



# Se-survey

## The results

April 2015

The Sedos survey was open to responses from 27<sup>th</sup> February-27<sup>th</sup> March 2015, was open to members and non-members and was publicised through the newsletter, facebook and the Sedos website.

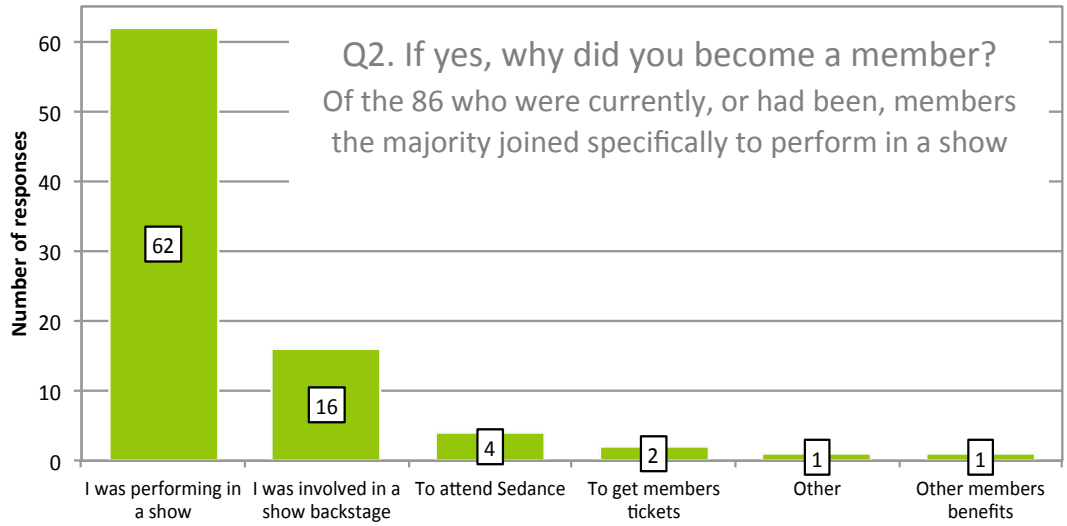
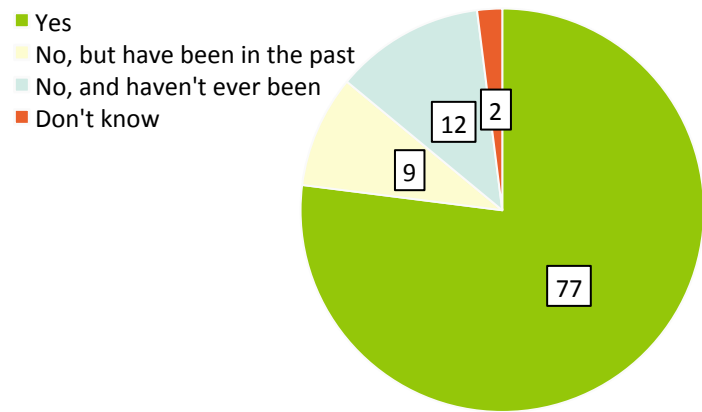
100 people responded to the survey and the results are as follows.



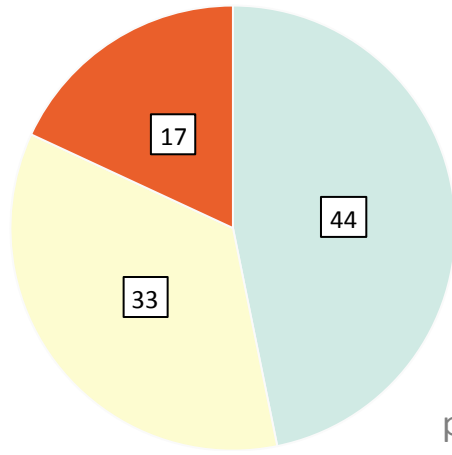
# Section 1: Membership

Q1. Are you currently a member of Sedos?

The overwhelming majority (77%) of respondents were current members of Sedos accounting for approximately 40% of the current membership

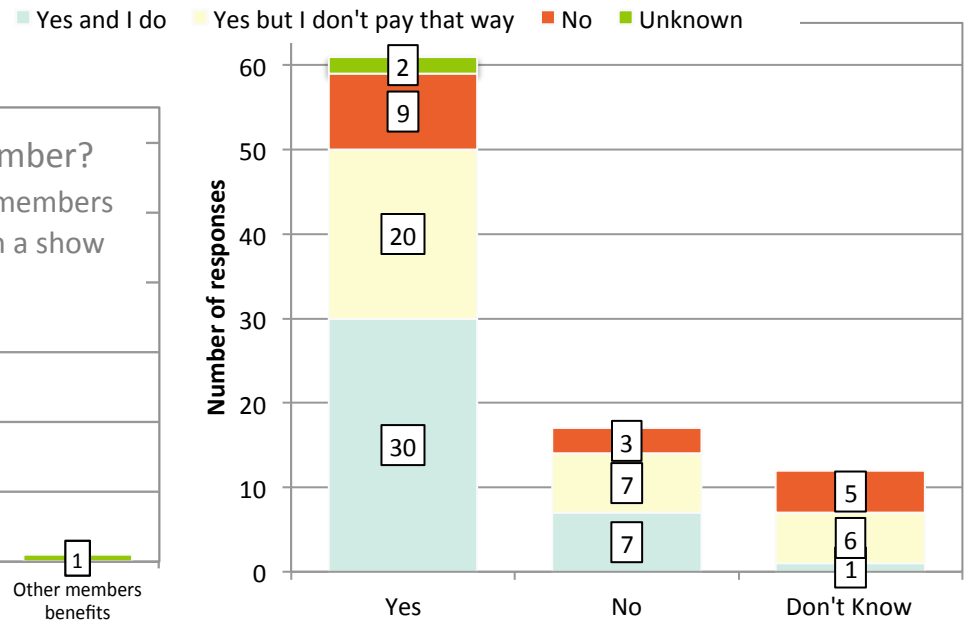


Q3. Did you know that you can pay your membership by direct debit?



Most people (82%) of people are aware that a direct debit option however only 57% of them actually pay this way. The majority (68%) of respondents would be encouraged to pay by Direct Debit if it was cheaper

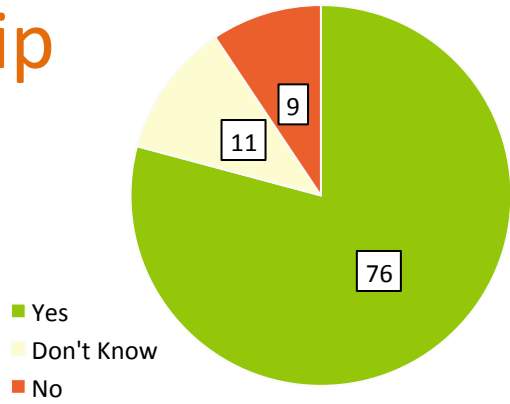
Q4. Would you be encouraged to pay by direct debit if it was cheaper?





