

**1. The Basics:**

- a) Rehearsal
- b) Information
- c) Requirements re taping and attendance
- d) Education
- e) Personal touch

**2. Chorus Members' Expectations:**

- a) Time
- b) Learn
- c) Feel good
- d) Respect
- e) Laughter
- f) Desire to return

**3. Chorus Members' Needs:**

- |    |    |
|----|----|
| a) | f) |
| b) | g) |
| c) | h) |
| d) | i) |
| e) | j) |

**4. Participation levels:**

- a) Only once a week?
- b) Performances
- c) Committees
- d) Management team/music team
- e) Quartets

**5. Attendance requirements:**

- a) Shows
- b) Contest
- c) Mandatory rehearsals
- d) Percentage requirements
- e) Absences
- f) Alternatives
- g) Dual membership

**6. Rehearsal atmosphere:**

- a) Language
- b) Laughter
- c) Promptness
- d) Riser placement
- e) Demeanour on the risers
- f) Relationships on and off risers
- g) Bonding
- h) Guilt!

**7. Qualification Programs:**

- a) Criteria qualification
- b) Repertoire vs. contest
- c) Consistency
- d) Recorder paranoia
- e) Visual evaluation
- f) Deadlines
- g) Re-auditions
- h) The REAL “bad guy”

**8. Rules – Keep ‘Em Simple!**

**Membership Retention Ideas (in no particular order)**

1. Sing well, and have fun! Make sure rehearsals are well planned and high-energy. A regular positive experience is hard to give up.
2. Educate your director - the better a teacher she (he) becomes, the better the experience will be for all chorus members.
3. Be nice to each other, pay your dues and learn your music. Many choruses have adopted these as their only "rules".
4. Remember Rule #6! (Don't take yourself so seriously!\*)
5. Call absent members and let them know you miss them, without making them feel guilty. Sure it's the Membership Coordinator's job, but wouldn't you feel missed (a.k.a. needed) if your riser mates called to find out why you weren't at rehearsal, or to tell you what you'd missed?
6. Wear your name tag at rehearsal, and call each other by name. The personal touch goes a long way.
7. Be understanding of the pressures that affect other people's lives, and perhaps consider lightening up on the time commitment demanded. Women are busier today than 20 years ago.
8. Accept each member exactly the way she is....even if her talents and commitment are different from yours.
9. Be sure that all members feel welcome in the chorus, not just the new members.
10. Communicate! Find a variety of creative ways to make sure everyone gets the required information.
11. Attend events other than those that are purely chorus-related, such as conventions, seminars, area schools, IES, International - be part of the bigger picture.
12. Make sure everyone in the chorus has a job to do - even a small one, like putting out the mailboxes. Feeling involved is important for retention. On the other hand, avoid overloading those willing few who volunteer for everything, and end up being so overwhelmed that they can't do any of the jobs and quit out of embarrassment.
13. Foster an atmosphere of recognition. Try weekly "Good News". Our lives outside of chorus are important to us too.
14. Adopt the Four Agreements: Don't take anything personally; Don't make assumptions; Be impeccable with your word; Always do your best. \*\* Many inter-personal disputes can be avoided if we put these four things into our lives.
15. Be enthusiastic about what you do and be a positive influence over what happens on rehearsal night and every day in between.
16. Use a rookie coordinator to get new members up to speed quickly.
17. Bring in outside people to coach, motivate and train members.
18. Develop a solid musical product; be committed to musical excellence.
19. Offer personal vocal instruction on a weekly basis given by designated music staff members.
20. Discover the talents and strengths of the individual members and give them an opportunity to use them.
21. Continue to send chorus bulletins to inactive members, thus keeping the door open.
22. Sponsor a Young Women In Harmony program.
23. Provide choreography assistance to all members, new and current, outside regular rehearsal time.
24. Actively search for performance opportunities – why rehearse if you never sing for anyone!
25. Offer creative financing such as “angel funds” or no interest loans when needed.
26. Find creative fund-raising activities that everyone can be involved in and that don't cost members money.
27. Develop a chorus riser buddy/big sister program.
28. Develop an education program for all members (new and current).
29. Encourage enrolment in the DCP (Directors' Certification Program) just for the education of it.
30. Provide administrative education once a year to all members of the management team and committee chairs.
31. \_\_\_\_\_
32. \_\_\_\_\_
33. \_\_\_\_\_

\* The Art of Possibility by Ben and Rosamund Zander

\*\* The Four Agreements by don Miguel Ruiz