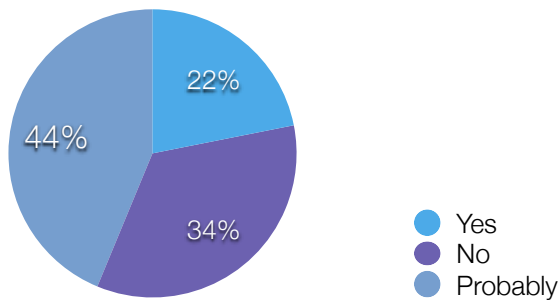


Comment on this?:

Related to the previous answer, I can normally make myself available, with enough notice, but many members (of all amateur orchestras) just don't have the time.
I would love to be more involved, but I am a primary school teacher and have 3 children of my own, so my availability is fairly limited.
I would like to do this, if the additional performances were scheduled for Wednesday evenings when I am definitely available.
Due to fulltime work and responsibilities at swimming club I'm not always available for selected dates
I'll do anything I'm available for
I think this is a great idea particularly if it is near the date of the original performance and also gives the opportunity to play at other venues
This should improve the quality of performance.
I can attend as long as it is after work (9-5 mon - fri)
I try to prioritise orchestral events around other commitments but sometimes I am away for up to three weeks on holidays or family events
If these events are evenings or weekends - yes, but if during working hours then no i couldn't make them.
As above (I am studying for a levels so can't commit much time but the balance is great.)
As above (Studying for GCSEs so limited time available but the balance is fine)
As I don't live or work in Sunderland, it can be difficult for me to get to events on weekdays, especially at short notice.
Having a family and a job I worry that there maybe times where I would have to say no if the schedule of events became too intense.
The outreach sessions are big commitments. I would also like to know what is involved with them bearing in mind I am not a teacher/tutor and my own playing is not that brilliant. Is the Point North East Prom instead of, or as well as, our usual October concert. I can't commit to both (or perhaps even either, being more than a year away!) I have to be careful committing to the Christmas concerts. I play with the Northumberland Orchestral Society as well who also do a Saturday night Christmas Concert. Luckily this year for once they do not clash, and usually if they do clash the SSO plays in the afternoon and the NOS in the evening and I can manage both. However the SSO concert appears to be shifting towards the evening so I can't commit to the 2019 concert until I know what the NOS are doing.
This sounds like a great idea. Programme ready to go and perform elsewhere. I'll look forward to other venues.
Yes... I think a few more performances would be appropriate (though not at the expense of regular West Park concerts). I would also be strongly in favour of at least exploring some sub-groups getting together. In the first instance, just to try things out, but if we felt it appropriate, then to put on a performance. The strings have done this successfully for a few years. I am intending to try and coordinate a small wind group getting together in 2019. This doesn't have to be anything to do with SSO, but as it might include a few SSO players (if they are interested), then it might be nice to link it to the orchestra in some way.

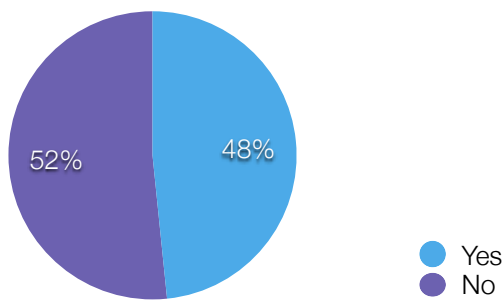
I work full time so evenings and weekends are fine
Subject to availability
Can't be sure of availability too much in advance

7. If a one-off music engagement event on a specific (probably week-day) afternoon were to be planned six months in advance, do you think you would be able to make yourself available to play?



Yes	7
No	11
Probably	14

8. Free of charge, would you like to update your DBS certificate with the Music Education Hub, Together for Children, for voluntary / paid work with children and vulnerable adults within the Sunderland local authority?



Yes	15
No	16

9. Do you have any additional skills that you think would be useful to the Orchestra and its future programme (e.g. if you are a music teacher)? Please add detail.

(Names redacted)	Composing/arranging music and music teacher
	I teach classroom music, strings and also run string ensembles.
	I teach violin and piano.
	IT skills
	General woodwind tuition
	I'm a qualified web developer / designer. I'm also a graphic designer, If any services are needed. I'm also alright at guitar if any parts need playing.
	Former teacher in Sunderland primary schools
	Have been a clarinet teacher at Seaham Music Academy for last 5 years - Beginner to Grade 6. Happy to teach to this level.
	I am a music teacher and conductor of the SYO
	Can do cello workshops / teach cello on individual and small group basis Art & design skills
	I would like to help in some way, but at the same time, I am conscious that I am already rather over-stretched in commitments as well as having a very busy work life. My work involves a lot of reading and writing, and a lot of grant applications (often for 6- or 7-figure sums), so if you think I can help with looking through grant applications, for example, then let me know...
	Just to explain my 'no' to DBS: I am expecting to get the certificate by another route.
	Already working as a partner through the hub.