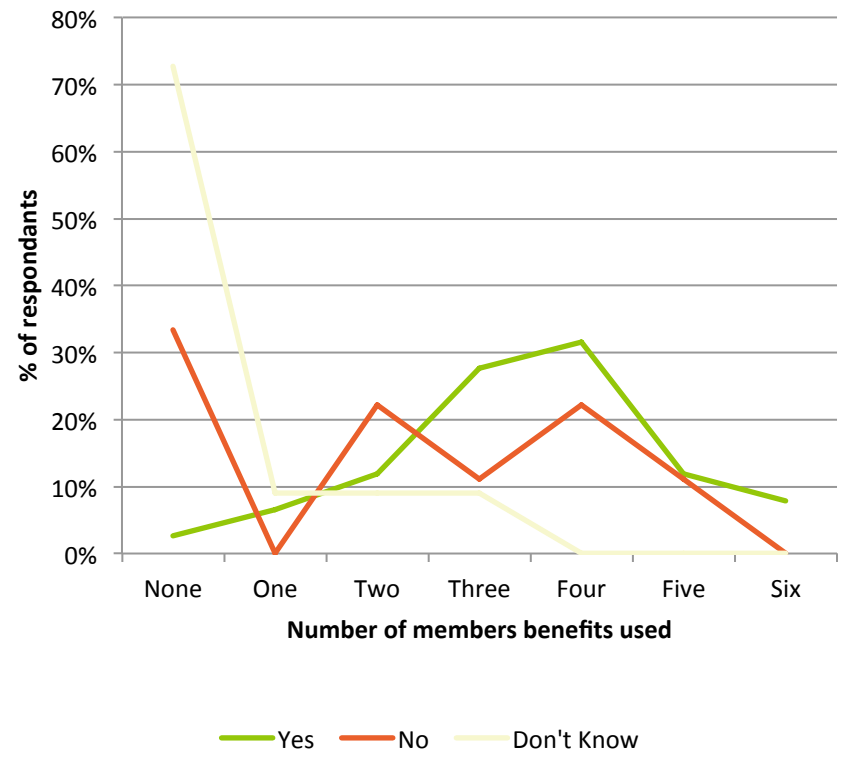
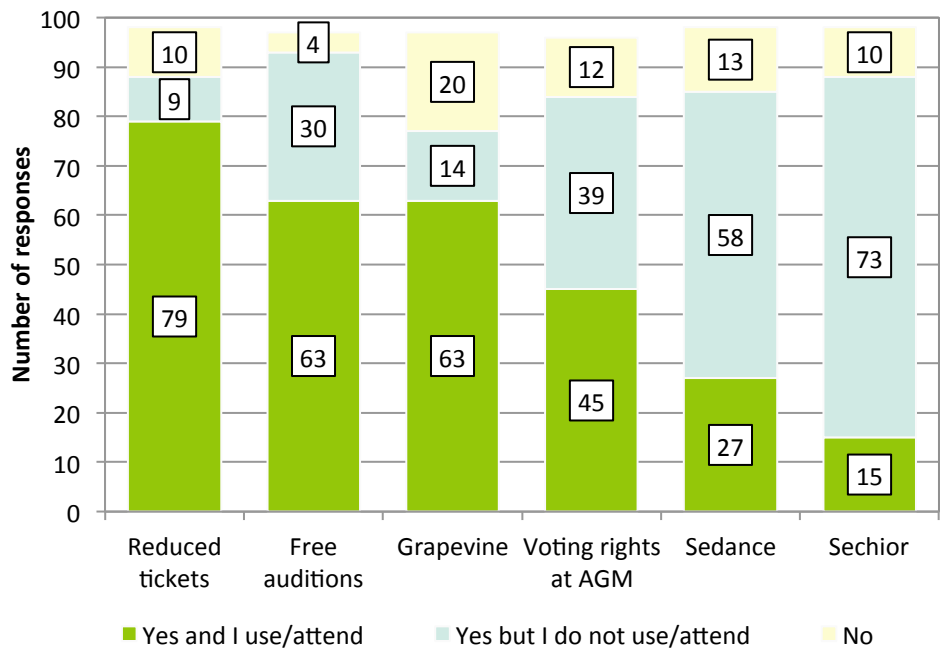
# Section 1: Membership

**Q5. Do you think Sedos membership represents good value for money?**  
79% of respondents think the membership fee represents good value for money, there are however a small number who do not think it does



Looking at the number of members benefits used and satisfaction with value for money; those who felt the membership represented value for money used on average 3.5 benefits compared to 2.2 for those who did not think it represented good value for money. Those who did not think it was good value for money were also more likely to use no benefits than those who thought it was

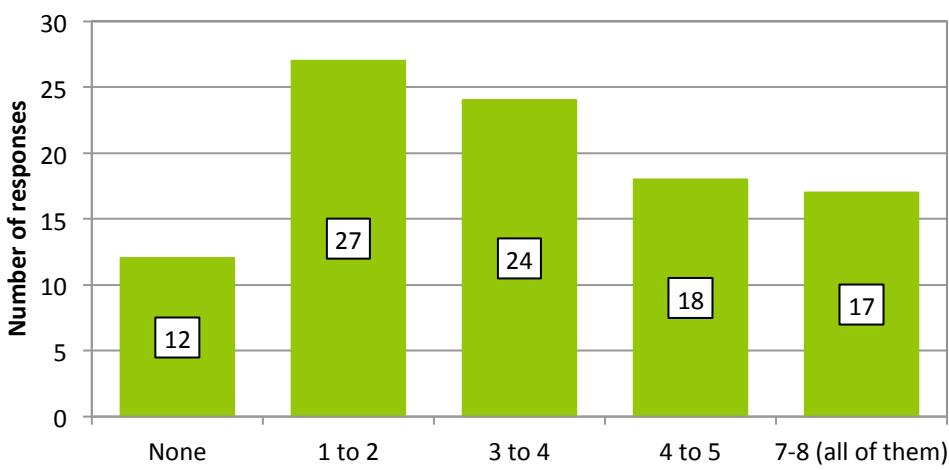
**Q6. Did you know about the following members benefits?**  
All members benefits are well known by members with the most used being the reduced tickets and free auditions. The least known about was the Grapevine



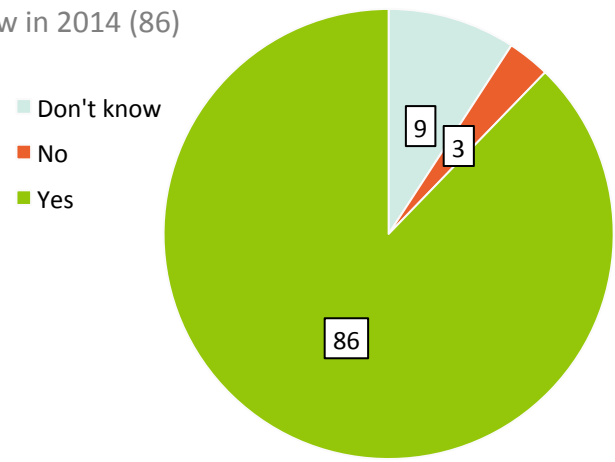


# Section 2: Shows and events

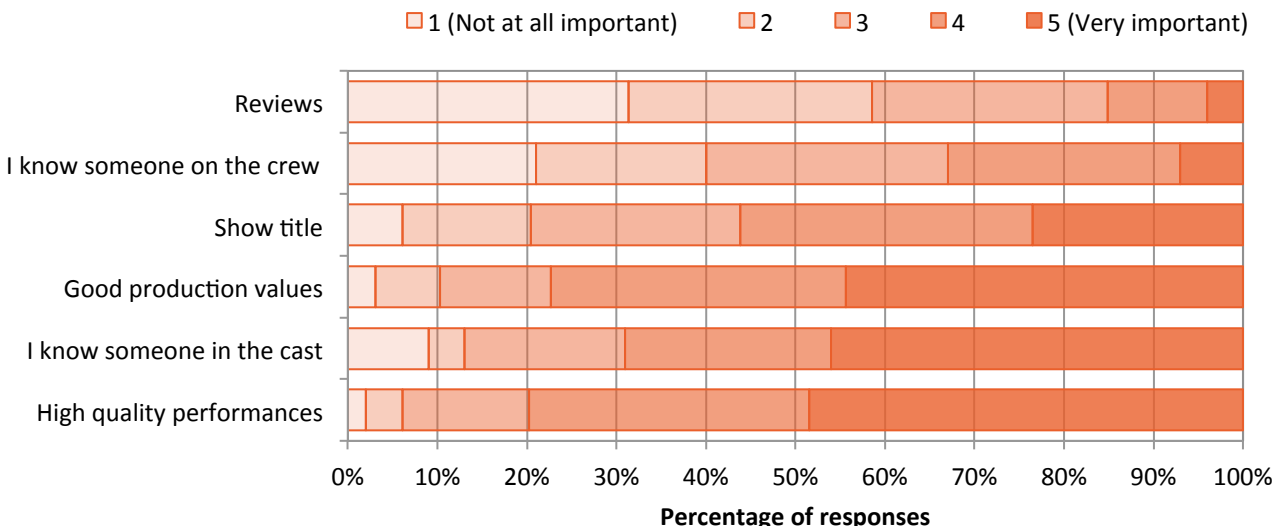
Q1. How many, if any, Sedos shows did you see in 2014?  
The majority of respondents saw a show in 2014, with more seeing all, or nearly all, of them than none of them



Q2. Do you plan on seeing a Sedos show in 2015?  
The same number of people plan on seeing a show in 2015 as saw a show in 2014 (86)



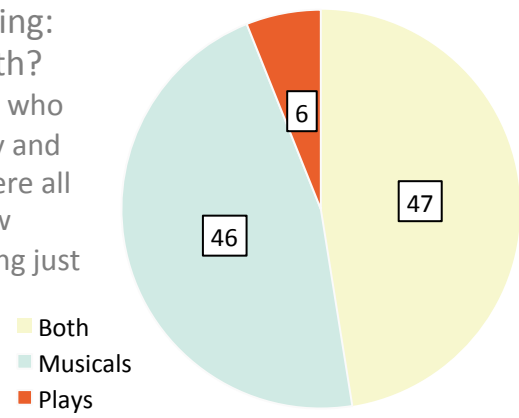
Q3. How important are the following factors in your decision to see a Sedos show?  
A high quality performance and knowing someone in the case were the key factors in deciding whether to go to a show, reviews were the least important factor



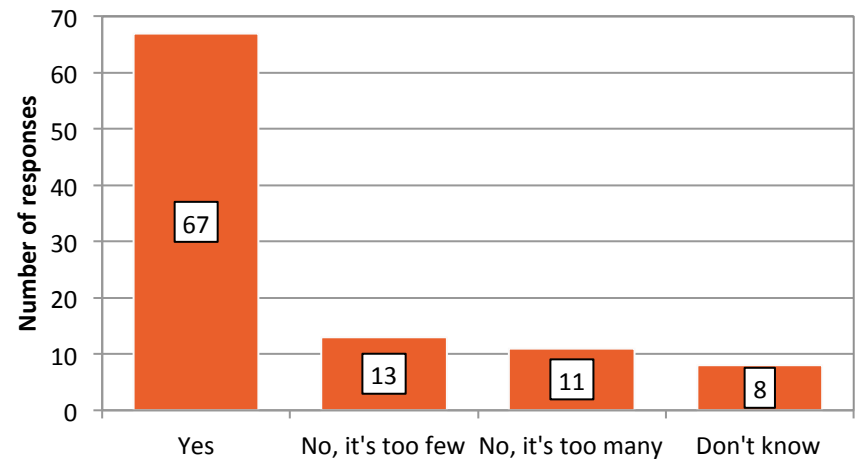


# Section 2: Shows and events

Q4. Do you prefer seeing:  
Plays, Musicals or both?  
It was a tie between those who preferred seeing both play and musicals and those who were all about the musical. Few respondents preferred seeing just plays

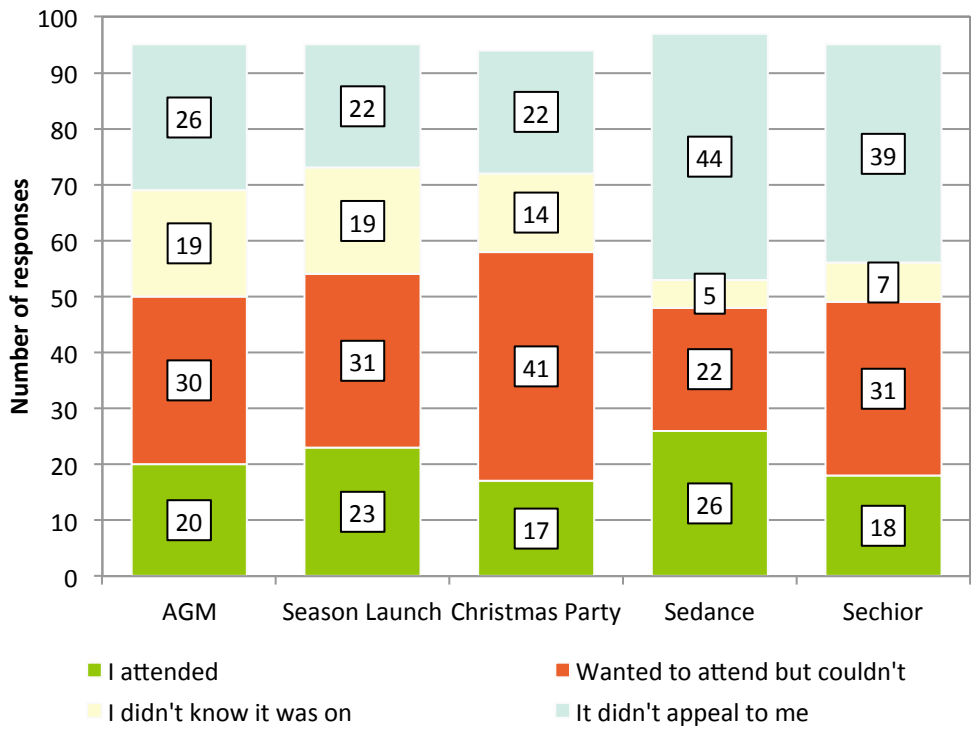


Q5. Sedos currently performs 6-8 shows a year, is this the right number?  
68% of respondents agreed that this was the right number of shows, with almost equal numbers thinking it was too few or too many



Q6. Did you attend any of the following non-show events in 2014?