10. We are keen to recruit new players. Do you have any suggestions to make regarding this?

I think the only way is more publicity but that could prove expensive.
School outreach work is a great idea, could this be developed beyond the Sunderland schools?
I think we are already exploring all the avenues available to us
To have a stall/stand at different events held in Sunderland. E.g. The soapbox races at Herrington park
I know a few
Promote at the Universities / local senior schools / colleges etc.

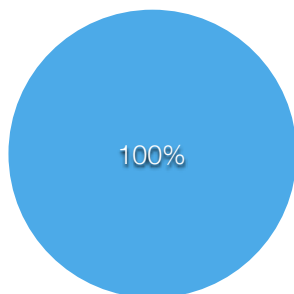
I think the outreach programmes are a good start. Perhaps look at the local cobwebs orchestras? Really good young players seem to be going to the Sage or Tees Valley Youth orchestra
Social media is one of the most cost effective marketing tools.
I think we are doing quite well on this front now but need to make inroads in brass and percussion. We should adopt a policy that allows extra players in sections even if over-subscribed on the understanding that they don't play in concerts. We can share players with SYO.
Outreach seems a great idea - local schools.
Reduce the requirement for grade 5 to 4 maybe even 3 for official membership. With practice and internal support from more experienced musicians it would possibly attract younger players.
Cease to pay any players to perform in our concerts and as a result increase the pressure on ourself to attract committed members
Try some shorter or less formal concerts
Broaden publicity. Perhaps approach known music schools if we don't already.
Good idea to engage with the University and attend the freshers' event. I think word of mouth and quality of website / Facebook page are essential. The Facebook is good. The website is off-putting (sorry, I've commented on this before... but when the first thing you read about it is a link to the "Constitution and Bylaws", it doesn't look encouraging).
Outreach to university, young people outside Sunderland (Newcastle), flyers in pubs

11. Please add further ideas you would like the Committee to consider.

(Names redacted)	I think we have to be careful not to scare members off, or deter others from joining, by making them feel overwhelmed by commitment. There is a balance to strike, which I know is the purpose of this exercise. Personally, I will always commit when I can, as it's more than just a hobby to me, but we all have different lives and levels of time availability.
	In my last orchestra we combined with an operatic company and did an opera. Received very well by audience and did grow the audience to our future concerts.
	I think that there should be more contact with the youth orchestra (perhaps another workshop) working towards an official affiliation
	Just to record that I am unavailable last two weeks in January and first two weeks in June.
	1 or 2 String only sectional rehearsals if we are playing a particularly 'String' focussed piece that term whereby the wind could have a night off so that best use of our time for the other rehearsals. Some rehearsals the wind may not play very much and can be frustrating.
	In relation to the outreach events, it's not that I don't want to take part but rather that I cannot commit to six sessions during the school day due to work. I don't mind occasionally taking leave for orchestra events, but cannot do this regularly.

	<p>Forgot to add this in my initial response.                  I strongly believe the orchestra dress code is out dated and as such presents the wrong image to a developing new audience base                  I believe we should abandon the tuxedo requirement for men both from an image point of view and also from a gender equality basis.                  We should have a universal colour palette approach to orchestra dress.</p>
	<p>Could try an open rehearsal somewhere public (but warm!) where we invite people to come and sit amongst the orchestra to listen                  Could try a collaboration with dancers                  It has been really interesting from a playing point of view including new compositions in our programmes</p>
	<p>Sorry I'm unavailable Jan - April 2019</p>
	<p>Please note that I have reluctantly ticked "no" to participating in the series of outreach events. This isn't because I don't want to be involved, but I am assuming these would be during the daytime. In the periods mentioned (certainly Jan-Mar), it would be difficult for me to be available during the daytime. For the July event, there may be more chance of availability. This is an example of what I was saying above about the need for clarity. Unless you specify when the events are going to be (roughly!) then it can be difficult for people to know whether they can commit or not, and so they assume they can't and drift off into noncommittal indifference...</p>
	<p>Sorry, not ideas, but just further a couple of comments on the answers above: (1) A lot of my 'yes' or 'no' answers are 'probably yes/no'. (2) I'd be happy to be involved in the schools events, but batches of six might be more than I could manage alongside other commitments.</p>

12. Declaration - I have been informed of the purpose and use of this survey and consent to my answers to this questionnaire being collected and included in the study.



● I agree

I agree	32
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