Sedance is the most popular non-show event with the season launch closely behind. The Christmas party despite having the lowest attendance had the highest number of people who wanted to attend. The AGM and Season Launch had the most respondents who did not know it was on

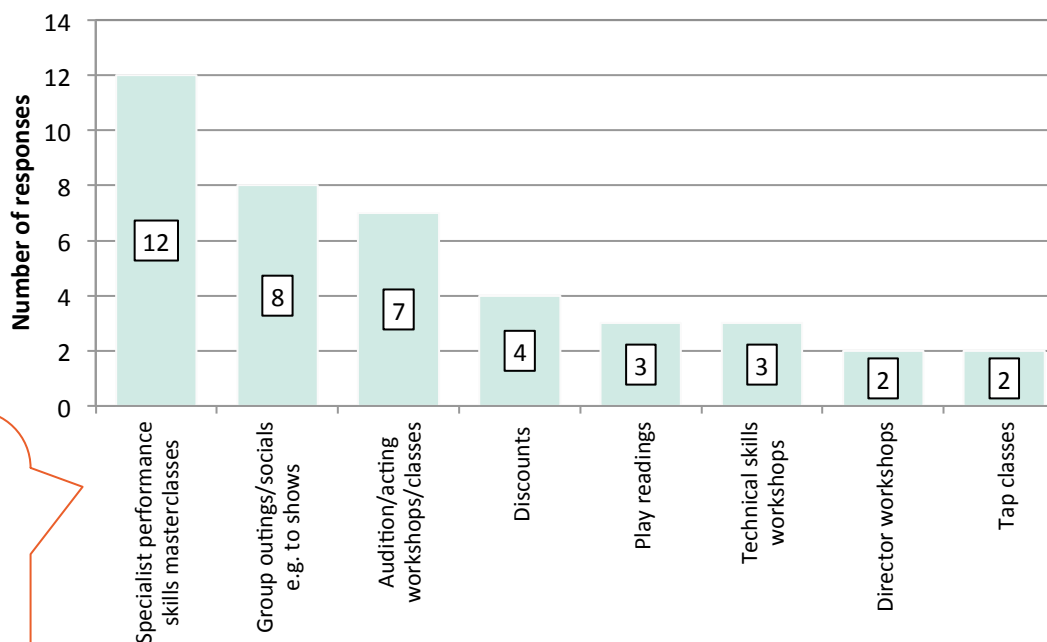




## Section 2: Shows and events

Q7. What other non-show/special events/members benefits would you like to see Sedos do?

40 people responded to this question and the key things they would like to see Sedos do are as follows (there were even some offers to organise them).



I would also love to see some **musical related workshops**. Learn a number from a show, singing & dancing, in one day? Audition song workshops? Acting through song?

more **skills development opportunities** - rehearsed reading or readings of new writings, workshops where you devise new content, technique workshops, etc. ... there's little to do as an actor if you're not in a show

**Acting classes or audition training?** I keep auditioning and haven't yet been in a Sedos show and I really want to!

**More workshops & rehearsed readings** for those who want to get involved but don't have the time to commit to a long rehearsal period.

Arrange **group trips** to other theatre (professional and amateur) to access group booking discounts.

I'd like it to be more of a society and have more **social events**.

**Lecture sessions** (professional actors / performers / producers / directors talk about their experiences.

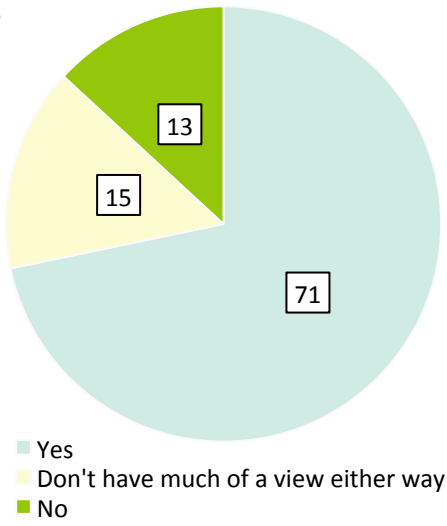
**Training sessions**, especially in technical topics, (lighting, sound, fight technique)



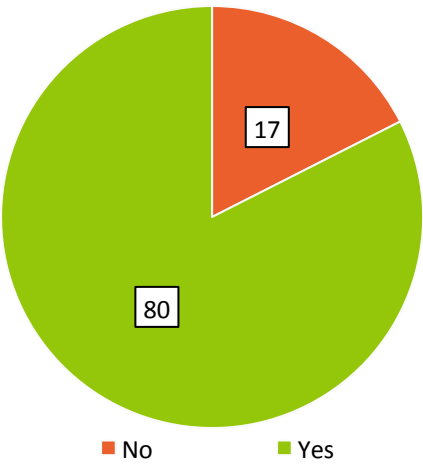
# Section 2: Shows and events

Q8. Do you think it is important that Sedos has a regular home / performance venue?

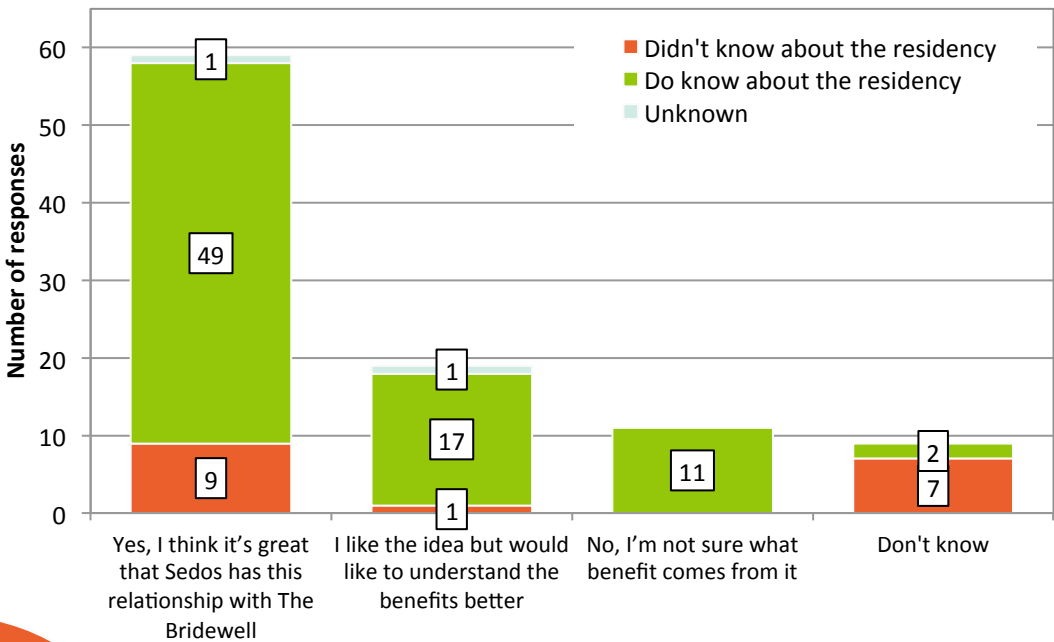
71% agreed that it was important to have a regular home / performance venue; the remainder of respondents were split between not having much of a view either way and thinking that it is not important



Q9. Did you know that Sedos entered a five year "residency" with the Bridewell three years ago to secure a longer-term regular performance space?  
82% of respondents are aware that Sedos is the resident theatre company at the Bridewell



Q10. Has being resident at the Bridewell been good for Sedos?



60% of respondents thought that the residency was good for Sedos, including 53% of those who were not previously aware of it.  
19% like the idea but would like to know more and the remainder are split between not being sure of the benefit or not knowing

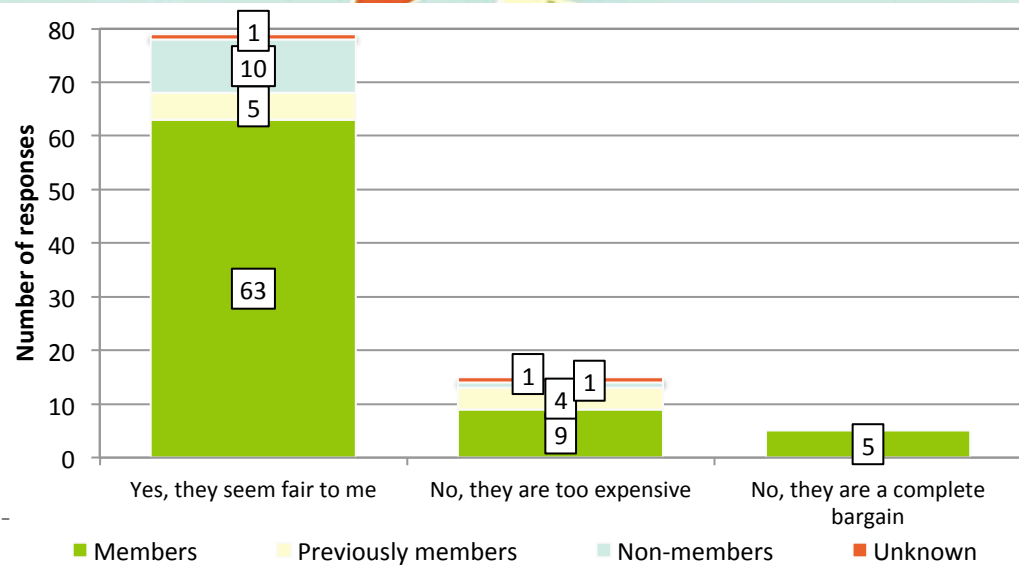
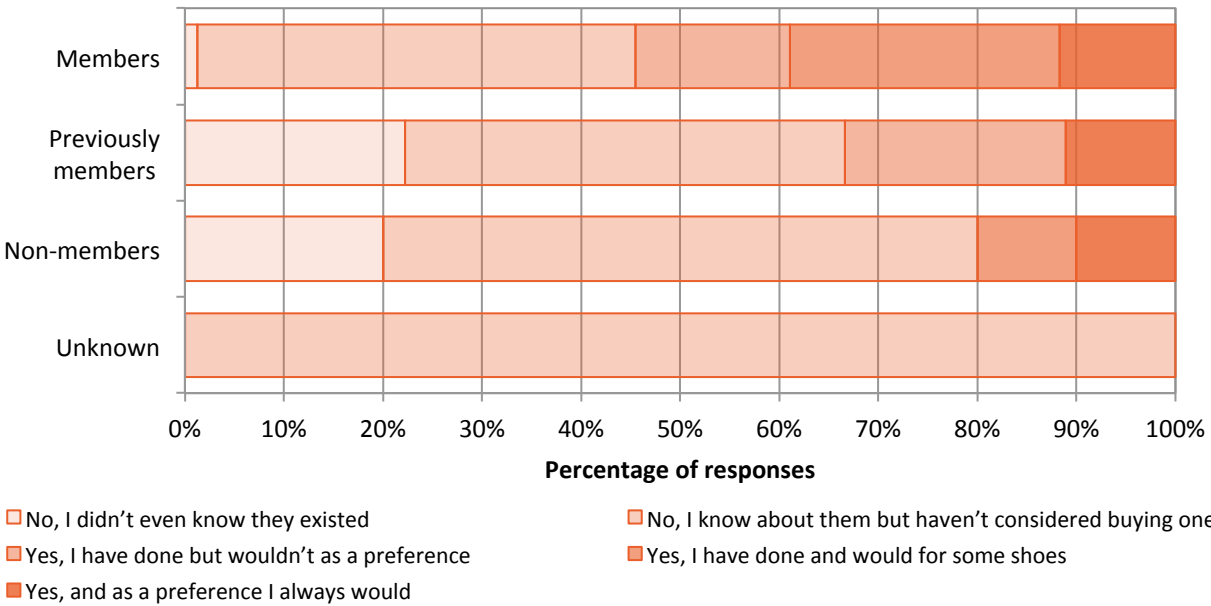




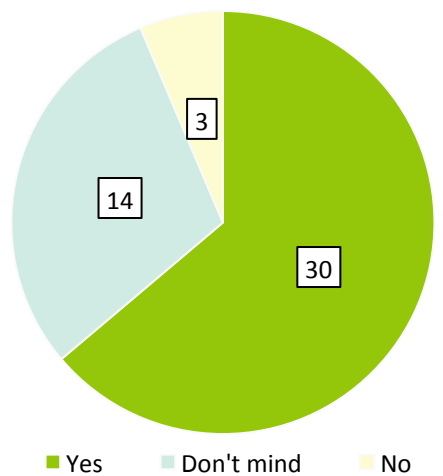
# Section 3: Ticket prices

**Q1. Do you think Sedos ticket prices are fair?**  
The majority of respondents think the ticket prices are fair, there are however 3 times as many people who think they are too expensive than think they are a complete bargain

**Q2. Have you purchased a premium seat ticket?**  
Members are more likely to always or some shows than non-members and almost all members knew that they existed. Non-members were least likely to buy premium tickets. Overall nearly all respondents knew about premium seats, however half have not considered buying one



**Q3. Do you prefer it when premium seats are reserved?**  
Just over half did prefer reserved premium seats with the majority of the rest not minding



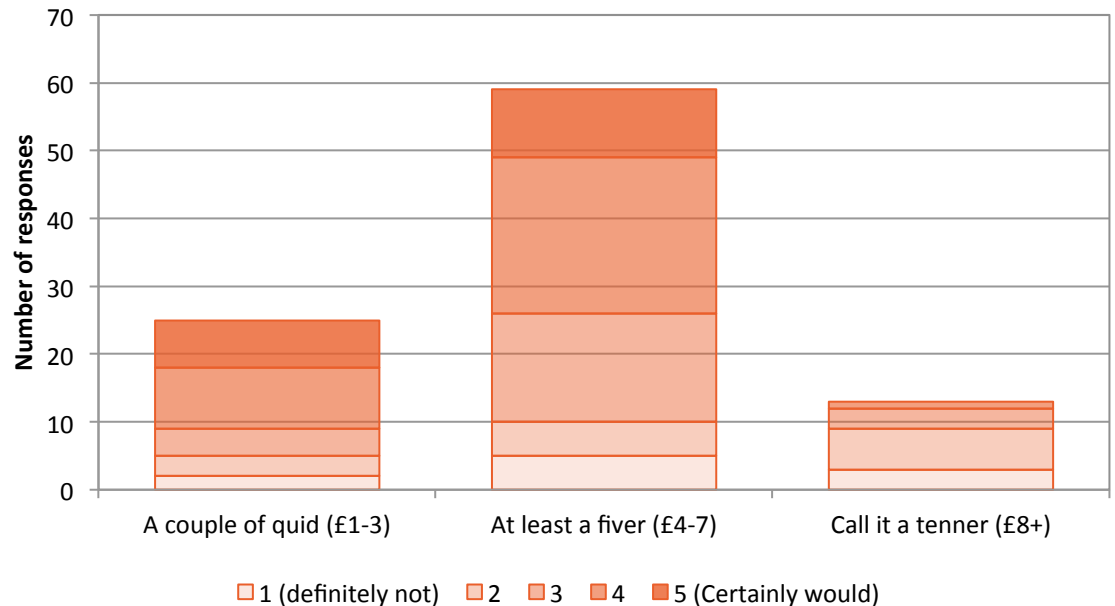
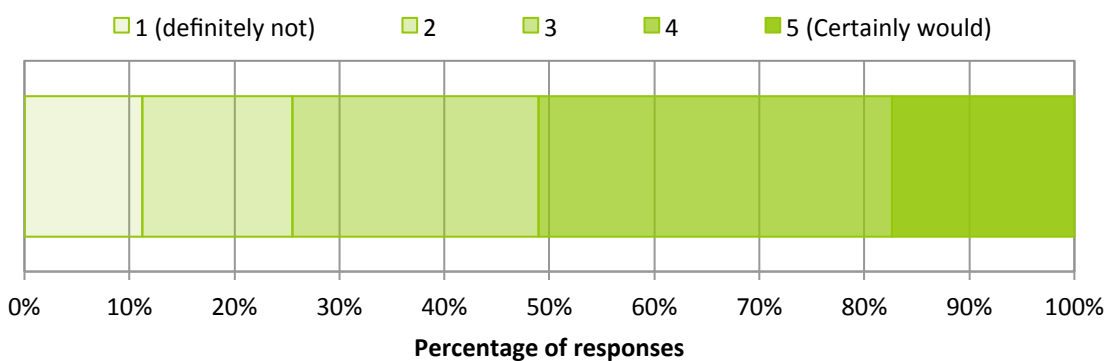




# Section 3: Ticket prices

Q4. Would varying ticket prices for different performances affect which performance you came to e.g. reducing the ticket price of matinees?

Over half of respondents would be persuaded to attend a different performance if the ticket prices varied depending upon demand



Q5. How much would the price difference need to be to influence which show you came to?

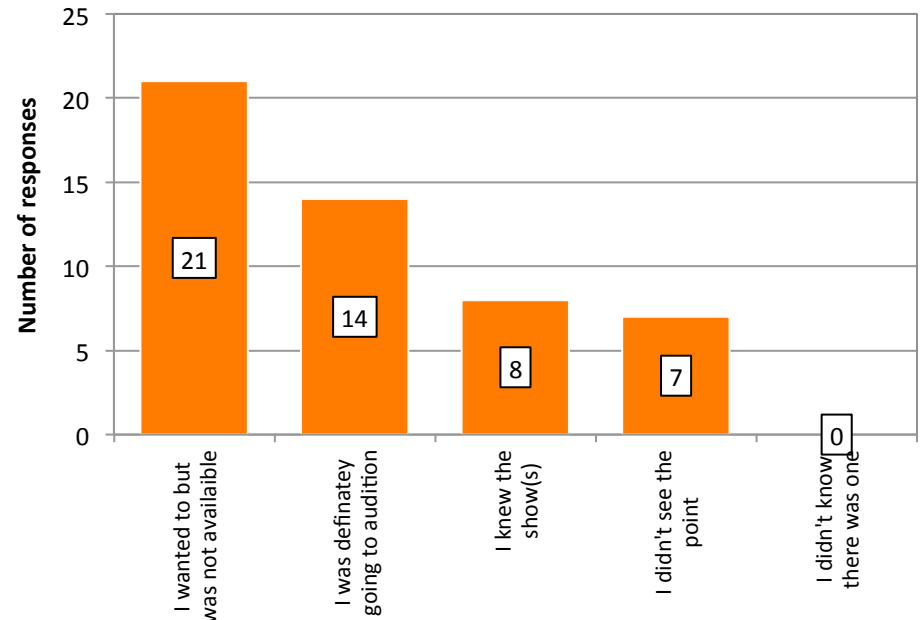
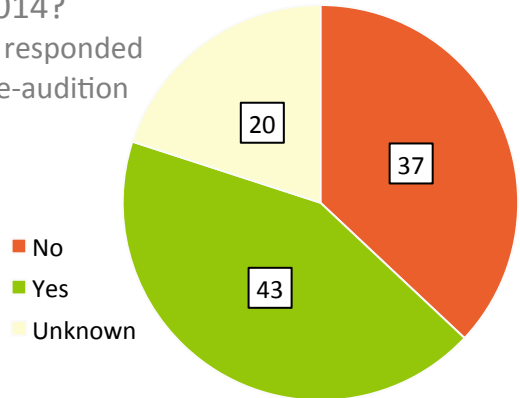
For most respondents (61%) there would need to be a price difference of £4-7 to influence the show they decided to see. 26% would be influence by a price difference of £1-3



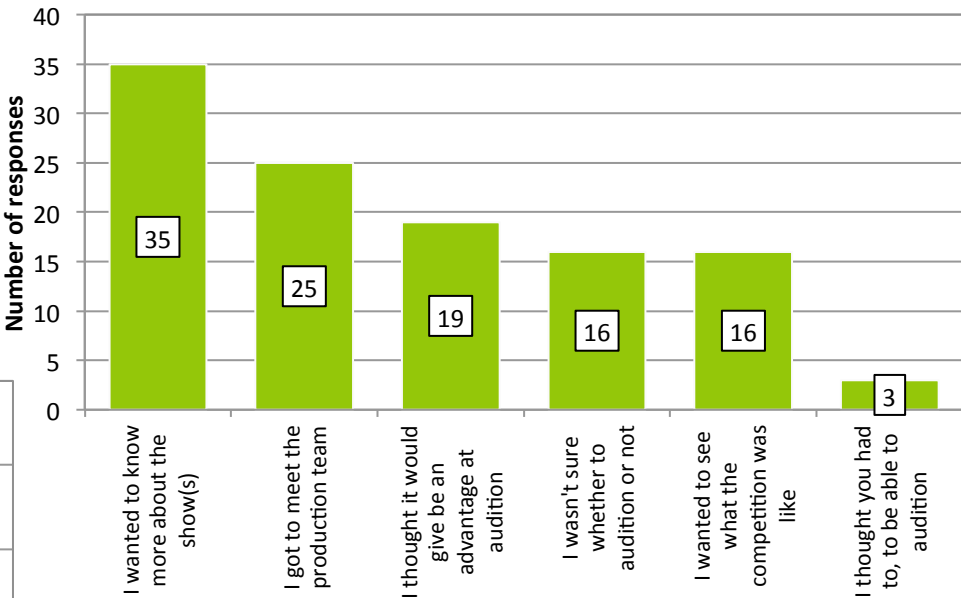
# Section 4: Auditioning for shows (workshops)

Q1. Did you attend any pre-audition workshops in 2014?

43% of those who responded had attended a pre-audition workshop in 2014



Q2. If yes, what was your reason for attending?  
Wanting to know more about the show and getting to meet the production team were the main reasons for workshop attendance



Q3. If no, what was your reason for not attending?

Not being available and knowing you were going to audition were the main reasons for not attending a workshop. No one didn't attend because they did not know it was on



# Section 4: Auditioning for shows (workshops)

## Q4. How do you think we can make workshops better?

Of those that responded (17 people) most seemed to like the workshops and there were a number of suggestions to improve them, the following quotes summarise the key themes

I think that the workshops are **really good** & do not need to be changed.

I've **been impressed** by workshops. Can't think of a way to make them better.

Production team depending, I think they've ranged from **pretty good to fantastic**.

Have **fewer people in smaller groups** spread out across the day. Rather than one big group for a few hours

**More singing**

Better prepared presentation of what the show is about and the **director's vision**.

**I don't think the workshops really work.** If they really are there to give you an advantage, this should be stated (i.e. You really should go if you want to know what style/accent/approach we want for the characters). If they are truly optional then they feel a little useless...

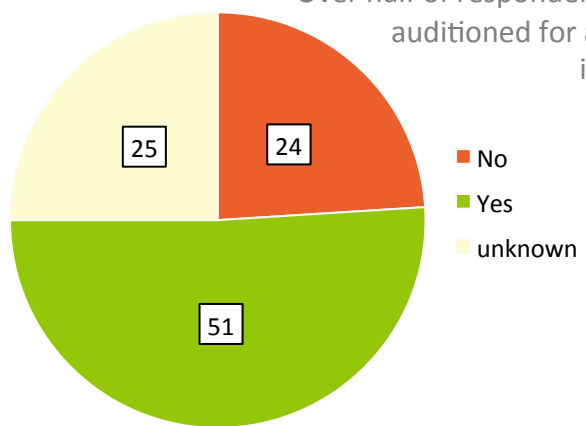
Scrap them and put the time/rehearsal room availability towards skills based workshops for members.

I think often there is too much talking by the team and **not enough getting familiar with the material**.

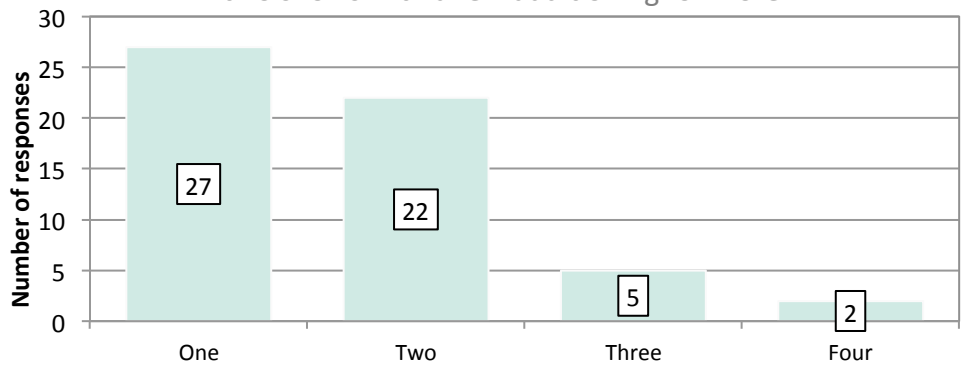


# Section 4: Auditioning for shows (auditions)

Q5. Did you audition for any shows in 2014?  
Over half of respondents had auditioned for a show in 2014



Q6. If yes, how many?  
Nearly all of those who auditioned for a show auditioned for one or two shows with a few auditioning for more

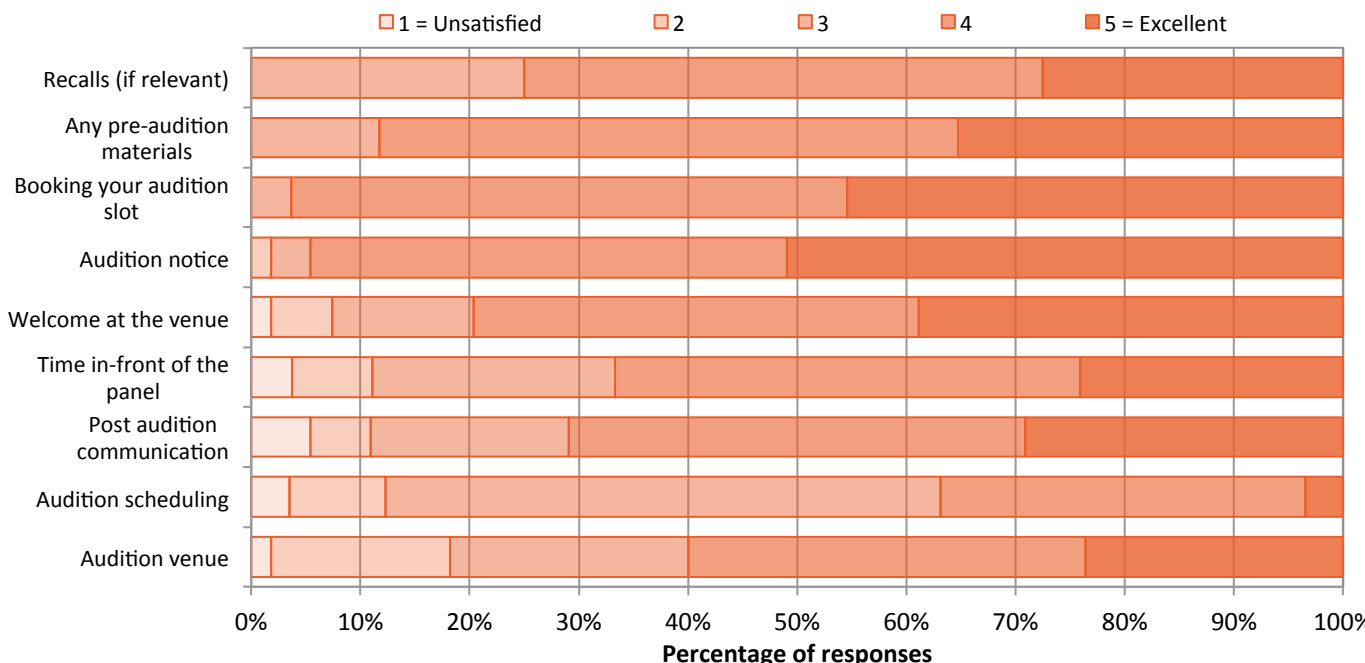


Q7. If yes, how satisfied with the audition process were you?  
The three aspects respondents were most satisfied with were:

- Booking their audition slot
- The audition notice
- Pre audition materials

They were least satisfied with:

- Audition scheduling
- The audition venue





# Section 4: Auditioning for shows (auditions)

Q8. How do you think we can make auditions better?

There were 22 responses to this question and these are the key themes that emerged. There were however a number of contradicting themes such as group Vs individual auditions and recalls and material to learn Vs getting it on the day

it is wonderful if you can get more **specific detailed feedback** on why you are not successful. I completely appreciate that this is hard to do when there are so many hundreds of people auditioning but it can be frustrating when you put in lots of effort and feel you don't really know what you can do differently next time

Use **timed slots** rather than block sessions where you can - it's hard to commit when you're already busy and need to clear a three hour slot one day for a ten minute audition

Felt it was all **very professional**

Audition suggestions	Number of respondants
More time infront of the panel	3
Lots of pre auditions materials and prep time	3
Better venue	3
Members first	2
More specific feedback	2
Quicker/better post audition communication	2
No pre learning e.g. dance routines	1
Less waiting around	1
More diverse casting	1
Its intimidating waiting with so many people	1
Make style preferences clear upfront	1
Timed slots rather than blocks	1
More workshopping of audition materials	1
Workshop recalls rather than individuals	1
Set songs	1
Fewer group recalls	1

Legally blonde gave **loads of prep opportunity** for the dance auditions which gave a better chance to show skill over the stress of learning a routine on the spot. Fun too.

Arrange a **closed room** so you can't see/hear others audition.

Some recalls are set in a **workshop style process** which is a very good format.

**Fewer group recalls** - there's a difference between seeing characters interact and making people audition in front of the rest of a recall group .

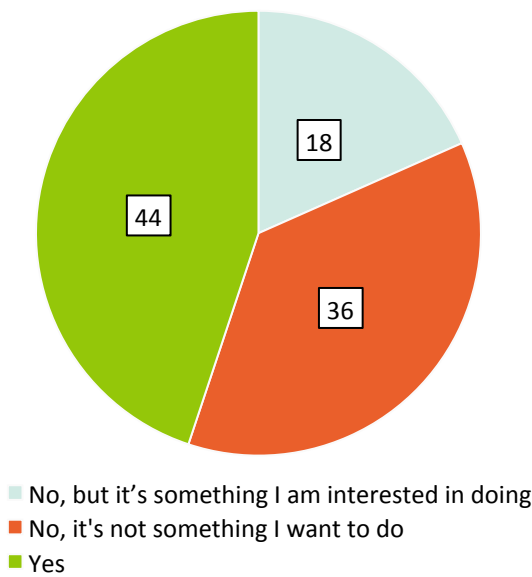
I think its **excellent** and puts other companies to shame. Panels are engaged and interested. The vibe is good.



# Section 5: Behind the scenes

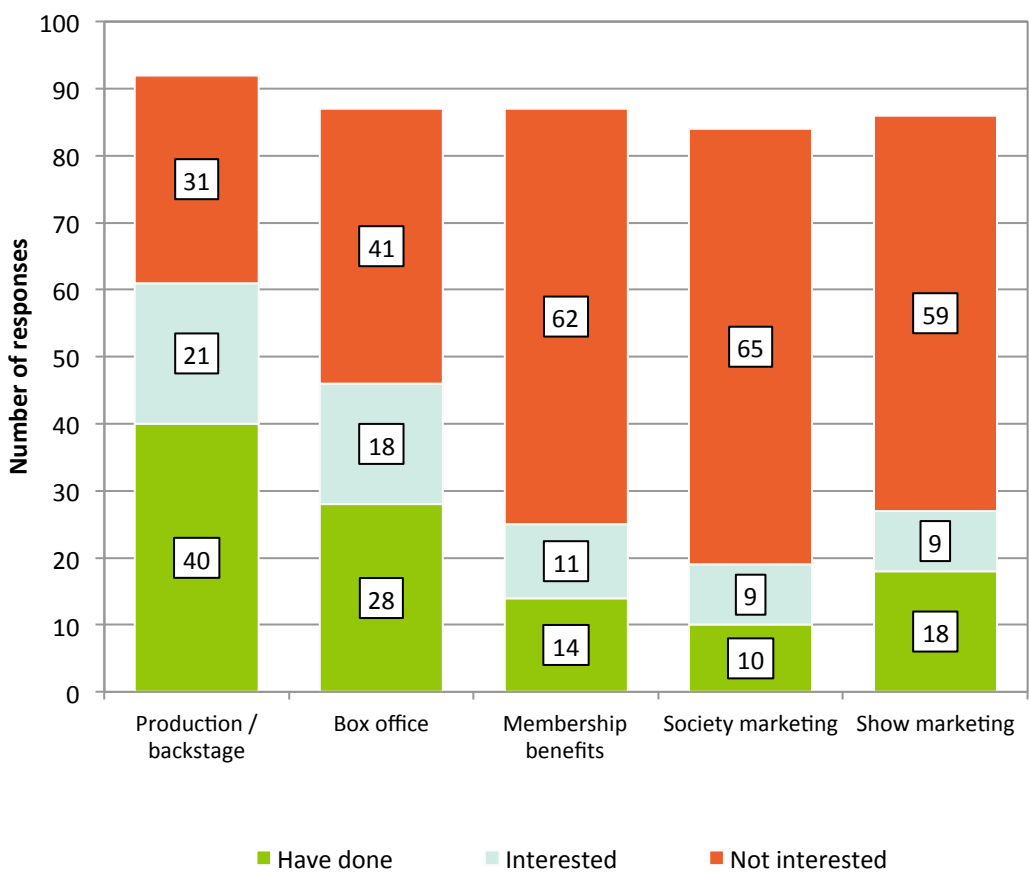
Q1. Did you get involved in any behind the scenes activity in 2014?

45% of those who responded had been involved backstage with a further 18% interested in getting involved



Q2. Have you done / are you interested in any of the following roles?

All areas had people involved in 2014 and at least 9 people respond who want t be involved. Being involved in production/backstage activities are the most popular





## Section 6: I would make Sedos better by?

There were 32 responses to this question with a diverse range of suggestions some overarching quotes are detailed below and key themes on the next page. In main there was a desire to do more out of the main show structure in the form of skills development and socialising as a membership/society/

Doing more **directing workshops** and really investing in that role. It's a far trickier, more crucial role and a much rarer talent than performing

Perhaps consider **letting members vote on particular slots during the year**, potentially from a pool of shortlisted entries. Would help making members feel part of the season selection process, and get them **engaged with the season** from the outset.

introduce a new group called '**SeeStage**' focusing on stage management and production crew skills -.

The **relationship with the Bridewell** feels unsatisfactory when it appears that we are never prioritised, yet we are supposed to be the resident theatre group.

promote and stage **brand new shows** by un-known playwrights who haven't staged anything yet.

Doing **more low commitment shows** like the summer show off and cabarets. Not everyone can commit to a 5 month rehearsal process every year so small shows and cabarets can fill the gap.

I wonder about **suitable play knowledge**, certainly based on how many people knew the plays at the directors workshop? Might **play readings** help to widen the knowledge of interesting plays for people? A regular night where we read genuinely potential plays.

Creating easy ways of **potential members** meeting Sedos members (new members night at shows; informal socials)

Why not broaden the scope and look at **other venues** in London? Venues such as The Cockpit in Marylebone would make interesting alternatives as well as perhaps other theatre-in-the-round spaces.

. Often Sedos feels **more like a production company** than an amateur dramatics society.

Somehow **encouraging the membership to really feel like members of a group**. Lots of people join just for one show and we never see them again... If you don't feel like a real close member and/or don't know anyone involved with a show, you don't have a sense of obligation to muck in.





# Section 6: I would make Sedos better by?

These are the key themes identified within the responses

